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and
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Mahatma Phule Mahavidyalaya, Ahmedpur

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(NAAC Accredited 'B' Grade)

One Day National Seminar (Online) on

**"Reflection of Society and Culture
in Indian Literature in English"**

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Asst. Prof. Atish Akade

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EDITORIAL

Literature is a reflection of society, which is a widely accepted fact. Culture and society are closely related to one another, culture can't be imagined without society and society without culture is never thought of. Literature reflects the attitude and perception of society, its virtues and vices. Literature reflects the vices of society with the aim of making society aware of its mistakes and making amends. Literature depicts human life and behavior through the mediation of some characters that convey a particular message for the purpose of guidance, information, and joy through words and actions. Finding literary works that exclude social attitudes, morals, and values is not possible because every writer is part of the society to which he belongs and he does not write in a vacuum or for his own joy.

A literary work emphasizes cultural elements related to the characters, specific events, setting, and themes. Literature reflects society's problems, hardships and projects the core values that defines it. Thus, as culture changed over time, literature remained an important aspect of a bygone era. In fact, the culture of a certain era is revealed through writing as a reflection of social values and community-centered symbolism. In this way, literature not only reflects society but also acts as a beacon to help people find the right path.

In order to understand, how literature reflects the society, it is necessary to observe the relationship between literature and society. Generally, the relationship between literature and society is discussed in the light of context in which it was written. With the changing time literature has recorded the changing facets of society and evolving culture. How this change is taking place? What are the changes? Whether they are constructive or destructive? This kind of study is a priority for academic scholars. Indian Literature in English includes literature in English translation.

Keeping this in mind, K.S.P.Mandal's Mahatma Phule Mahavidyalaya Ahmedpur, Department of English organized the National Seminar on "Reflection of Society and Culture in Indian Literature in English" and decided to publish the research papers in journal /unveil a book in edited form. The present journal consists of research papers from the academicians, teachers and research scholars across the country. I hope this volume will prove a stepping stone for the teachers, scholars and students. It will definitely guide the students and researchers to study Indian Literature in English in this perspective. This volume cannot, of course, pretend to be a complete one but it includes only selected articles recommended by the Peer Review Panel.

I wish to express special thanks to Hon'ble Members of K.S.P.Mandal Udgir, Hon'ble Principal, Dr. Vasant Biradar, for their constant support and encouragement in undertaking such an academic activity. I think, it is my duty to express words of thanks to all the contributors and "Peer Review Panel" for their recommendation of articles.

The present Volume will definitely help the teachers and research scholars to get complete insight of the topic chosen for the National Seminar.

Editor

Asst. Prof. Atish Akade
Mahatma Phule Mahavidyalaya, Ahmedpur

PREFACE

Literature reflects society in one way or other. Happenings of the society are reflected in literary works. Literature is defined as the art of writing in various forms, such as poetry, plays, stories, prose, fiction, and so on. It could also include works that are both factual and imaginative. A society is a group of people who are linked by their ongoing and unbroken relationships. It's also a community of like-minded individuals who are mostly guided by their own set of values and customs. Human civilization is defined by patterns of relationships of individuals sharing cultures, customs, beliefs, and values etc.

Literature reflects the society and culture of its genesis. Indian literature in English also presents culture and tradition. Indian writing in English mirrors the Indian society. The work of celebrated writer like Shashi Deshpande depicts Indian middle class, Indian women, culture, religion and family in her novel *A Matter of Time*. Other Indian writers whose works reflect Indian culture and society are Rabindranath Tagore, Sarojini Naidu, Girish Karnad, R.K. Narayan, Raja Rao and Mulk Raj Anand. Writers like Amitav Ghosh, Anita Desai, Arundhati Roy, Kiran Desai, Mahesh Dattani etc. also presented the pictures of Indian society and culture in their works.

Shiv K Kumar is a novelist, short-story writer, poet, playwright, translator and critic. He gives very realistic picture of married life in Indian social perspective. Ruskin Bond's writing is often described as simple and having the "flavor of the time," Arundhati Roy's 'The God of Small Things' reveals the social construction in India, which is based on caste and creed status. Mahesh Elkunchwar has presented changing scenario of Indian society and families in the post- independence period. Datta Bhagat has successfully presented the problems of Dalit community through traditional *Loknatya* in the play *Whirlpool*.

Despite of cultural differences in their writing, these cultural differences do not separate us from each other but such cultural diversity brings a collective and connective strength which can benefit humanity.

I take this opportunity to thank the management, staff, our colleagues, our patrons for their timely and ever ready support. We are indebted to all the delegates and contributors who submitted their papers in time. I appreciate the efforts of all the members, Peer Review Committee, editorial team and all the members associated with the national webinar and proceedings publication.

Principal
Dr. Vasant Biradar
Mahatma Phule Mahavidyalaya, Ahmedpur

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MINGLING OF DOUBLE OPPRESSION AND WOMEN HARDSHIPS IN BAMA FAUSTIANA'S SANGATI

Sarang Gajanan Haribhau

Shree Yoganand Swami Arts College, Basmath Di. Hingoli.

India, though is considered as one of the fastest growing countries in the world and; yet its caste system finds many obstacles in it to achieve its goals easily. The so called caste system has its roots deeply strucked in its history. Though India is a multilingual, multicultural and multi-religious its caste laid her rigid in specific sectors. The impact of this caste system was very notorious upon the society. Many social reformers tried to cut off the roots of caste system but failed. After that a dalit movement rose in the world of Indian literature to portray the predicament of dalit society through of literature. The irritation based on the caste is later on infiltrated to Hindi, Tamil and Kannad literature. Dalit authors from all castes and all languages put forth a realistic picture of their caste biased society to threaten the upper class hegemony. The wrath, suppressed dreams and fainted hopes are some of their subjects of writings. The dalit writers like Shobha Pawar, Ravi Kumar, Jupaka Subhadra, Anant Rao Akela, and Ratan Samharia exposed the pitiable conditions of dalit lives. Their writings show that the exploitation of weaker group of society by stronger is as old as mankind itself. Caste system finds its roots deeply rooted in the Indian history of varnasrama Dharma. Even after the modernization, dalit in India are kept suppressed on the basis of their caste. The novel, entitled *Sangati* composed in a series form by Bama Faustiana throws light on dalit lives. The present paper is an attempt to depict the double oppression of dalit women and the search of their identity in patriarchal society.

KEYWORDS: oppression, exploitation, feminism, caste.

Sangati, an autobiographical novel by a dalit writer- Bama Faustiana from Tamilnadu, mostly highlights the ambience of dalit women belonging to pariyars community. It moreover highlights the oppression mad by masculine group of society on them. Thus, *Sangati* is a feministic narration of a dalit part of society, mostly neglected and considered as inferior from subjugation to celebration and a fine example of double oppression in their lives. If we go back in the history of early Indian society, we find that it was built on the pillars of labour based division of castes. It resulted into to acquire the topmost positions by Brahmins, another by Kshatriyas and Vaisya respectively. Here, the Kshudras were entitled to remain at the bottom of this Varna system. They were regarded as the untouchables, dalit and harijans in the flow of time. The issues of this group of society remained unsolved even after the modernization and freedom of India. Some of these issues are recorded by almost writers including Bama, Shivkami, and Poomani in Indian literature. As far as the present novel concerned, caste and gender are the two pioneering issues and mechanisms to create a dalit feministic perspective. This dalit feminism redefines women from the socio-political perspective. The double oppression presented in the novel is in double senses: first on the basis of gender and the second made and the basis of born in lower category.

Bama, at the beginning of the novel makes her intervention clear by saying 'my mind is crowded with many anecdotes; stories not only about the sorrows and tears of dalit women but also their lively and rebellious culture; their eagerness not to let life crush our shatter them, but rather to

swim vigorously against the tide; about the self confidence and self respect that enables them to leap over their adversities by the laughing at and ridiculing them; about their passion to live life with vitality, truth and enjoyment, about their hard labour. I wanted to shout out these stories'.¹ In Tamilnadu, a laudable attempt to couple 'Penniyam' (feminism) and 'dalitiam' (Dalit Studies) has been flashed by Bama. *Sangati* speaks of the hitherto unheard annals of dalit women. Through *Sangati*, Bama tries to bounce back the bi-fold oppression of dalit women. *Sangati* is more of a celebration of dalit female identity. Bama's women are no longer subjugated; they assert their individuality through education and collective action. Their resistance-both passive and active to oppression makes *Sangati* a piquant depiction of the dalit women. In *Sangati* Bama focuses the double oppression of women. After the end of the reading of the novel, it arises many questions in mind: Who are Dalits? What is feminism? What is women's identity, and what are the solutions suggested by the writer to overcome with these problems.

Sangati, semantically conveys the meaning- ways of happenings, news etc. Being one of the interconnected anecdotes, Bama brings to notice the social evils of community, tyranny, injustice, trauma and cruelty or pariar community. It again touches the issues of female identity especially the grievances of pariar women. The novelist declares that the women of their community make a compromise to experience the joys. When she speaks of gender inequality, caste based oppression; she uses the bitters words to find out the status of a female child. Whatever she saw in her life, she just put forth it in her novel in a bold and realistic way in colloquial language. At the beginning of the novel the novelist shows the issue of inequality. She says that both men and women were charged as building site-labourers at the same work at the same place and at the same time but the women were entitled to receive less money than men. The issue of wages of a charged work does not stop here but the money which the men earn from daily toils used according to their needs and their desires whereas women were supposed to use their wages in financial burdens of running the whole family. She, during the work was made the victim of work on the basis of gender just because of the patriarchal society. As a result of this the power rested with men as the caste-courts and churches were male-led. Brow-raising rules made on the basis of sex and economic precariousness led towards a culture of violence and hidden burning among female. Bama says that in her community girl babies were always considered inferior and taken less care. This inequality continues when she says that the boys of her age were playing the games like kabaddi, marbles whereas girls were asked to prepare food and entitled to get married soon. The waves of patriarchal feeling seems to be so dominating upon female during their times when she says that her community elders considered boys as the permanent members of their family and on the other hand female children were considered as the transient members who are to be transplanted to another family and so have no role to play in their families. She notes her own experience by saying that she had to become pensive due to the myriad events took place around her. As she grew up, says the novelist, was stressed on the need of change and was called out for the action against atrocities that happened to the girls and women of her community.

Bama suffered a lot from the complexities made on the caste based society. Being a dalit she was never revered either in society or in family. She was the victim of double oppression- one on the basis of gender and another on the basis of caste. Bama writes that her grandmother attended every child birth in her village as she had mastery upon it. But since she belongs to a lower caste the upper class people never sent for her. The whole novel continuously runs through the incidences of gender inequality and inequality made on the basis of caste. Bama raises the issue of gender discrimination

by writing that dalit girls were hardly enjoying their childhood. They had to spend most of the time in caring their younger siblings. Miikkanni, a girl depicted in this novel devoted her whole life in working from the day she learns to walk writes Bama. Mikkannai later on was supposed to take care of new born children in her family. Thus, the life of a dalit girl was tormenting but the life of married women was far more than this. They had to suffer from a lot of pains and agonies both from the side of family members plus the society. Bama quotes the suffering and identity of female child as, ‘Why can’t we be the same as boys? We aren’t allowed to talk loudly or laugh noisily; even when we sleep we can’t search out on our backs or lie face down on our bellies. We always have to talk our heads bow down, gazing at our tones even when our stomachs are screaming with hunger, we mustn’t eat first. We are allowed to eat only after the men in the family have finished and gone what Patti aren’t we also human beings.’²

The above remark regarding the predicament of dalit women is much more to think about their identity. Bama realistically exposes the mental and physical violence like lynching, canning and whipping of dalit women. They were canned by their parents and brothers till they get married and after the marriage they were badly beaten and canned by their husbands. The characters Mariamma and Thai stand for the marital disharmony in women’s lives. They are shown as the victims of their husbands physically and mentally. Born in dalit family, the couple of each pariyar family was depended upon the daily wages received from the upper class society. Dalit spend the whole day in hard working there. Although both the husband and wife came after their hard work, the husband went straight to have time pass with his friends and wife had to go for washing vessels, cleaning house, collecting water, gathering firewood, feeding husband and children and finally she was consuming what was left over before going to bed. Even though women were having pain and hunger, they were not entitled to have meal before her husband had it. Even if a woman consumes food before her husband was beaten badly by her husband. She quote, ‘even they laid down their bodies wrecked with pain, they are not allowed to sleep, whether she dies or survives, she had to give pleasure and enjoyment to her husband.’³

Bama, in the novel shows the laughter made by the caste upon dalit. She points out that the people from her community could hardly get the food full of their belly. She says that the people from upper class enjoyed their meal with sweets, food with rich ghee whereas the dalit rarely got it. Bama has portrayed this unpleasant situation by the character of Kanchalliah who says why she was not a Hindu. Kanchalliah here points out that the rich food like sweet, ghee, milk was just their dream. The so called food was far away for the economically downtrodden dalit. Bama tells that the conversion of pariyars community was converted into Christianity forcibly which resulted into the economic deprivation and loss of their right of reservation. The education scheme of that time was pronounced by the Christian priests to become poor substitute for financial self sufficiency. While exposing the problem of Indian churches she grieves about the women of her community. A prevalence of caste-hierarchy within the sub castes was found in dalit community. Even the catholic priests were gender biased and behaved the converted dalit women inferior. To quote her, “Everywhere you look, you see blows and beatings, shame and humiliation... became we have not been to school or learnt anything. We go about like slaves all our lives. From the day we are born till the day we die. As if we are blind, even though we have eyes.”⁴

In this way, in *Sangati*, the protagonist experiences her life journey full of melancholic situations and rebellious events around her. She diverts our attention towards the capacity of hard labour and inferior complexity in society. Though she presents the series of oppression and

sufferings in her community; at the end of the novel she presents a positive identity of dalit women focusing their inner strength and vigor. She finally suggests that she does not expose the reality of her community to take the revenges of the oppressors but to make changes in her community, the betterment of dalit women's lives in various aspects including sex, gender discrimination, equity in work and right to free and compulsory education. While depicting the deteriorated condition of women of her community she suggests that it is her sharp tongue to reveal the pains of women to protect them from those devastating aspects.

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QUENCH OF IDENTITY AND EQUALITY OF WOMEN IN THE WORKS OF SASHI DESPANDE WITH REFERENCE TO *IN THAT LONG SILENCE* AND *DARK HOLDS NO TERROR*

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ABSTRACT:

This paper is an attempt to examine the feminine perspective 'In That Long Silence' and 'Dark Holds No Terror' novels of Sashi Despande. In both of these novels protagonist struggles for their identity and value. In that Long Silence Jaya represents the condition of women in Indian middle class society where male always dominating. Jaya always surpassed by her husband Mohan. She is merely shadow of Mohan who always behind her husband Mohan. Even she cannot think and decide for herself. She suffers but never raises voice. In her another novel 'Darks Holds No Terror' protagonist Sarita also struggle for identity and freedom. She is intelligent and skilled still does not get respect and value. Sashi Despande's novels express the quench of identity and equality of women.

KEYWORDS: feminism, identity,

Feminism is as old as women itself. Feminism and women are two aspects of same coin. Suffering of women is age old. Time is changing but the condition of middle class women is still same. Sashi despande is one of the people who took the responsibility to raise the issues of women to change her condition. She expressed the condition of women like she has gone through with that. She used her novels like weapon to bring awareness among the society for the condition of women and successfully she did this.

Sashi Despande's novels deal with condition of middle class women in Indian society. Sashi Despande's novels are outcome of her deep analysis of the condition of Indian women. She tries to express social reality as at is experienced by women. Her young heroines appose against the traditional way of life and value system of society particularly women. Her character goes through self-denial, sacrifice, patience, devotion and silent suffering. In her novels Indian women suffers and always fight for identity, respect and for values. Her novels are like mirror which clearly express the reality of middle class women's condition and expectations. When a women reads her novel she can easily match herself one her character. Despande's novels works like sparks women to fight for her rights. All her major Novels like; *In That Long Silence*, *Dark Holds No Terrors*, *The Binding Vine*, and *Shadow* all these novels show the same condition of women in Indian society.

In That Long Silence is one of the unique works of Sashi Despande which clearly depicts the women's pathetic condition of Indian male dominated society where women are merely dumb and deaf like animal who are completely dependent on others. Her prime duty is to follow her parents, husband and family member. She has to blindly follow their order without questioning whether it is right or wrong.

The title of the novel depicts the intention of the novelist in order to reveal the female pathetic condition in the society through the central character protagonist. Sashi Despande depicted

Jaya in such a manner that it reveals the true conditions of value system of Indian society for women. Jaya is not single character but represent the all women. Right from childhood Jaya is surpassed by the family members because she female. She is expected to fallow traditional way to live. When she grew up as an intelligent woman with graduation in English, a writer and columnist had a bright career and married to a businessman Mohan. All these qualities have no meaning in the eyes of Mohan. He expects her to be typical middle class woman who has no right to take decisions; her duty is to take care of family. She has no rights to take decisions not for family even for herself.

In this male- dominated society a women has no right to live her life in her own way. She is completely dependent on father, husband or son. Freedom and independence are dreams for her. Even for life partner and marriage she has no freedom regarding selection. Marriage becomes their destiny as Jaya thinks;

... As we grew into young
 Women, we realized it was not
 Love, but marriage that was the destiny
 Waiting for us.
 And so, with young man, there was the excitement of
 Thinking will this man be my husband?
It had been
 Our parents who had taken vague desires of ours
 Translated them into hard facts; It was like the game we
 Had played as children on our buttons
 tinker, tailor,
 Soldier, sailor..... (It That Long Silence 19)

Jaya's parents always hammering that husband is like a shelter tree. Women should be completely dependent on male members. She is considered inferior in male dominated society. This is rightly pointed out by Despande;

... A sheltering tree
 Without the tree you are dangerously
 Unprotected and vulnerable. This...
 Followed logically:
 And so you keep the tree alive and flourishing
 Even if you have to water it with deceit
 And lies (It that Long Silence: 32)

Despande's another novel The Dark Holds No Terror projects the typical Indian men and women society. Indian society always gives importance to male domination and expects that man should be had of society and women should be happy under him. Sarita develops the belief that wife should always be foot follower of her husband so she can lead happy life. In this novel woman characters are given more importance. Sarita controls Manu and Booze and her mother keep control on her Baba. Despande depicts female characters bold and supportive to their husband to give strength male character.

Despande projects the female character victim and equally men characters too suffer and victimized in the society. Female are always considered responsible for any miss happening in the family. When Druva was drawn Saru was considered responsible for the dearth of her brother and her mother says: " Why are you still alive ...why didn't you die? Why are you alive When he is

dead? (173)

Saru also starts to accept that she is responsible for the death of her brother and have fearful nightmare of her brother calling out “Hey Saru, Wait for me, I am also coming (131)

Saru deeply think and feel guilty and that guilt could not allow her to enjoy the present. She considered herself timid and culpable as she could not helper little brother death. She came out from this trumma after hearing her father’s declaration that she is not responsible for Duruva’s death. This affirmation gives peace to Saru and replied to her father with relaxing tone; “ A poor little boy who never grow up to know the Dark holds no terror... the terror is always present inside us (226)”.

The value system of Indian society makes women submissive and dependent on man right from birth till her end she always dependent on man. She is never given equally importance in male dominated society. Saru says “In this world, no partnership can never be equal. (137)”

We may conclude that Sashi Deshpande’s novels clearly depict sense of feminism. In general like man, women also expect recognition, respect and appreciation from society. Her struggle for equality is continue since the existence of women. Indian women play various role like wife, daughter, mother, sister still there is no role of women in this man dominated society. She gives the existence to the society still she fights for her own existence. Society cannot be imagined without women still she is completely dependent on society. Sashi deshpande’s novel depicts inner world of Indian women. Her heroines truly represent the middle class women who are the victim of male donated society. After reading her novels it seems that on behalf of all women she raises her voice for the improvement of women condition. Her novels encourage women to raise voice for her identity, equality and rights. Shashi Deshpande’s novel touch all the aspects of women and truly represent her condition.

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CONTRIBUTION OF INDIAN ENGLISH LITERARY WRITERS IN SOCIAL REFORM:A CRITICAL ANALYSIS

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ABSTRACT:

Great men come and go, but what remains behind are some unforgettable impressions and heroic deeds, which transform the society for good. India is a nation truly blessed and privileged to be the mother land of great many souls, who fought till death to bring about social justice in the country. India has seen many social reformers fighting for the rights of humanity. They broke free from the traditional jinx of the much prevailing caste-system and fought for the right of girl child upliftment, education and also introduced system of widow re-marriage. They made extraordinary contributions, and their influential thoughts guide the nation even today. The Indian English literary writers have given a great contribution in Indian social reformation. Here is a critical analysis of contribution of some of the Indian English writers in social reformation.

KEYWORDS: Indian, English, Writers, Reform, Literature, Novel, Writings

The British ruled India and English education was introduced in India in the 19th century. English education was made available to vast Indian community. By introducing English education, the British wanted to create and maintain a class of administrative officers, clerks, and civil servants to help them rule this huge country. Thus, the British had their selfish motives behind introducing English to the Indians. English education brought tremendous changes in the attitude of the Indians. The young Indians with proper education were able to read, write and speak English with competence. It made a great impact on the social, political and the religious life of India. For the very first time, Indians became critical about both their own religious orthodox practices such as polygamy, the system of child marriages, superstitions, castism, poverty and illiteracy.

Lord Macaulay's Minutes on Indian education in 1935 and Lord Bentinck's decision to promote European literature and science among the Indians inspired the Indians to use a foreign tongue for creative expression. Indian English language and literature, thus, originated as a outcome of the introduction of English education in India under colonial rule. The air of transformation touched many aspects of Indian life. Study of European arts and literature got importance in India.

This was similar to the Renaissance that took place in Italy in 14th century. Indian Writing in English has successfully recaptured and reflected the multi-cultural, multilingual society. As a result, it has aroused a good deal of interest in the homeland and abroad also. The works of various writers attract a vast category of readers and also a vast critical acclaim. Many Indian writers have chosen English as a medium of expression and left a great impact on different forms of literature. For example Toru Dutt, Pandita Ramabai Saraswati, Sri Aurobindo, Jawaharlal Nehru, Sarojini Naidu, Mulk Raj Anand, R. K. Narayan, Raja Rao, Nissim Ezekiel, Nayantara Sahgal, Kamala Das, Jayant Mahapatra, Anita Desai, Bharati Mukherjee, Salman Rushdie, Shashi Deshpande, and some recent Indian writers such as Arundhati Roy, Kiran Desai, Arvind Adiga and many others.

Indian Writing in English expresses a shared tradition, cultural experiences and Indian heritage. Early Indian writers have used many Indian words and the experiences throughout their works of art. R. K. Narayan has created Malgudi similar to Thomas Hardy's Wessex. Nirad C.

Chudhary is famous for his *The Autobiography of an Unknown Indian* (1951). Salman Rushdie is the most notable among all the Indian writers in English. His *Midnight's Children* (1980) won the Booker Prize in 1981. We know Shashi Tharoor for his *The Great Indian Novel* (1989), Bharati Mukherjee author of *Jasmine* (1989) has spent her career on the issues involving immigration and identity. Vikram Seth is known for his novel *A Suitable Boy* (1994). Other remarkable writers include Khushwant Singh, Anita Desai, Shashi Deshpande, Amitav Ghosh, Bharati Kirchner, Arundhati Roy, Kiran Desai, Jhumpa Lahiri, C. R. Krishnan, Vikas Swarup, Arvind Adiga and others. Chitra Banerjee Divakaruni is well known for her unique literary creations like *Arranged Marriage* (1996), *The Mistress of Spices* (1997), *Queen of Dreams* (2004) *One Amazing Thing* (2011), *The Oleander Girl* (2013) and others.

Indian Writing in English has witnessed few controversies in its evolution. It has to prove itself on the grounds of superiority and inferiority compared to literature produced in other Indian languages. It has also witnessed accusations of being superficial, imitative, shallow etc. Indian writers in English have also been criticized of being not real socio-cultural ambassadors of India. They have been said to get themselves uprooted from the authentic Indian sense. However, the new generation of Indian writers in English has handled the wide range of themes and the subject matters. Shashi Deshpande, Shobha De, Arundhati Roy, Kiran Desai, Arvind Adiga and Chitra Banerjee Divakaruni have written on variety of themes. For these writers English is a medium of expression of their creative urge, through which they can reach to the international readers. The use of English for the exposition of Indian views has opened up new gateways of the interpretation of Indian scenario. Raja Ram Mohan Roy an advocate of English education was the first Indian to write prose in English. Mahatma Gandhi's writing was marked by simplicity, pointedness, and clarity of thought, which are the essential attributes of a good prose. His *The Story of My Experiments with Truth* (1940) is a great work. Jawaharlal Nehru's principal works include *Glimpses of World History* (1934), *Autobiography: Towards Freedom* (1936) and *Discovery of India* (1946). Dr. Radhakrishnan, a great writer and philosopher expressed philosophical thoughts. Swami Vivekananda's speeches and writing spread over the volumes. Other legendary thinkers like Keshab Chunder Sen, Madan Mohan Malaviya, Bankim Chandra Chatterjee, Ravindranath Tagore and Dayanand Saraswati, the founder of the Arya Samaj have contributed for social, educational and religious reform through their works.

Toru Dutt is the first Indian poetess in English. She wrote a good deal of poetry in which she has represented Indian traditions in a foreign language. Ravindranath Tagore a great poet, dramatist, novelist, a storyteller and famous educationalist has created 'strong women' in his works like *Ghare-Baire* (1916) but penetrated submissive behaviour for women in his prose writings. Dharmavir Bharati, Badal Sirkar, Mohan Rakesh and Vijay Tendulkar are widely considered to be among the finest playwrights writing in Indian languages. They have experimented with remarkable innovations, techniques and themes.

It is assumed that Indian novel in English has its roots in nineteenth century realistic tradition of English novel. The impact of English education, national awakening and the influence of European models are the chief factors responsible for the rise and development of Indian novel in English. Indian novel in English has become thoroughly Indian in terms of themes, techniques and human values. The time between 1930 and 1965 was a flowering period of the novel form.

Three pillars of Indian novels in English Mulk Raj Anand, R. K. Narayan and Raja Rao. They contributed in this period. The credit of fame and reputation to Indian fiction in English goes to

them. It was during this period that Indian fiction in English discovered its most significant themes, such as struggle for freedom, East-West encounter, communal problem, plight of poor and untouchables, plight of women and landless poor etc. Indian fiction in English has heavily laid emphasis on Indian themes. It has expressed the joys and sorrows of Indian people. Realism has always been one of the unique features of Anand's writing. His major characters are all life like and they are very close to reality. Mulk Raj Anand brought humanism in Indian English fiction by employing the method of storytelling. His novels *Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937), *Village* (1939) and *Across the Black Waters* (1940) have dealt with the problems of hunger and poverty, untouchability, economic exploitation and class distinction.

After this big trio, the remarkable novelists in the tradition of Indian English fiction are Bhabani Bhattacharya, Kamala Markandaya, Arun Joshi, Manohar Malgaonkar, Khushwant Singh, R.P. Jhabwala, Nayantara Sahgal, Shashi Deshpande, Chaman Nahal, Anita Desai, Bharati Mukherjee, Salman Rushdie, Shobha De, Arundhati Roy, , Arvind Adiga and many others. All these writers have preferred to write about real India. They have preferred to express its terrible poverty, agricultural tradition, its religion, and caste system.

Indian customs and traditions are expressed through their writing. Before independence, Indian writers were forced by the situation of the country to write about the nationalistic zeal. That is why they preferred to write about the struggle for freedom and the cruelty of the British. However, after independence all the writers were free from that bondage so that they started writing about the various issues. Writers started mentioning the important political events, partition of India and its terrible consequences, merging of the states into Indian union, wars with Pakistan and China found place in the fiction of the writers like Nayantara Sahgal, Khushwant Singh, Salman Rushdie and Chaman Nahal.

New trend is clearly visible after independence as the subject matters changed like communal conflicts, miseries of lower classes, meaninglessness of existence and alienation of an individual. The novel before independence was mainly interested in social, political and historical concerns; whereas the novel in post independent India seems to be interested in contemporary issues. The psychological novel describing the human personality and inner realities of life replaced the realistic novel. The novels written in the post-independence period successfully rendered this Indian reality. A number of novelists like Arun Joshi, Shashi Deshpande, Anita Desai, Shobha De, and Chitra Banerjee Divakaruni have explored the psychological and sociological conflicts in the social and the individual's life. There is a kind of shift from socio-political concerns to the inner life of human being. The modern Indian writers wrote about the socio-cultural predicament of the modern man. Many modern novels have dealt with man's alienation from his self, his class, his society and humanity at large.

Unlike 1930s and 50s last decades of the nineteenth century have marked the significant development and growth of the Indian novel in English. During this period, some very promising Indian novelists and their novels have emerged on literary scene. The novels of this period delineated private tension, self-alienation and loneliness. Anita Desai described the disturbed lives of the middle class. Shashi Deshpande described the personal domestic life of women. Arun Joshi focused different faces of alienation in his novels.

Some of the writers who have given a new tone and content to Indian fiction in English include Salman Rushdie, Amitav Ghosh, Vikram Seth, Geeta Mehta and Arundhati Roy. The contribution of others like Arun Joshi, Khushwant Singh, Rohinton Mistry, V. S. Naipaul, Farrukh

Dhondy, Anita Desai, Bharati Mukherjee, Shashi Deshpande, Shobha De, Shashi Tharoor, Kiran Desai, Jhumpa Lahiri, Arvind Adiga, Chitra Banerjee Divakaruni and others is praiseworthy. In their hands, the Indian English novel has made tremendous progress.

Roquia Sakhawat Hussain is a prolific writer and social worker in undivided Bengal in the early 20th century. She was known for her efforts on gender equality and other social issues. She established a school for Muslim girls, which still exists. She was a notable Muslim feminist born as Roquia Khatun but at the age of 18 married to her Urdu speaking husband Khan Bahadur Sakhawat Hussain. She changed her name as Rokeya when she started writing in English. Her writing includes *Sultan's Dream* (1905), *Motichur*, *Paddorag* and *Narir Adhikar* an essay for the Islamic women's association. *Nayantara Sahgal* presented the problems of women when injustice is done to a woman in marriage. *Raji Narasimhan* presented liberated women characters in her novels. Her women characters are educated and able to live freely. *Bharati Mukherjee*, an Indian-American immigrant writer, wrote about her experiences in India as well as in America and Canada. Her protagonists are victims of racism, sexism and other forms of social evil. If the male writers have written about the problems of the individuals, social, economical and political issues through their works of art, women writers have preferred to write about women's oppression, issues of power, deprivation of their rights, the injustice done to them and their marginalization. Fiction by women writers really constitutes a major segment of contemporary Indian writing in English. Indian women novelists have focused on the issues of women and attempt to project the realistic picture of the life of woman as a core element of their literary works. The emotional world of woman is explored with the help of keen insight and frank expression. With their first-hand knowledge and fine understanding of status of woman in India, Indian women writers have projected the dilemma which modern Indian women face in their everyday life. Thus the Indian English writers have given a great contribution to the social reform movement in India.

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THE REFLECTION OF VLADIMIR PROPP'S MORPHOLOGY IN SATYAJIT RAY'S *THE EMPEROR'S RING*

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ABSTRACT:

The present paper is an attempt to analyze of Satyajit Ray's *The Emperor's Ring* from Vladimir Propp's theory of morphology. Vladimir Propp examined many of his folk fairy tales in 1928. He broke down the stories into morphemes and identified 31 narrative units that comprised the structure of many of the stories. Folktale is a general term for any of numerous varieties of traditional narrative. Propp's morphology helps understand Russian folk tales and any other stories. He has divided his stories into some contents. Propp examined many of his folk fairy tales. He also broke down the stories into morphemes and identified 31 narratives. Folktale is general term for any of numerous varieties of traditional narrative. These functions are as follows-The initial Situation, Preparation, Complication, Transference, Struggle and Recognition. As well as Vladimir Propp also identified a limited set of eight broad character types. In this way, it is a brief study of the reflection of Vladimir Propp's theory *Morphology of the Folktale* in Satyajit Ray's fictional work.

KEYWORDS: morphemes, narratemes, structural approach, narrative.

INTRODUCTION:

Satyajit Ray was born on 2nd may 1921, in Kolkata, India. His family was an intellectual and affluent. Sukumar Ray was his father. Upendrakishore Ray Chaudhuari, a grandfather was a distinguished writer painter, a violin player and a composer, he was also pioneer in half-tone block making and founded one of the finest presses in the country-U. In the 1880 'Brahmo Samaj' was embraced by the family of Satyajit Ray. Satyajit Ray has proved that he was an eminent person in literary contribution as well as a great artist in the filmy era. In 1992, he was honoured the Bharat Ratna and, in the same year he was awarded the Oscar for Lifetime Achievements by the Academy of Motion Picture Arts and Science.

It is an attempt to analyze Satyajit Ray's short story *The Emperor's Ring* in the form of Vladimir Propp's theory *Morphology*. Narratologists widely acknowledge Vladimir Propp's morphology of the folk tale as one of the most impressive contributions to understanding plot structure. Propp has divided his stories into some contents. He examined many of his folk fairy tales. He also broke down the stories into morphemes and identified 31 narrative units that comprised the structure of many of the stories. Folktale is general term for any of numerous varieties of traditional narrative. These functions are as follows-1-The initial Situation is not a function 2- Function 1-7 = Preparation 3-Function 8-10 =Complication 4-Function 11-15= Transference 5-Function 16-18= Struggle 6-Function 19-26= Recognition. As well as finding the **31** narratemes, Vladimir Propp also identified a limited set of eight broad character types (prop, 1968). The analysis of characters on Propp's functions: 1. The villain 2. The Donor 3. The Helper 4. The Dispatcher 5. The Hero 6. The False Hero 7. The Heroine. In this way, it is an application of Vladimir Propp's theory *Morphology of the Folktale* in Satyajit Ray's fictional work, *The Emperor's Ring*.

The Emperor's Ring, actually, it is a story of the historical ring. Tapesh tells it. He is the narrator in the first-person narration. The story is developed mysteriously because someone steals the same ring from Dhiru Kaka's house. The whole story is built in a detective manner from beginning to end. It has three phases. In the first phase, the same ring is stolen by someone from Dhiru Kaka's house. The middle Phase deals with Feluda's positive response to Dhiru Kaka's demand for solving the mystery of the ring. So, he plays the role of detective. At the end of the story, Feluda finds out its mystery and opens the secret of Mr Pyrelal's death.

Feluda is a protagonist. He plays the role of a private detective for finding out the criminal person. Finally, he shows that how Mr Bonobihari Babu is responsible person for Mr Pyrelal's death. The story is developed with appropriate characterization and is well set. The mystery of the stolen ring is the theme of the story. A thirteen and half years old boy, Tapesh, is the narrator of the story. He is physically present, but his role is minor to develop the story.

THE STORY OF THE EMPEROR'S RING:

The story is set in Lukhnow. Tapesh is a narrator of the story who tells about their trip to Lukhnow. Dhiru Kaka invites them for spending their summer holiday. The story is developed mysteriously because Dr Srivastva comes towards Dhiru Kaka with shocking news. He informs that a daku (thief) had come to his house to steal the Emperor's Ring last night. However, the ring was safe from the daku. Fortunately, it was not stolen. With great hope, Dr Srivastva comes towards Dhiru Kaka for keeping the ring safe in his house. He feels that Dhiru Kaka's house is a safe place for it. Because he knows very well that the ring has a great history. It was the ring of Emperor Aurangzeb. And the whole story is built on it. Then the case of finding out the mystery of the ring goes to Feluda. It is a chance for Feluda to prove himself as a successful detective. In this investigation mission, Feluda plays the role of Sadhubaba for stealing the ring from Dhiru Kaka's room when Dhiru Kaka was out of the house. It is a form of a round character. As a part of his detective work, he plays the role of Sadhubaba for keeping the ring safe from the principal offender.

In the last phase of the story, Feluda proves that Bonobihari Babu is responsible for Pyarelal's death. He opens Bonobihari Babu's villainous deeds as-how he goes to visit Pyarelal with a massive box of poisonous African Spider for frightening him. Because he knows very well that Mr Pyarelal has the Emperor's Ring as a weak point, Pyarelal could not bear the shock of seeing the same spider. Unfortunately, he loses his life due to a heart attack with uttering the last word- 'spy,' an incomplete form of a *spider*. The story *The Emperor's Ring* has several features of a detective story. It is the story of a mysterious crime. Tapesh, the first-person narrator, is physically present. Bonobihari Babu's passion for the ring mentions the motive behind the crime. The story is set in various places as Lucknow, Imambara, Residency, Hazratganj, Haridwar and Laxmanjhoola.

THE ANALYSIS OF DRAMATIS PERSONAE:

1. **The Hero**-Feluda appears as the hero. He has proved himself as a successful private detective.
2. **The Donor**-Dr Srivastava appears as the donor. Because he comes with horror news that a daku had come to his house for stealing the ring, last night.
3. **The Helper**-Inspector Gargari and Mavabir appear as the helpers here.
4. **The Dispatcher**-Mavabir appears as the second dispatcher here. He is the son of Pyarelal. He expresses his thoughts about his father's death. It is not a natural death, but someone is responsible for it.
5. **The Villain**-Bonobihari Babu appears as a villain here. He has made ruthless attempts against Pyarelal for the Emperor's Ring.

6. **The False Hero**-Ganesh Guha seems like a false hero. He is a servant of Bonobihari Babu.

7. The Princess- There is no Princess in the story.8. Princess's Father- There is no Princess's Father in the story.

THE ANALYSIS OF FUNCTION:

The Initial Situation 0:

This part of the story is not a function; it gives some information about the state condition of the story. The initial situation is the base of the story.

Function 08:

villainy and lack- The story is mysteriously developed because Dr Srivastva comes to Dhiru Kaka's house with the shocking news that a daku had come to his house last night to steal the ring. But it was his failed attempt to steal it because it was safe from him. So, he requests Dhiru Kaka to keep it safe in his house. He nervously utters the following words-

“Last night a Daku came to my house.” (Ray30)

Function 14:

Acquisition-The story is forwarded in a detective manner, for Feluda gets one more clue from Dr Srivastava as- how Pyarelal had been done the treatment on his first attack. At that time, Mr Pyarelal was delighted because he had cured the life of his only remaining child and saved his only son. So, Dr Srivastava had rewarded him as the Emperor's Ring. Thus, the ring has an excellent history because it was the ring of the historical Emperor, Aurangzeb.

‘Last July, said Dr Srivastava, ‘three months ago.....a hundred-and-fifty.’ (Ray31)

Function 12:

Testing- It is an essential function in which Dr Srivastava and Mahabir help Feluda for solving the mystery of the emperor's ring. Feluda gets an essential clue from Dr Srivastava about Mr Pyarelal's last words - *a spy...a spy*. As well as Mavabir, a son of Pyarelal, also expresses his thoughts about his father's death that it is not a natural death of his father, but someone is responsible for it. Thus, Feluda gets the above significant clues from them.

“a spy.... a spy....” (Ray33, 64)

Function 10:

Counteraction- Counteraction is an essential function for the progress of the story. Feluda starts his mission of investigation for finding out Sadhubab. However, suddenly a white sheet of paper has been thrown at him. It was written with some suspicious words- *Watch Out*, with a red juice from a paan. Feluda knows that it is the work of Bonobihari Babu. For getting the ring, he does it deliberately. In this way, Bonobihari Babu does the villainous deeds continuously against them. So, for self-protection, Feluda keeps always a small round tin of powder in his pocket. He utters the following words-

“Watch Out! ...Thunder!” (Ray49-50)

Function 27:

Recognition- Finally, Feluda proves that he is a successful private detective collecting all proofs against Bonobihari Babu. He proves that Bonobihari is responsible for Pyarelal's death. After knowing Feluda's detective power, he utters the following words ironically. **“As we were passing... ‘Exactly!’to grow positively excited.” (Ray54)**

Function 02:

Interdiction- In the last phase of the story, Feluda finds out the secrets of all suspicious things as-the meaning of Pyarelal's last word *spy*, an attempt of throwing a piece of white paper in

Rankrushna Mission and attacking the stones at Residency, cunning role of Ganesh Guha, use of the false moustache, etc. Thus, all these things help Feluda for proving that Bonobihari Babu is an actual offender. So, Bonobihari Babu threatens Feluda in the following words- **‘I would say that you really not concern you?’ (Ray57)**

Function 04:

Reconnaissance-When Bonobihari Bobu gets some secrets from Kaka about Feluda and Mahabir-Feluda is a private detective and Mahabir is a son of Pyarelal. Then he sings the Urdu song twice, which was already sung by Feluda. It has a suspicious meaning. It is the same song, containing the following words- **“Jab Chhor chaley Lucknow nigari, Kahen haal ke hum par kya guzri.” (Ray71, 82)**

Function 18:

victory- Finally, Feluda gets victory over Bonobihari Babu, proving him as a real culprit and a murderer of Pyarelal. He also finds out the meaning of Pyarelal’s last word, *spy*, Bonobihari Babu’s purpose to throw a piece of white paper in Rankrushna Mission and attacking stones at Residency. Thus, these things were essential to Feluda for getting victory over Bonobihari Babu. He is handed to the police. In this way, the mystery of the ring has been revealed by Feluda with the help of Inspector Gargari and Mahabir, and he proves himself as a successful detective. **“They have been adequately punished..... by the police.” (Ray89)**

CONCLUSION:

The story *The Emperor’s Ring* has several significant features of a detective story. The mystery of the ring has been shown in the whole story. The middle of the story is developed with Bonobihari Babu’s criminal deeds. At the end of the story, Feluda shows that Bonobihari Babu is the real criminal, responsible for Pyarelal’s death. His passion for the ring shows the motive behind the crime. The story is set in various places as Lucknow, Imambara, Residency, Hazratganj, Haridwar and Laxmanjhoola. Thus, it is analyzed in the form of Propp’s *Morphology of the Folktale* with the above nine functions and six characters.

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REFLECTION OF NATIVE SENSIBILITY IN NISSIM EZEKIEL'S POETRY.

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Nissim Ezekiel is one of the foremost among Indian English poets who shaped the modern Indian poetry in English. Popularly known as a Bombay Poet, Ezekiel is regarded as the father of modern Indian English Poetry. He wrote seven Anthologies of poetry, among which *The latter day Psalms* got a high acclaim and awards for best Poetry writing. The Most important aspect of Ezekiel's poetry is his use of superb poetic images and breathing life into the native sensibility. Ezekiel is a painter of images. He creates pictures, situations that breathe the life of the very Indian Culture, Indian Ethos. As Kaa Naa Subramanyam aptly says **“The Indian mind thinks in symbols and metaphors.”** (Alum, 1998: 1)

Ezekiel is gifted with the art of writing with ironic – detachment. His writing seems humorous at the surface level, but deep within it is full with a touch of poignancy. The poem *'Truth about the flood'* brings out the picture of Indian officials visiting a flood affected area in Bihar is pointed with effective imagery. The lines below show it well:

**Meet any official,
he will claim his district,
Sub-division or block
is the 'worst-hit'
and pass on a hand out
with statistics of relief work. (Ezekiel, 1989: 186)**

The human quest to reach the goals amidst the broken path of disappointment is remarkably shown by Ezekiel. The poem *'Urban'* in the *'Unfinished Man'* is remarkable poem. The lyric delineates such a person and his predicament with mild sarcasm:

**The hills are always far away
He knows the broken roads, and moves
In circles tracked within his head**

There seems a constant struggle of 'inner world' with the 'outer world' in Ezekiel's poetry. He is committed to one or the other sects in Indian civilization. He has a deep understanding that without commitment to life and living; all rituals turn out to be mechanical. Life becomes meaningless when marriage does not ensure love, and hence the author employs the 'image' like the following to evoke that bitter reality of human life:

Lovers when they marry face

Eternity with touching grace. (Ibid, 123)

The poet, here also evokes the sense of the primal fall with an ease. There are three sets of images prominent in Ezekiel's poetry Viz: city, woman and Nature: The following chapters are devoted to a detailed study of Ezekiel's Images of city and woman. Images of Nature in Ezekiel's poetry have got a substantial position. The image of 'river' in Ezekiel stands for purifier of the impurities. It is traditionally believed that when one takes bath in the river one is purged off one's sins. This image is geographical and cultural as well. The image of 'home' stands for many things in Ezekiel. It stands for the house of his own, sometimes India. Home provides a sense of individuality to Ezekiel and shields him from fads and set pattern of the world. Home gives him a feeling of 'kinship' with the 'world' and he experiences it. In Ezekiel's poetry different images have different connotations. The images of 'journey' stand for the journey of life. It is also symbolic of the voyage into one's inner self-the voyage of self-exploration. There is always a reference to a pagan woman in Ezekiel's poetry. She is described as a beast of sex. She is symbolic of mean passion, earthly corruption and defilement. The image of city and city men lost, disillusioned and bewildered is presented in all its horror and ugliness. Nature for the poet stands for the manifestation of greatness and glory of the supreme. The poet considers the wind as an essential element, a sort of inspiring agent.

Ezekiel is committed to the city and its world of things. The Nature surrounding the city is not an exception. It lures him. Ezekiel shows an identity with the physical world around him. As he thinks

“To commit one self is to perceive the world of things and to find a sense of identity with them. The acknowledgement of a place of this “setting in”, after a long wandering, has sent out new lines of communication with the poet's society and his bringing.” (Sharma T.R., 1994: 49)

Most of the times Ezekiel comes out with the nature images from the physical world around him. The hills, roads, rivers, sky, sun, rain and the other like organic matters that went into the making of an animal life are indicative of the cognitive self of the poet.

The following lines from the poem *Urban* convey the poet's cognitive self through various images in the following lines:

**The hills are always far away.
He knows the broken roads, and moves
In circles tracked within his head.
Before he wakes and has his say,
The river which he claims he loves
Is dry, and all the winds lie dead. (Ezekiel, 1989: 117)**

In Ezekiel, the very Indian is evinced. Despite his visits to the other parts of world, he is an Indian in blood and spirit. V.S. Naipaul found Ezekiel an exception among Indian Writers. He was surprised to see Ezekiel bearing the Indian heat and squalor. Ezekiel is invariably found to be proud of his environment. The image of India is at the core of his writing:

**The Indian Landscape seers my eyes
I've become a part of it.
To be observed by foreigners
They say that I'm singular
Their letters overstate the case (Ezekiel, 1989: 181)**

The Indianness of Nissim Ezekiel lies in his intimacy with the Indian landscape. The image of Native Land is persistently used in his poetry. The rituals observed in the home country and her people belonging to all walks of life attract attention of the poet. The poet mentions the people in city such as a leper beggar found in a railway station, a woman beggar sitting elsewhere and the beggars, hutments-dwellers, and pavement sleepers.

The birds and animals are shown to be more human when Ezekiel has compared them with the corrupt city people:

**I am corrupted by the world, continually
Reduced to something less than human by the crowd,
News papers, cinemas, radio features, speeches
Demanding peace by men with grim, warlike faces,
Posters selling health and happiness in bottles,
Large returns for small investments, in football pools
Or self-control, six easy lessons for a pound. (Ezekiel, 1989: 7)**

CONCLUSION:

Ezekiel treats poetry as a lofty vocation, a serious and effective medium of self-realization. Poetry, according to Ezekiel, is not a gift to be adorned but a craft to be studied with systematic efforts. He bears the capacity to use unique phraseology and an innovative diction. The scheme of diction in his poetry puts a 'stamp of his own' on his poetical works. Ezekiel encompasses varied experiences of life. He shows the Indian ethos, native sensibility in a superb way.

INDIAN THEMES AND CHARACTERS IN ANITA DESAI'S NOVELS

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ABSTRACT:

Anita Desai has created a significant place for herself among the major novelists who have made considerable contributions to the modern Indian English fiction. She is considered as a great artist. In showing almost all features of Indianness, displaying Indian insight in the characters, painting a realistic picture of Indian setting and background and in many other respects. I try to focus on Indian themes and characters in Anita Desai's novels, taken description from her two novels -Cry The Peacock and Bye-Bye Blackbird.

Through this paper I try to talk about Indian themes of her novels as well as her Indianness of her characters. Her characters are purely Indian at heart, they are also self-conscious of the reality around them. She deals with the dislocation of normal life, morbidity of temperament, mala adjustment in family life. Each of them is an unsolved mystery.

KEY WORDS: *Indian, Themes, character, alienation,lonelinessetc.*

INTRODUCTION:

Anita Desai's characters are extra-ordinary because instead of having problems of food, clothing and shelter, they have the problems of helplessness, loneliness and various obsessions, Anita Desai states: "I am interested in characters who are not average but have retreated or been driven into some extremity of despair and so turned against or made a stand against the general current it is easy to follow with the current, it makes no demand, it costs no efforts. But those who cannot follow it, whose heart cries out" the great no" who fight the current and struggle against it, they know what the demands are and what it costs to meet him"

THEMES IN HER NOVELS:

As far as the themes of her novels are concerned, Anita Desai seems to have opted for portraying various themes at a time in novels and in each individual novel, these themes seems to be occurring again and again. She usually deals with the Indian themes of man-woman relationships, alienation, loneliness, lack of communication, meaninglessness, east-west encounter, violence and death.

The most common Indian theme in her novels is the complexity of human relationships, particularly the man-woman relationship. The theme especially occurs in her finest novel like -Cry the Peacock, Voices of The City, Fire on The Mountain and Where Shall We Go This Summer? Her novels are not political or sociological in character but are engaged in exposing the Indianness of the human mind. Anita Desai's themes are thus original and entirely different from those of Indo-Anglian novelists.

In Anita Desai the Indian theme of exile occupies the major part of her fiction. Most of her characters feel alienated and exiled even if they stay in crowd yet they never feel the lack of culture around them. They are mostly Indian women comprising school-girls to grandmothers. They are fragile, introverts longing for their existence. Most of them suffer from psychic deficiencies like schizophrenia, frigidity, hyperaesthesia, hypo-chondria, mental disassociation, introversion, inferiority complex etc. are quite different. They are phlegmatic, unsentimental, monotonous, philosophical but quite practical and prudent. In Cry the Peacock Maya is the most sensitive woman suffering from neurotic fears and marital disharmony. The mental agonies and the tensions in her mind show miseries of her married life and narrow down the poetic beauty of her life. She

continuous to lead an explosive life and comments on her unsuccessful married life: “It was discouraging to reflect on how much in our marriage was based upon a nobility forced upon as from outside, and therefore, neither true nor lasting. It was broken repeatedly, the pieces were picked up and put together again as of a sacred icon, with which, out of pettiest superstition, we could not tear to part”.

Her characters are purely Indian at heart, they are also self-conscious of the reality around them. She deals with the dislocation of normal Indian life, morbidity of temperament, maladjustment in family life. All of her characters are existential, non-political or social. They are simple Indian characters, each of them is an unsolved mystery.

In Desai's novels the novel is not sociological phenomenon rather it shows completely Indianness in theme, setting, language. She sets herself seriously to voice the mute miseries and helplessness of millions of married Indian women. These women are tormented by existentialist problems and predicaments. Desai reveals a rare imaginative awareness of various deeper forces at work and finds a profound understanding of women sensibility. In this way she unravels the subconscious of her highly sensitive protagonists, about their helplessness, agony, anger, struggle and surrender.

Anita Desai is an eminent novelist of artistic perfection, we find east-west concord and discord in her novel “Bye Bye Blackbird”. Though fascination for west is also demonstrated in this novel through Adit and Dev. Anita Desai really touches heart of Indians through this novel who live in foreign countries and miss their Indian soil, food, people. Indians feel strangers in other countries. British take them inferior to them.

In “Bye Bye Blackbird” Adit and Dev are in the major part of the novel. Both of them are the two poles of the thematic burden of enhancement and dis-enhancement of England. Adit analyses his fascination for England in the following way: “I like the pubs, I like the freedom a man has here... economic freedom/ social freedom/... and I like old Ma Jenkins who cleans my room. And I like the B.B.C. “

Adit's homesickness corrodes his heart so much that he begins to long for Indian landscape of vastness and wilderness, sunrise and sunset. Anita Desai depicts Adit's intense desire of coming over to India. Adit's compelling homesickness visualizes the spectacles of Indian rivers when he is standing on the bridge over the river Tess.

Apart from the Indian theme of alienation Desai echoes the Indian theme of the vulnerability and the conflicting demands of protection and independence. In the light of these her Indian characters come out as vulnerable creatures demanding protection from their kith and kin. The Indian people want the mission of finding a meaning for their existence.

To conclude Anita Desai's characterization revolves around a preoccupation to highlight the vast turbulence which exists wherever man exists. As Jasbir Jain puts in “Anita Desai comments, through her central characters, on the violence and aggression in society, the aggression between men and women”.

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GENDER AND CASTE : THE CRITICAL READING OF AMITAV GHOSH'S SEA OF POPPIES

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ABSTRACT :

The paper explores the representation of Gender and Caste and contemporary beliefs and practices in the novel in Amitav Ghosh's Sea of Poppies. The novel presents the history of opium trade and indentured labour in nineteenth century India under colonial rule. Ghosh has described the social conditions of the period and also the status of women and very effectively depicted the social conditions of disadvantaged classes of society through the character of Deeti an Kalua. The paper critically studies the representation of women and caste discrimination in Sea of Poppies.

KEY WORDS : Discrimination, Exploitation, Patriarchal, Suppression, Humiliation

INTRODUCTION:

Literature is a reflection of social and cultural life and also the spirit of the age. The works of Chaucer, Restoration Comedy of Manners, Victorian Novels and the plays of Bernard Shaw are some of the examples, which reflect the contemporary social and cultural life. Amitav Ghosh's career began in the experiential wake of midnight's children and the techniques it put into play: magical realism, satire, wordplay, mythology, allegories etc. One of the recurring theme in Ghosh's work is that of globalization in terms of trade, migration and cultural contact is not new. Amitav Ghosh has a distinctive style of writing that combines the imagination of a writer with the insightful detailing of an anthropologist. He is a novelist given to generic inventiveness and champion of post-modern cultural weightlessness, but his writing is as interested in the ties that bind as in the transitory nature of global culture. In fact, he has brought substance and range to Indian English fiction and indeed, added richly to the literature of the subcontinent as a whole.

SEA OF POPPIES : AN OVERVIEW

Sea of Poppies, the first in trilogy, has been received favourably by the Booker jury for the compelling story told against an epic historical canvas, its deft use of diverse tongues and a memorable cast of characters. Sea of Poppies is a historical novel that sets in 1838. The East India Company, yet to be controlled of its excesses by the British Government, is creating unimaginable wealth by growing opium and illegally exporting it to China. The novel sets in Eastern India and the Bay of Bengal. The narrative begins with the arrival of a former ship Ibis at Ganga-Sagar Island. The ship was discontinued as a black birder with the abolition of slave trade. The ship is refitted to transport grimeyas or indentured labourer from Calcutta to the sugar estates in the British colony of Mauritius. The novel depicts the events that bring together these ship siblings with no difference of caste, colour, religion, language of creed as they move towards a similar fate. The narrative of the novel is divided into three parts – land, river, and sea. The first part presents the circumstances that brings these characters to the ship. In the second part when ship is moored in the river near Kidderpore. All these characters get into the ship by some stroke of destiny or other. In the last part they get to sail the Ibis to a new life that awaits them in Mauritius.

Deeti, the protagonist of the story is introduced as a young mother for a small village, fifty

miles east of Benaras, in the northern province of Bihar. Deeti's husband Hukum Singh works in the Ghazipur opium factory. He had been wounded in the leg while serving as a sepoy in the British Regiment and started consuming opium to relieve him off the pain that caused by the battle wounds but it ended up in an addiction to the drug. The addiction slowly kills him. Deeti is compelled by the social custom and her relative to immolate herself in her husband's funeral pyre for a sati. She was saved by Kalua, the ox-cart driver an untouchable from the leather – worker's caste who takes her husband to the factory every day. They ran away from their village but to their village but to their horror they find that the fury of relatives has not subsided. They were in search of Deeti and Kalua who had brought disgrace to the family. The couple had no other option but to flee the country and they end up in Ibis which is on its way to Mauritius. The first part unfolds the economic and social exploitation of the rural folk, injustice meted out to the colonized and the plight of suppressed classes and castes in India. Of the Deeti and Kalua are presented as victims of prevalent social practices and beliefs. Deeti was married to a disabled man. He was not only invalid but also impotent. Her marriage has only brought her unhappiness. She has been forcefully impregnated by her husband's brother without her consent. Family honour was considered more important than the honour due to a woman.

THE PORTRAYAL OF WOMEN IN THE NOVEL

The position of women in the pre-independent Indian society is portrayed through the life of Deeti and that of the other women characters. The status of women deteriorated in the medieval period in the society. Women were excluded from the formal education system. When Paulette tells the migrants that she has read from a book that there are no snakes in Mareech, Jhugroo satirically retorts, 'How would a woman know what is written in a book?' (390) The novel records that Neel was betrothed at the time of his birth the the daughter of another landowning family and married at the age of twelve. Women were taught from their childhood that they should take the responsibility of the house only. Men are allowed to do whatever he wished for. The girl parents were expected to offer money and gifts to the groom to get their daughter married off. Deeti's father had to thatch the roof of her groom;s house as a part of her dowry.

Marriage and motherhood, begetting sons particular were considered to be the goals of a woman. Deeti is impregnated by her brother in law on her wedding night. The property of a man who does not have a male heir would assumed to inherited by his brother. Such is the case with Taranmony, Nob Kissin's widowed aunt. Her husband married her only six years before in a final attempt to beget heir and final wish was that his young wife be sent to an ashram in the holy city of Brindaban.

It was a patriarchal society in which women did not have an identity of their own. They were identified either with their father, husband or children. Deeti was recognized as Kabutari –ki- ma. Exploitation of women was multifaceted. They were subjected to physical, sexual and emotional abuse. Deeti has gone all kinds of abuse in the novel. Malti, the wife of Neel is a passive sufferer who performs her duties as wife and mother without any expectation. Her suffering is mental but as a typical of Indian wife, She never complains or questions her husbands relationship with his mistress Elokeshi. Neel's mother was also neglected by her husband and she lived a secluded in a gloomy wing of the palace while he enjoys with his mistresses. Heeru was berated and beaten up by her husband. When she lost her only child, she has been asked to do a puja at the temple Hariharnath to beget a son. Dookhanee an inmate of the ship had signed as a labourer unable to endure the oppression of her mother in law. Munia was cheated by an agent from the opium factory and when

he learnt that she had given birth to a baby. He set fire to her house that killed her mother, father and child. Paulette is under the custody of the Burnhams after she is orphaned. But she is forced to sexual harassment by the respectable Mr. Burnham in the name of religious instruction.

When Paulette tells Zachary the way she was treated by Mr. Burnham, Zachary is reminded of his mother, the slave woman who was sexually exploited by his father, the white plantation owner. These incidents not only depict the callous exploitation of women but also the muteness of women in the society. The patriarchal ideology believes that women's existence do not have any meaning after the death of husband. In the novel, Deeti was forced to immolate herself on the funeral pyre of her husband.

CASTE DISCRIMINATION

The novel also records the heinous system of caste discrimination in Indian society. The caste system was a brutal oppressive mechanism that branded and unfortunate section of the society as untouchables and thrust them to the periphery. For so many centuries, caste become the core of social life in India. It dictated the occupation and the social interaction of a person. Describing the caste system in India, Ambedkar remarks that in India castes are not merely non-social but anti-social. The high caste hindu will not allow the Untouchables to take the water from a well. The untouchables were restricted to take education. There were prohibited to do so many day today activity in the social life. Ghosh prominently described the affliction and humiliation to which Kalua is subjected to. Kalua the ox-cart driver was of the leather worker's caste and so was considered as untouchables. Hukum Singh as a high caste Rajput believed that the very sight of a person of low caste would augur bad tidings. 'Climbing on to the back of the cart, the former sepoy sat facing to the rear with his bundle balanced on his lap, to prevent its coming into direct contact with any of the driver's belongings. They travelled conversing amicably but were careful not to exchange glances. Ghosh portrayed the subhuman conditions of untouchables in the novel through the character of Kalua. The dwelling of the untouchables is at the periphery of the village in India. Kalua lived in the chamar – basti, a group of huts inhabited only by the chamars. It was social taboo for the high-caste people to enter the hamlet occupied by these out castes.

Disgraceful behaviour by a caste Hindu meant degradation to the position of an outcaste. When Neel's forgery case is on trial, a petition is submitted on his behalf to mitigate the sentence as the penalty would cause himself, his wife and innocent child to lose caste and be shunted and ostracized by their kinsmen. As the Raja of Rashkali Neel enjoys the privileges of a caste Hindu but once he is convicted, he loses caste and is made to clean the cell that he shared with Ah Fatt. Crossing the sea also meant losing one's caste. Seeing the grimityas marching towards the river, Deeti reflects on the implications of losing one's caste 'She tried to imagine what it would be like to be in their place, to know that you were forever and outcaste'.

Inter-caste marriages and inter religious marriages were considered as social taboos. Jodu, a Muslim is beaten to the point of death, when he is found with a Hindu girl. An outcaste marrying a woman of high caste was considered to be a serious crime than a murder. Captain Chillingworth informs Zachary that Kalua has to be flogged the next day for murdering the siladar and later the case would be heard by a judge in Port Louis. Zachary wonders why he has to be punished twice for the same offence. The captain replies that in the eyes of the subedar, murder was the least of his crime and for the heinous crime he had committed he would be cut and fed to the dogs at home – ' he is a pariah who has run off with a woman of high caste'

CONCLUSION:

Amitav Ghosh has portrayed a very convincing picture of 19th century Indian society in the novel. He depicted the contemporary beliefs, customs and social problems like poverty and the marginalization of a particular set of people in the name of caste. The novel also points out the male domination in a patriarchal society and the consequent relegation of women to a secondary position

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SOCIETY ACT SASA ROLE MODEL FOR INDIAN ENGLISH POETRY

Ritu B. Bahadure

Poetry is a powerful ambassador, a medium through which awareness on greater issues can be raised. In a few short stanzas it can tell a story, convey a message and bring a slice of world to you. When we think about the Indian English literature it is obvious to mention Indian English Poetry, since it is the oldest form. Indian English poets have also filth with an intension on agitate and draw attention towards the problems prevailing in the society. The typical and actual India is beautifully being carved and described by Indian poets who write in English. A new form of English poetry had been discovered by Indian poets by using Indian traditions, issues and etc. Indian English differ from western or native English in a number of ways life like theme, language, style of writing in Indian English get more connected to Indians because it is 'for the Indian and by the Indian'.

Literature is mirror to society and reflects the reality of the society. The true meaning of literature is written in different forms such as poetry. Poetry may also consists of texts based on information as well as imagination. 'In the Bazaars of Hyderabad' is written by Sarojini Naidu. The poem typifies the social life of Hyderabad, it is not only meant for financial dealing for buying and selling. But it is also a meeting, place for people form different backgrounds having multifarious interest. In this poem Naidu describes the beauty or traditional Hyderabad Bazaars. She presented the lively pictorial scenes of merchants, vendors peddlers, Goldsmiths, fruit men, and flower girl selling their goods all of whom answers the questions of purchasers who buy their articles after a detailed bargaining. The poem also describes the music a instruments being used by musicians and magicians described in the Bazaars. Most of the Boards of education in India and some universities of Europe include the poem in the English literature syllabus. Schools in Indian promote pupils to perform skits on the poem to make them understand the Bazaar's scenario in earlier days.

We live in a society. That is there are relation and interrelation between men who live in the society. We like to hear about our fellow men who live in the society, their thoughts and feelings, their likes and dislikes. Anjali Nerlekar describes 'JEJURI' as an "amazing series of poems on the temple town in Maharashtra. Where the poet rips apart the hypocrisy and cast or the powerful Brahmins with their vice like hold on the religion and underscores the anachronisms of the religion in the modern world". Along with his brother and a friend Kolatkar visited jejuri in 1963 and appear s to have composed some shortly thereafter. 'The Bus' is a fine poem from the epic Jejuri. In this poem the poet describes the journey by state transport bus in Maharashtra. The protagonist Manohar and other pilgrims are going to jejuri to visit the temple of God Khandoba. He witnesses some based things during this travel and explains with satirical tone. Jejuri is a place pilgrimage. Jejuri is known for the temple of Lord Khandoba located on a hill. Khandoba, the local god of the temple especially worshiped by a community called Dhangar community. The Dhangars are associate with cattle hearing and fall under the economically backward classes.

Naturally, if we have the power of language to express the feelings, we are well on the way to creating literature. In other words, the subject matter of literature is society in some form or other. The poet express his feeling and we who read his poetry are interested and feel at one with him and ourselves. After all, society is this bound of fellowship between man and man through

communication that the poet or writer seeks. The poem 'River' paints a picture of the people of the city and of their callous indifference to the utter destruction caused by the flooding river.

Society create literature. It may be described as the mirror of the society. But the quality and nature of the reflection depends upon the writer's attitude of mind, whether he is progressive in his outlook, or recreational. In 'AN INTRODUCTION' KamlaDas express her complex emotion regarding the Sustain controlling her life and the lives of countless suffering women. She so has the experience to back up her assertions about freedom and oppression as she played a critical role in the establishment of the Indian feminist movement. Ten collection focuses on the love and the pain that follows betrayal. It describes the poet's own mental and emotional State as she aged and pushed back against patriarchal society.

Poetry expresses social sympathies naturally it is bound to exercise some positive influence on our mind and attitude. Society reacts to poetry in a living way. An inspiring poem creates general influence on Society. It rouses our feelings and enthusiasm for welfare. So when, the poem "Where the mind is without fear" by Rabindranath Tagore was written Indian was under the British Rule and people were eagerly waiting to get their freedom from the British rule. The poem is written in the form of a prayer to God.

Naturally conservative minded writer will stress those aspects of social life, which put the traditional ways of life in the best possible way. For example, he will set high value on reverence for age old ideals, respect for religion, chastity of woman and so on. On the other hand a progressive poet will tend to show how old ideals act as restraints on the natural freedom of the human mind, cripple the free movement of man and women in an unrestricted atmosphere set for liberating new ideals and moving society that, looks toward to newer ways of life. 'Old Women' translated from Malayalam by the poet K. Satchidanandan is a poem dealing with the lives of the old women. The poet as a human being takes a note of their situation and plight of their lives. How lonely and forlorn have they become! The poet marks them as pensioners lined up the treasuries or at the bank counters in longer lines of waiting and for their turn to come up just like as JayantaMahapatra sees them as widows waiting to enter the great Jagannath temple of Puri to worship and offer their prayers as they have nothing to ask for. They are the useless people spending their lives uselessly. They sit on the park benches and like to pass their time calling doves and trying to charm with the grains of maize. Sometimes they can be seen waiting to collect the mails at the post office sent by their wards who dwell overseas and have settled there the people of the diaspora dias and green cards. With the frail body wrinkled and lean and thin trembling they can be found queued up in government hospitals.

India's rich poetic legacy dates back more than 5,000 years in ancient languages such as Sanskrit, Prakrit and Pali, with renowned epics such as the Bhagavad Gita written in verse. Bhakti poetry, devoted to asceticism and enlightenment, moved from south to north, creating a movement of its own, inspiring people to look at society, God and worship in new ways.

Indian poetry is an ongoing, multi-octave raaga of history and human experience. We need to honor and learn from the rich landscape of Indian poetry.

THE GOD OF SMALL THINGS: A STUDY OF CONTEMPORARY FEMINIST APPROACH

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ABSTRACT:

The aim of this paper is to bring out the elements of Feminism in Arundhati Roy's novel "The God of Small Things". In this work, women's continuous struggle against their exploitation and oppression which they undergo because of the male dominated society, has been focused. The paper seeks to study the work of Arundhati Roy, 'The God of Small Things' as a text of 'feminine writing'.

KEYWORDS: *Feminism, exploitation, Patriarchal, Subaltern.*

INTRODUCTION:

Dalit literature is an emerging literature in India. It refers to the literature of and about the people who are silenced for centuries by Caste prejudices and social oppression. It is shame on us that in India a Mahar or paravan is treated as untouchable, not allowed to worship with caste Hindus. As we know Dalit literature is the expression of experiences, feelings, views of Dalit about life in the form of written texts. Mainly Dalit literature is the product of post-independence period. The Dalit literature is realistic literature not romantic nor fictional. It is the protest literature. The prime aim of Dalit literature is the liberation of Dalits. There is no difference in their social suffering and economic status; the forms of untouchability practiced by the upper caste are same just the name differ. Dalit is protest against all forms of exploitation based on class, caste, gender, creed or occupation. Thus, the treatment of Dalit and concerned for social justice can be found in the works of many novelists like Mulk Raj Anan, R. K. Narayan also depicted Dalit consciousness in his novels.

Arundhati Roy concentrate on plight of defense place Dalits in her novel 'The God of Small Things'. She means to say that Dalit is a Dalit by low birth like 'Velutha' or by gender identity like 'Ammul'. In the same way Dalit literature is an eye opener for the Indian society which is divided in to different castes and sub-castes-all provided them much suffering and a little pleasure. Abuse and humiliation, injustice and hatred, poverty and perversion all make then there life unbearable.

Arundhati Roy is an Indo – Anglian writer. She wrote the novel 'The God of Small Things' which won the 'Booker Prize' in 1997. The very first novel of Arundhati Roy is based on her family background. It is the story of confrontation between the big man Laltain and small man Mombatti. Arundhati Roy is deeply involved with India's social problems, particularly those concerning the socially marginalized and dispossessed. (Dalits, Women etc.) In 'The God of small things.' Velutha represents the untouchable who has been since a long time exploited by society simply because he belongs to the so – called lower caste. 'The God of Small Things' reveals the social construction in India, which is based on caste and creed status. (Lower and Higher.) The untouchable protagonist Velutha reaches out in different directions to touch a number of other issues in this novel. Arundhati Roy's is an Indian novelist who writes in English. In her novel, employed women characters whose position at home and in society is put to the notice of readers. The focus in Arundhati Roy's novel is on the oppressions, exploitation and injustices of domestic and social life of women. She attacks the double standard that one sex is to be sheltered and judged and kept from power-while the other, regardless of its behavior, rules the society. The novel contains stories of death, broken marriages,

unreasonable hate, revenge, sexuality and violence. When an overall analysis of the novel is done, it is not only the story of a family that comes to the fore, but it is also the story of suffering in a wider sense.

AIMS:

1. To Study the feminist approach in *The God of Small Things* written by Arundhati Roy.
2. To know the pangs of depressed, oppressed and suppressed women of India
3. To study the violence and injustice faced by the women in India.
4. To study the reformist attitude of Arundhati Roy.

The novel is about the twins; Esthappen and Rahel, who can be considered as the protagonists of the novel. The novel makes an argument for and against the good and evil in society with special reference to women. 'The God of small things' highlights the position of women folk in India. It presents before us the constant struggle of women against their exploitation, torture and struggle which they undergo because of the male dominated conservative society. In the novel 'The God of Small Things', women of three generations are discussed, who are born and brought up in different circumstances.

Starting from the oldest generation, there is Mammachi, then the generation of Ammu, and the youngest generation is Rahel. These women live according to the prevailing customs of Hinduism. In Hindu culture on the one hand women is considered as goddess of power (Durga), goddess of knowledge (Saraswati) and the goddess of wealth (Lakshmi) and on the other hand she is exploited, oppressed, and insulted. They are being confined to kitchen and childbirth.

Maachi's family although they are Syrian Christians, since they live in India, they are influenced by Hinduism. Mammachi lives under the control of men. She got married in puberty with a man seventeen-years older to her who has nearly controlled every step of hers. Mammachi was a promising rebellion; she had to leave her career because Papachi asked her to do so. It was during those few months they spent in Vienna that Mammachi took her first lessons on the violin. The lessons were abruptly discontinued when Mammachi's teacher Launsky Tieffenthal was exceptionally talented and in his opinion, potentially concert class. This is not the only case that shows the domination of man as a husband on a woman. Domestic violence was also a part of life. Papachi, often beat Mammachi with a brass flower vase. In addition, Papachi insulted Mammachi as she was never allowed to sit in his Plymouth, until after his death.

Ammu, the woman in the second generation in the novel is also confined. Because of her parent's traditional beliefs, she lives as the second. As a matter of fact, her parents give more affection to his brother for being a man than her as a woman. Moreover, being single parents of two children, her position in society is worse. She had no other choice but to live in her parent's house controlled by men. When another marriage took place, Ammu leaves Ayemenem and lives in Calcutta with her second husband. But, unfortunately, her second husband is not well employed and one day he sold Ammu to his manager. This forced Ammu for the second divorce and that makes her position worse in society. It is because the society believes that a good woman should live with her husband and accept her husband unconditionally. A divorced woman is considered equal to an unvirtuous woman. From the character of Ammu, we can learn that Ammu is the woman who tries to rebel against the Hindu values and patriarchy system in Indian society. Unlike her mother, she cannot accept the bad attitude and actions of her husband and prefers divorce than keeping her marriage. Ammu is also the example of a member of society who breaks the communal mores of

India. Rahel, Ammu's daughter is the woman who has no place in either her family or society. Living in her grandparent's house, she does not live like a normal child. She lives as a witness to injustices done to on her mother's.

As Rahel is growing up unwanted, she never experiences the real Hindu tradition because no one regards her presence, so that, Rahel becomes a free woman who unlike her mother, is not restricted by mental restrictions of the Hindu traditions. This is why, on her return to Ayemenem, she replies to an old man who asked about her marital status " We are divorced" (130) without worrying what the old man will think about her answer.

Chacko is a representative of exploitative male who oppresses women. He troubles his mother, his sister and even his wife. Ammu's inter-religious marriage is abused but Chacko's relation with low caste woman is accepted in the name of Man's needs. In this novel, marriage is a trap for all and no marriage is successful.

In the novel, Arundhati Roy has depicted the worst social and economic conditions of women. Ammu is divorced and lives with her parents and brother, Chacko, who treat her as well as her children in a terrible manner. She is divorced and a divorced woman has no respectable place in society while her brother is also divorced, but no one tells anything to him and he leads life cheerfully. This demonstrates the dissimilar conditions for man and woman in the society. Chacko takes charge of the whole Ayemenem House and asserts his right over the whole property and even deprives his sister of her share.

From this perspective, Arundhati Roy's Novel "The God of Small Things" focuses on the above-mentioned points. Roy, through the character of Ammu has portrayed, that the female sex is completely neglected in society. When Ammu makes the physical relationship with an untouchable man Velutha, their relationship exceeded to an extent that it came to be labeled as illicit. In this novel, it is found that both male and female are treated differently as Chacko, being a man lives happily even after divorce but on the other hand, Ammu, after divorce, suffers in the whole novel. It shows different social conditions of men and women in the society which is very decisive.

CONCLUSION:

To sum up Roy exploits common everyday Indian issues in her novel. Her story involves sorrow, grief, problematic marital relationships, non-marital affairs, and violent punishments for breaking social rules. We also see personal challenges, courage to stand against the taboos, women seeking their identity as human beings, as individuals, but the dominant masculine voice is suppressive that these women are silenced in various ways. This novel was a revolutionary attempt on the part of Arundhati who tried to open the eyes of Indian Community towards the callousness of treating women as objects. Women thus treated are considered soulless beings, sub-human and playthings for men. This imbalance in society explains much of the unhappiness prevailing in our families and the battered lives of children who are exposed to this very partial and unjust view of life. The end result is a paralyzed society unable and unwilling to grow.

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URMILA PAWAR'S 'AAYDAN': A STUDY OF CONTEMPORARY FEMINIST APPROACH OF THE SOCIETY

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ABSTRACT:

Indian women have been given secondary place in Indian society from ancient times. They were considered as inferior to men in all respects. As Aristotle said, "Female are feeble in certain lack of qualities". Their voices have been silenced for ages due to various reasons and certain traditions. The modern Indian women are bold and well-educated. They are fully aware of their rights and responsibilities. Dalit women in India experience domestic violence, gender discrimination, oppression, injustice not only from the upper classes but also within their own community. The situation of the women in dalit communities is pathetic as they are doubly exploited, first as women and then as dalits. The aim of the present study is to bring out the feministic aspects and the effects of the caste based social system on dalit women.

KEYWORDS: *humiliated, isolated, protest, rebel.*

INTRODUCTION:

Urmila Pawar is a renowned Dalit writer and feminist. Her memoir "Aaydan" (The Wave of my life: Dalit woman's memoir) is originally written in Marathi language and later translated in English by Dr. Maya Pandit and Urmilatai become an international personality. Urmila Pawar was born into the Hindu Mahar family in Maharashtra. She has an M. A. in Marathi Literature and retired from PWD department of the state of Maharashtra. She converted into Buddhism when she was 12 at behest of Babasaheb Ambedkar's country wide call for renouncing in 1956. Her moving to Mumbai in 1976 marked her discovery of feminism. These two important events shaped her life and writing. The word *dalit* refers to the members of those neglected and oppressed castes who are considered outcaste and untouchable. In Hindu caste system, they are physically and socially humiliated and oppressed from the society because of the impure and polluting works assigned to them.

AIMS:

1. To Study the feminist approach in 'Aaydan' written by Urmila Pawar.
2. To bring forward the pangs of depressed, oppressed and suppressed people of India
3. To know the difficulties faced by the dalit population especially women population in rural India.
4. To study how 'Aaydan' contributes to social reformation.

DESCRIPTION:

Pawar considers herself a feminist. Her Dalit identity forms a very important aspect of her feminist politics. She has been actively involved with Dalit feminist organisations in Mumbai and Konkan region of Maharashtra. Caste, according to her, has not gone away and it will be visible to people who have their feet on the ground. 'Where are the dalit women?' is a question that has bothered her and forms a crucial part of her work.

In her book, Aaidan (The Weave of My Life: A Dalit Woman's Memoirs), she talks about the poverty that her family faced.

“My mother used to weave *aaydans*, the Marathi generic term for all things made from bamboo. I find that her act of weaving and my act of writing are organically linked. The weave is similar. It is the weave of pain, suffering, and agony that links us.”

Activist and award-winning writer Urmila Pawar recounts three generations of Dalit women who struggled to overcome the burden of their caste. Dalits, or untouchables, make up India's poorest class. Forbidden from performing anything but the most undesirable and unsanitary duties, for years Dalits were believed to be racially inferior and polluted by nature and were therefore forced to live in isolated communities. The lives of different members of her family, her husband's family, her neighbours and classmates, are woven together in a narrative that gradually reveals different aspects of the everyday life of Dalits, the manifold ways in which caste affects itself and grinds them down.

Pawar was acutely aware of her caste identity even as a child because of the repeated instances of discrimination and humiliation she faced in her school and other places. She talks about an incident in school where her classmates invited her for a potluck lunch but clearly told her not to bring any food. Post-lunch, she also found herself as a topic of gossip for having eaten too much food. She also narrates an incident where her English teacher humiliated her for her poor English.

Pawar describes the experiences of gender discrimination in her own family when her father neglects her elder sister after her marriage. She shows how sons and daughters are treated unequally. Her father never looks after her sister. As a result she dies with her suffering and pain. Urmila Pawar feels that for outsiders and society, her father was a reformist and socialist but for his own daughters he has traditional approach. She also gives the example of Parvati, sister-in-law, who has no freedom in her house and lives a life like a slave. Pawar portrays the life of exploited and oppressed women who accept the harsh reality of being woman and dalit, exploited and humiliated both from upper caste people and the male dominancy of their own community. There are many incidents of beating the wives at their own homes as well as in front of others. Pawar point out the distinction made to the male female positions and regarding the titles given to them. She says when any man achieves better position he would become a 'Bhaushaheb' or 'Raosaheb' but a woman officer will remain only a 'Bai' without the title of Sahib.

As a dalit writer, she felt much as it is an insult to her position and caste. But now a days, all women are called respectively as 'Madam' without considering their position. This leads to raise the matter of self-respect among the women. Another important issue that Pawar brings up is privileging male child. She describes this by taking the example of her own brother Sahu. The attraction for male child is focussed when her brother had a son. On the occasion of namkaran, a discussion on the issue of property rights of girls after marriage takes place. Dr. Babasaheb's New Hindu code Bill which is about women's property right was also discussed. She writes, "Don't you know that Babasaheb had asked in the Hindu code Bill to give the daughters their share of property? So come on, get up now!"

CONCLUSION:

In conclusion, it may be stated that this autobiography has emerged as fusion of protest and rebel. The memoir is purely feministic that encourages a new feministic movement of dalit consciousness and to bring social transformation. Through her writing, she has proved herself as a reformer of Dalit caste. Her work is an outcome of the sufferings of the depressed, oppressed and

suppressed people of India, and such it is one of the most significant steps in modern Indian literature. It throws light on Dalit characters, downtrodden people, the description of their living conditions, their sufferings, and their protest and experiences. Exploitation and discrimination of Dalits are the two core areas of protest in 'Aaydan'. Urmila Pawar has succeeded in bringing true but harsh reality of women position in Indian society.

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DEPICTION OF CONTEMPORARY SOCIAL CUSTOMS AND MINDS IN R. K. NARAYAN'S THE BACHELOR OF ARTS

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Indian English literature is the expression of Indianness in the English language, the Indian social values, moral values, tradition, culture and Indian nobility. Now it has become a part of Indian literature.

R. K. Narayan is hailed one of the three best Indian writers writing in English, the other two are Raja Rao and Mulk Raj Anand. His fiction contains a unique blend of Indian mysticism and English form. R. K. Narayan's fiction forms the matrix of triumph of Indian creative literature in English. Narayan's fifty years of fiction writing earned him immense reputation both in India and abroad.

R. K. Narayan's *The Bachelor of Arts* was published with Graham Green's recommendation in 1937. He gained prominent place as an Indo-Anglian writer with the publication of this novel. R. K. Narayan depicts the story of a Hindu household in South India. The protagonist of the novel, Chandran is a college student. The novel is divided into four parts. First part of the novel portrays a vivid account of the college life of Chandran. Second part deals with the young man in search of a job. Chandran has nobody of his age in his house. He is in a state of physical and mental loneliness, in such circumstances he is infatuated with Malti. Though he does not talk to her, she doesn't even see him and Chandran doesn't know about her parentage, caste and creed yet the moment he sees her, he falls in love. The parents of the girl are prepared to accept the proposal of Chandran's marriage with Malti.

As the horoscope does not match and the proposal is ultimately dropped. The protagonist, Chandran feels so much dejected by this incident that he falls ill and he is confined to bed for several days. Next part of the novel gives an account of the aimless wanderings of Chandran in Madras and other parts of South India, he becomes a Sanyasi for the period of eight months. After this he gets tired of his life of Sanyasi, regains his interest in life and returns to his parents. Last part of the novel concerns with Chandran's marriage and his settling down in life.

The episode of love between Chandran and Malathi, exchange of horoscope and the proposal is ultimately dropped, defiantly has the social significance. We find reflections of contemporary society in literature and it is said that literature is the mirror to human society. In *The Bachelor of Arts*, R. K. Narayan has depicted the contemporary society. The way of match fixing, arranged marriage with a mediator, exchange of horoscopes, matching of horoscope, consideration of social status on the basis of designation, caste and subcaste of proposed bride and bridegroom are some of the social customs in the institution of marriage in the contemporary society of R. K. Narayan has been vividly discussed in the novel.

When Chandran falls in love with Malathi, his love for Malathi, may or may not be genuine, always he was worried of her caste, subcaste, sect etc. He was very happy at the moment, he came to know about her caste. Chandran's mother was not ready for his son's marriage with Malathi, because

Malathi was a daughter of clerk and Chandran was the son of District Magistrate, designation of both parents were not matching. Chandran requests his father to talk with Malathi's father, as per the existing social customs the proposal of marriage should come first from the girls side, his father was not ready to send invitation to Malathi's father.

R. K. Narayan has introduced the character of Ganpati Sastrigal, as one of the minor characters, who works for arranging marriages. Chandran's father communicates him, that his son Chandran is interested in Malathi and he can initiate the process of exchange of horoscope. It is shown in the novel that, both the families were equally interested in exchange and matching of horoscope in arranging marriage. After the exchange of horoscopes, both the horoscopes were studied and tallied by experts. After close examination Malathi's father refused the proposal of Chandran's marriage with Malathi because the horoscopes were not matching. Later on both the families consulted other experts of horoscope to study, but there were different opinions and ultimately is resulted into cancellation of marriage between Malathi and Chandran. Malathi's father Mr. D. W. Krishna Iyer was so orthodox in his attitude that he rejected the marriage proposal, saying that,

I know a little of astrology myself. I am prepared to overlook many things in a horoscope. I don't usually concern myself with the factors that indicate prosperity, wealth, progeny, and all that, but I do feel that we can't ignore the question of longevity..... (R. K. Narayan, The Bachelor of Arts, Mysor : India, Thought Publication, 1997, P. NO. 87-88)

In this novel, R. K. Narayan has drawn a typical south Indian social scene with the ironic and joyful detachment of a true artist. He portrays very vividly the complex structure of social and religious customs and traditions governing a hindu family. We come across here the obscure caste divisions and sub divisions, class snobberies, sex taboos, absurd marriage customs, blind superstitions and tyranny of astrology. The colorful student life with its way wardness and care free freedom the college atmosphere, the professors, their peculiar and boring lectures all these are adequately presented in the novel.

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FEMINIST NARRATOLOGY AND ‘SOCIAL MILIEU’ IN SHASHI DESHPANDE’S *THE DARK HOLDS NO TERRORS*

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INTRODUCTION:

Shashi Deshpande’s novels can also be studied in the light of Vladimir Propp’s study of the forms of folktales. Propp was a Russian formalist critic, who studied folktales in his book *The Morphology of the Folktale* published in 1928. His study is based on the corpus of hundred folktales. He brought out thirty one functions for possible actions in narrative fiction. According to him, no story contains all functions at once. But these functions are universal as all fictions are constructed by selecting items from it.

The recurrent functions in the novels of Shashi Deshpande on the basis of these thirty one functions of Vladimir Propp are -**1,6,11,25,26,27,29, 31**. These structures are recurrent in the novels of Shashi Deshpande. The study of Gerard Genette is also useful in understanding Shashi Deshpande’s fictional craftsmanship comprehensively.

Gerard Genette talks about the two modes of narration, ‘mimetic’ and ‘diegetic’. Shashi Deshpande tactfully makes use of both the ways of narrative modes. Deshpande dramatizes the scenes in her novels. She makes use of specified settings and makes use of dialogues which contain direct speech. She relies on the mimetic mode of narration largely. It helps in creating the visual effects of the scenes of the novel. This mode is slow telling of the story. This creates the illusion of reality. The word picture is created in front of the eyes of the audience.

Another mode of narration in the novels of Shashi Deshpande is ‘diegetic’ mode. Deshpande, in her novels, makes use of flashback for summarising the past events. This summarisation is rapid and panoramic. Technically, it is called diegetic mode of narration. In this mode, the narrator of the novel just says what happens. He does not try to show it as it really happens. For the strategic reasons, Shashi Deshpande makes use of both modes of narration moving from my mimetic to diegetic and vice versa. The entire mimetic mode is possible only for short stories which deal with a single scene. But the novel is a long narrative in prose, The novelist has to rely on the glide between these two modes of narration. In Shashi Deshpande's novels, both these modes are fundamental and building blocks of the art of narration.

Shashi Deshpande also makes use of focalization or viewpoint in her novels. Her novels mainly make use of first person and third person narrative technique or omniscient narrative technique. In the third person narrative technique, the focalization is external. The narrator is outside the world of fiction. Shashi Deshpande also makes use of zero focalization, which is also called traditional, classical or omniscient narration. She makes use of covert and overt narrators for her novels, also called non intrusive, dramatized and intrusive or dramatised narrators. Some of the narrators are heterodiegetic who are not the characters in the story he or she narrates but an outsider to it. Whereas a homodiegetic narrator is present as a character in the story he or she tells.

Time plays an important role in the narrative fiction of Shashi Deshpande. The action of the

novel contains references back and references forward. There is no correspondence between the sequence of narrating and the order of happening of the events in the novel. The flashback technique relates an event which had happened in the past, whereas the flash forward technique anticipates an event which happens later. These techniques are also called ‘*prolepsis*’ and ‘*analepsis*’. These two devices of narrative technique are often important in establishing and foregrounding the major thematic concerns in a story. They engage the reader maintaining the interest in the story and generate the basic narrative momentum of the novel.

Shashi Deshpande skillfully packages her stories into the frame narratives or prime narratives. These narratives are single ended and double ended. In the double ended narratives the frame situation is reintroduced at the end of the novel. Shashi Deshpande represents the speech and thoughts of her characters using several narrative devices. Mostly the speech is direct and tagged, creating the illusion of reality in the minds of the readers. The speech of her characters is represented using various techniques of mimetic speech, transposed speech, narrated speech. Stuart remarks on the nature of a narrative.

“In semiotics and literary theory a narrative is a story or part of a story....Thus, narrative encompasses most of the activities of human beings and its simple meaning is anything that tells a story. This ‘anything’ includes novel, short story, drama, film, painting, history book, comic strip, gossip, newspaper etc. Thus narrative can be found everywhere and its presence every where can be attributed to its being the oldest form of communication....Whatever the case may be, narrative is a set of events told by a narrator to a narratee.”(Stuart 275)

Different theorists have expressed their individual and varied opinions on this matter. For instance Gerald Genette opines that it needs only one event to constitute a narrative. Shlomith Rimmon-Kenan believes that there should be at least two events to make a narrative. He opines that narrative is a succession of events in order to suggest that narrative usually consists of more than one. Gerald Prince opines that it requires three events connected with one another through: chronology, causality and closure. Michael J Toolan believes that events or change of events is the key and fundamental of narrative. He defines narrative as a perceived sequence of non-randomly connected events. In this definition the phrase ‘non-randomly connected events’ implies that narrative is not an amorphous amalgam of events but an organized set of events. Whatever may be the structure of narrative, as Ronald Barthes observes that it is through narrative we make sense of our world.

In *The Dark Holds No Terrors*, Deshpande shifts the narrative from the first person to the third person narrative in every alternative chapter. The double narrative helps to lend great authenticity to the portrayal of Sarita’s inner self. Deshpande has commendably accomplished the task of giving a realistic portrayal of the mental trauma Sarita undergoes. In an interview, she tells how she hit upon the idea of using double narrative : The present is in the third person and the past is in the first person. Thus, Deshpande succeeds in the portrayal of Sarita’s mental state with remarkable objectivity. Besides, her art lies amalgamating the past with the present seamlessly through dreams, nightmares, flashback, reminiscences and the simple third person narration. As Isabel Lopez reviews,

“Her(Shashi Deshpande’s) English is simple and natural, devoid of any artifice. The use of the first person narrator gives a ring of authenticity to the situations and brings the protagonist closer to the reader.”(Lopez 37)

The Dark Holds No Terrors, Shashi Deshpande's novel, is about Saru, the protagonist an educated, economically independent, middle-class wife who is made conscious of her gender as a child and whose loveless relationship with her parents and strained relations with her husband lead to her agonizing search for herself. The novel opens with Saru's return to her parents house fifteen years after she left home with a vow never to return. Her relations with her husband become unbearably strained and she returns for some solace. And she gets a chance to think over her relationship with her husband, her children, her parents and her dead brother Dhruva. Saru is ignored in favour of her brother, Dhruva. No parental love is showered on her and she is not given any importance. Her brother's birthdays are celebrated with much fanfare and performance of religious rites, whereas her birthdays are not even acknowledged. Her mother constantly reminds her that she should not go out in the sun as it would worsen her already dark complexion. Saru recalls her conversion with her mother-

Mother: Don't go out in the sun, you will get darker.

Saru: Who cares?

Mother: We have to get you married. Will you live with us, your whole life?

Saru: Why not?

Mother: You can't.

Saru: And Dhruva?

Mother: He's different. He's a boy. (TDHNT 45)

Blatant discrimination between Saru and brother leads to a sense of insecurity and hatred towards her parents, especially mother and her resultant rebellious nature. Saru's mother's discriminatory behavior makes Saru feel unloved and unwanted leading to a sense of alienation and estrangement. She is in the grips of insecurity. Irrespective of the geographical or chronological space, any Indian girl is a victim of gender discrimination in the Indian social setup. Saru's mother blames Saru for Dhruva's death. Her hatred towards her mother is so acute that she becomes rebellious just to hurt her. She says,

"I hated her, I wanted to hurt her, wound her, make her (TDHNT 142).

The hatred drives her to leave home for Bombay to seek medicine as a career. She falls in love with her college mate and marries him against her parents' wishes. Had her mother not been so against Manu, she would probably have not married him and brought herself to such a miserable condition. She later recollects:

"If you hadn't fought me so bitterly if you hadn't been so against him, perhaps, I would never have married him. And I would not have been here, cringing from the sight of his hand, hating him and yet pitying him too" (TDHNT 96).

The blend of the first and the third person narrative framework in the novels of Shashi Deshpande, the novelist blends past and present tense to represent the events that happened in the past and the present. All dialogues, of course, are in present tense. The past perfect tense is also taken help to record the past events by using the flashback technique. Robie Macauley in his book *Technique in Fiction* writes on the use of tense in narrative fiction.

"The simple past tense has always been the favored vehicle of English narrative from Chaucer on through most of the twentieth century. There was occasional necessity for the perfect or the past perfect in recalling facts or events from an earlier time, and the present tense was sometimes called up. The present, of course, is an essential for

dialogue....”(Macauley 196)

The woman of Shashi Deshpande is born and brought up in Indian tradition and culture. Though she is educated and influenced by western ideas, she is not at all ready to leave her roots that are in the family setup. She does not want to have an anti-male approach nor does she expect her world where men are reduced to only a sex-gratifying object. Her expectation is that in her marriage and family she should have her own place equal to that of man. She should not be considered inferior to man nor should she be granted any subordinate position in marital relations. She feels that a woman's sexual need should be given the due importance and should not be ignored. All forms of injustice and gender-biased attitude must cease to exist. Above all she should be treated as a human being equal to man in every sense. She should be treated as a 'person' and not 'the other' with the recognition of individuality and identity of her own. Her struggle is towards this kind of emancipation.

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REFLECTION OF INDIANESS AND SOCIO-CULTURAL ISSUES IN INDIAN ENGLISH LITERATURE

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“A nation’s culture resides in the hearts and in the soul of its people” - Mahatma Gandhi.

ABSTRACT:

The present research work has the artistic and critical taste to show Indianness in Indian English writing. It's an innovative attempt to find out Indianness from different perspectives like theme, characters, use of Indian history, culture, use of myths, way of narration and techniques in Indian English literature. Social and human concern is a universal theme in literature, and Indian literature is no exception. The relation between a writer and the society, in general, indicates various degrees of social involvement or concern with the world, depending on whether the writer's attitude is accepting or renouncing it. The "human condition" is an important part of our understanding of literature. Essentially, the discussion of the human socio-cultural condition is thematic concern of Indian English writers about human nature and human society as well. In other words, it's about the fundamental issues of human existence. One of literature's central concerns is to reflect and comment on these issues. By depending on the artistry of verbal expression, superior work of literature necessarily surpasses the social and cultural significance of reflecting reality, and only then can transcend the particular time and society described, so as to convey the common socio-cultural experiences of human life through the ages. The masterpieces of every nation, in addition to reflecting socio-cultural realities of the time, describe the human conditions of life and give insight into human nature by means of superior artistic expressions, and thus transcend national language and culture, turning themselves into the classics of world literature to be appreciated by all human beings. Indianess is about embedding socio-cultural values and history in a literary work that has originated, evolved and transformed on the Indian soil. Thus, the novelists of Indian writing in English are keenly aware of various happenings of socio-cultural issues.

KEYWORDS: -Scio-cultural perspectives, Human Concerns, humanity, human values, human rights, literary discourses.

INTRODUCTION:-

Society influences the writer and then the writing of the writer influences society. A writer is the product of his socio-cultural values and is reflected in his writings. Literature gives us a reflection of the spirit of the age. Literature is the foundation of humanity's cultures, beliefs, and traditions. It serves as a reflection of reality, a product of art, and a window to an ideology. Everything that happens within a society can be written, recorded in, and learned from a piece of literature. The old, modern and contemporary Indian English literature has fundamentally projected the socio-cultural issues and concerns of Indianess. Thus, socio-cultural and national consciousness is significantly reflected in Indian literature in English.

STATEMENT OF THE PROBLEM:-

Literature is the foundation of humanity's cultures, beliefs, and traditions. It serves as a reflection of socio-cultural realities of the nation and its milieu, a product of art, and a window to an ideology. Everything that happens within a society can be written, recorded in, and learned from a

piece of literature. Whether it is poetry or prose, literature provides insight, knowledge or wisdom, and emotion towards the person who partake it entirely. So to speak, Indian literature in English has faithfully portrayed the Indianess and socio-cultural perspectives.

AIMS AND OBJECTIVES OF THE PAPER:-

This paper mainly focuses on the following aims and objectives to study the socio-cultural aspects and its reflection in literature:

1. To show reflection of socio-cultural, human rights issues and Indianess in Indian English literature.
2. To elucidate how the goal of Indian English literature is to combine the socio-cultural values with global context.
3. To examine how Indian English literature is committed to society and believes that each one of us has moral duty and power to make a social change promoting cultural values.

SOCIAL AND CULTURAL ISSUES AS A THEME:-

Literature has always been one effective way to explore and address social issues in human culture. Stories, plays, and other types of fictional media often have some social or cultural concern embedded in the thematic background of a narrative. A social issue is some problem or concern connected to a larger issue that affects society in general. The social issues brought forward in fiction reflect contemporary socio-cultural concerns in the author's own world. This type of issue in literature often shows up as a theme that affects the plot and outcome of the story.

INDIAN ENGLISH IN SOCIO-CULTURAL CONTEXT:-

It is commonly believed that if English is fast gaining ground in India what will be the fate of its indigenous culture? It reflects insecurity that the wide use of English Language by Indians will get them alienated from their cultural roots. However, this paper is the strong assertion of a close relationship between language and culture-interconnected in several intricate and dynamic ways. Raymond Williams, in his much acclaimed book, 'Culture and Society', has described culture as "a whole way of life, material, intellectual and spiritual" (16).

Thus, culture takes into its fold a wide spectrum of human life and language is an integral part of it. Researchers and anthropologists have spoken at length about language and culture as mutually indispensable entities. Wenying Jiang, after doing an extensive survey on native Chinese speakers and native English speakers, established that "... language and culture cannot exist without each other" (328). If language and culture are so closely linked, then Indian English is also an expression of the Indian socio-cultural trends and its way of life. The Indianness prevalent in it is an indication of different cultural aspects of India. For instance, if an Indian says, 'I went to the temple and offered parshad to Shri Krishna' and 'Shri Ram is an avatar of Shri Vishnu' the terms parshad, Shri Krishna, Shri Ram and avatar themselves have connotations to the Hindu traditions of worship and mythology. There are many such illustrations from which it can be said that Indian English and Indian culture do sustain each other. BrajKachru has remarked in his essay, 'The Indianness of Indian English', "In India the English language has blended itself with the culture and social complex of the country..." Thus, the present study points out the Indianess as well as socio-cultural issues reflected in Indian English literature.

Literature is an important tool for promotion of socio-cultural and human rights issues. Literature has been and will continue to be the great promoter of a social values and culture of human rights. The literary creation such novels, short-stories etc. are the mirror of society. The novelists of Indian writing in English are keenly aware of the fundamental socio-cultural

incongruities which life and world are confronting us in day to day life. The heroes of R.K. Narayan present the ironies of life and the heroines expose the deprivation of common house-wives who are denied equal rights in their day to day life. Mulk Raj Anand is a great humanist and his prime concern is human predicament. Manohar Malgoukar presents the pathetic life of the labourers of tea-plantation of Assam. Kamla Markandeya highlights pitiable conditions of peasants of India. Anita Desai shows the denial of social justice to women. Khushwant Singh and Salman Rushdie draw attention towards sexual abuse of children.

Thus, literature carries the socio-cultural human experiences which reach the heart of those who have been treated improperly by denial of basic human rights. The transgender writer, Laxmi Narayan Tripathi's autobiographical work 'I am Hijra, I am Laxmi' also portrays the insightful story of the social and cultural condition and human rights of sex workers.

The cross cultural interaction due to India's contact with Great Britain figures in many novels in Independent India. The British in India are no longer rulers but visitors; some of them over-stayed and got mixed up with the natives. In Jhabvala's 'Esmond in India', the cross cultural interaction is projected through a mixed marriage between an Indian paragon of beauty Gulab and an English snob, Esmond. Esmond, an English expatriate comes to India and in his initial enchantment marries Gulab, a lazy, unsophisticated and sluttish Indian girl. The union of two individuals with quite opposite cultural background sows the seeds of potential conflict. The marriage fails because their basic attitude towards life is different. Their habits in respect of food clothing, housekeeping and nurturing of their children are poles apart. By juxtaposing the two styles of life Jhabvala is quite successful in pointing out the difference between two cultures. The Indian way of dressing is quite different from the Europeans'. In the Indian mode of dressing; Gulab cherishes the concept of 'purdah.' She does not want to expose herself to the staring eyes of the people. She feels quite comfortable whenever she wears a 'sari' because she can cover herself easily with a 'sari'. She feels properly dressed when she wears a 'sari'.

The literary creations in Indian Writing in English are the mirror of society. The novelists of Indian writing in English are keenly aware of the fundamental incongruities which life and world are confronting us in day to day life. They accept the reality as it is presented before them. They see the society and its development with an ironic detachment and accept reality ungrudgingly. Some of the novelists like Mulkraj Anand react sharply against social injustice, deprivation and discrimination existing in the society. Some others, like R.K. Narayan, prefer to sit at the fence and see no point in attempting to citizen or correct things. R.K. Narayan, therefore says in *Mr. Sampath* [1949] R.K. Narayan's central characters show everything that occurs in the every walk of society. R.S. Singh rightly says; "Narayan's heroes are aware of social and political changes, but they do not take sides, nor do they commit of responsibility to the extent it helps him to bring out their human qualities. His vision is comic and his central concern is vivid presentation of the ironies of life." [6] They expose the denial and deprivation of human right and probes the ills of society too, but for never sadistic pleasure or for scating disgust among readers and their chief aim is to highlight the hypocrisy of ideals, ambition and pride but not to guide the society in any particular direction but simply to make us realize.

Narayan's *The Dark Room* (1938) demonstrates the typical Indian attitude to family life and expose the deprivation and predicament of common house wives, who are denied equal rights in their day to day life. The right of equality as enshrined under Article 14 of Constitution of India is virtually meaningless for them. The heroine, Savitri, typifies all suffering house wives of our society who are exploited by all means in their life. *The English teacher* (1945), says Graham Greene, satirizes the fault in existing education system which "makes us (nothing but) morons, cultural morons, but efficient clerks for all your business and administrative offices" The novels of R.K. Narayan, therefore, are more a sociological document than a literary piece of work.

Mulk Raj Anand is keenly aware of society and he choose a central character through whose view point he stares at the various absurdities, eccentricities and other ills of society where basic

human rights are denied to anybody. Anand, therefore, is great humanist and his prime concern is human predicament. The major thematic concern of Anand's novels is the economics exploitation of weaker section of society and existing class discrimination causing serious inequality. Anand's *Untouchable*' (1935) highlights the pitiable condition of down trodden people in Indian society, and existing Brahmin's hypocrisy who live a double standard in life. *Coolie*(1936) highlights the pains and predicaments of poor working people.

Manohar Malgankar, a retired lieutenant colonel of Indian army, has proved his abilities not only in the battle of war but also in the battle of books as a novelist. His novel, *Combat for Shadow*(1964) presents lively pictures of pathetic life of the labourers of tea- plantations of Assam. The novel throws light on the deprivation of socio-legal rights of labourers and their exploitation in the tea plantation industry.

Kamla Markandey's is also keenly aware of various social issues. Her novel, *Handful of Rice*(1996), shows the importance of rice in the life of poor people '*Nectar in a Sieve*' (1954) highlights the peasant's problem existing during the colonial rule during pre-independence days. Indian farmers cultivate rice fields standing in knee-deep water and sweating in the scratching rays of the sun. For these peasants, rice is just like nectar, the valuable gift of God which gives them eternal life. They produce rice with great labour but they are unable to retain it in their houses. Just like water, which cannot be stored in a sieve, rice slips down through the fingers of peasants and disappears in the corn-bins of landlords and money lenders. *Nectar in a Sieve*' (1954) is also a touching tale of millions of helpless women living in rural India. The heroine, Rukmani and her peasant family face every conceivable problem brought on them by cruel and unjust social order. The novelist not only shows the miserable life of common rural masses but wants to hit also at the unjust existing social and economic order as well as the violation of human rights of the masses.

CONCLUSION:-

Thus, through the above discussion we can conclude that literature of that era gives us a glimpse of the contemporary issues, the writing trends, the socio-cultural life, and educational status, the growth of the society and comprehensive history of the nation. The Indianess is an amalgamation of its national identity, language, traditions, culture and civilization as well as socio-cultural issues. Indianess is about embedding socio-cultural values and history in a literary work that has originated, evolved and transformed on the Indian soil. Thus, the novelists of Indian writing in English are keenly aware of various happenings of socio-cultural issues. They never miss to react against the denial and deprivation of human rights and civil liberties such as inequality, exploitation, discrimination, untouchability and also denial of human rights etc. The novels of Indian writing in English present Indianess and socio-cultural situation of Indian society.

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QUEST FOR SELF-REALIZATION AND FEMALE IDENTITY IN SHASHI DESHPANDE'S 'A MATTER OF TIME'

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According to Indian tradition, a wife is expected to stay at home, look after the babies and keep out the rest of the world. She is expected to have the qualities prescribed in Indian tradition :

कार्येषु मन्त्री करणेषु दासी, भोज्येषु माता शयनेषु रम्भा ।

धर्मानुकूला क्षमया धरित्री , भार्या च षड्गुण्यवतीह दुर्लभा ॥

(Trans. Like a slave while serving; a minister while counseling; Goddess Lakshmi in her looks; the earth in forbearance; a mother while feeding; as wife like Rambha, the celestial prostitute; these six are the true characteristics of an ideal wife.)

Woman has been the focus of interest of all the Indian women novelists writing in English. The quest for identity is a popular recurrent theme in these novels. In the post independence era, Shashi Deshpande is a predominant women novelist in English. She has a strong Indian sensibility to portray the issues and problems of Indian middle class women in her fiction. The significant motif in all her novels is the search for identity and reestablishing the self of female characters. She is realistic in the portrayal of the problems and issues of contemporary Indian women. She has a sympathetic understanding for their emotional explorations. In all her novels the protagonists are women characters. They are in search of true meaning of human life. Some of her novels are existential in nature, in which the protagonist does not submit herself to the constraints of time and fights back to regain the self identity and the individual self. Her novels are the stories of defeated women and their pangs and pain. They are the victims of the collapsed value system. Such characters exhibit a sense of insecurity due to their traumatic experiences and also due to the collapse of one value system and the absence of any enduring values. In her novels Shashi Deshpande traces a woman's journey from self-sacrifice to self-realization, from self-denial to self-assertion and from self-negation to self-affirmation.

The novels of Shashi Deshpande make use of female narrators. The feminist narratology is an enquiry into to the issues of gender and the creation and interpretation of women's stories. The tool of withdrawal is used by Shashi Deshpande for the purpose of self actualization of the female protagonists. Seema Suneel comments:

“Shashi Deshpande's fiction is primarily an exploration of the problems of being a woman. She concentrates on the theme of meaninglessness and sexual confusion suffered by women in sexes In tradition –oriented , asserting thereby that inequality of the sexes is neither a biological given nor a divine mandate but a cultural construct.” (Seema 114)

Protagonists do not withdraw into the world of imagination but far away from the suffocating situations of their life. They are unable to compromise to the expectations of society from them. Hence, they attempt a temporary psychological and sociological withdrawal. In the former,

they probe into their inner psyche and attempt to understand their personality, their hidden strengths and their potential. Seema Suneel writes:

“Shashi Deshpande presents a society in which women are treated like animals and cows. The novel refers to a woman who had been ill-treated by her in laws in a “grotesque manner.”(87) She had tied to a peg in the cattle-shed for ten years and fed on scraps like a dog.” (Seema 122)

After leading such a life for ten years, she had at last died. Saru’s mother gives a cruel judgment on that woman when she says: **“But how do we know what she had done to be treated that way? Maybe, she deserved what she got!”** (87) and Saru detests her for doing so.

There is a reference to Virginia Woolf in the novel and her contribution to feminism. There is a reference to women's Liberation movement. Saru in the novel is reading ‘A Room of One’s Own’, and she herself wants a women's right to a room of her own. She reads this book in the context of her own personal experience. Saru thinks of her mother who “had no room of her own. She retreated into the kitchen to dress up, she sat in this dingy room to comb her hair and apply the Kumkum, she slept in her bed like any overnight guest in a strange place. In comparison, Saru has many comforts of life which her mother lacked. But as far as possessing a room of one’s own is concerned, they are similarly placed-neither has a room of her own. A.G. Khan writes in this regard:

“Thus thematically as well as ideologically, Shashi Deshpande’s novels have a kind of continuity. From the point of view of intertextuality, we find not only traces of one novel in the other but also obvious repetitions.” (Khan 204).

As in the Bollywood films, the same story seems to be recounted with different names and permutations and combinations. The three heroines share the same traits. They married outside the caste and persons of lower social status and had to leave the parental house in protest of disgust. Out of the three heroines, two have antagonism against their mothers and Indu lost her mother at the time of her birth. Sarita and Urmi have doting fathers who support them much to the dismay of their respective mothers. Indu’s father is a wanderer appearing on the scene unexpectedly. All are educated pursuing some career and are slightly better placed than their respective husbands. P. Ramamoorthi comments in his article:

“Shashi Deshpande’s novels are concerned with a woman’s quest for self; an exploration into the female psyche and an understanding of the mysteries of life and the protagonist’s place in it.” (Ramamoorthi 116)

Commenting on the major thematic concerns in this novel, Masal writes,

“Shashi Deshpande’s *A Matter of Time* particularly deals with the theme of the quest for a female identity, the complexities of man-woman relationships especially in the context of marriage, the trauma of a disturbed adolescence, the attempt to break traditional moulds in which women are trapped, sexual discrimination, the rejection of the dependency syndrome and introspection are some of the concerns which give the novel a feminist bent.” (Masal :50)

At the outset of the novel Sumi’s reaction to Gopal’s decision to leave house is most striking in the novel. There is no typical crying and lamenting. She is proud and self-assured woman. She does not want the help of anyone’s sympathy. She knows it better that life must go on. She had three teenage daughters, she must become strong to fight against the situation. Even Aru, who had thought that her mother was indifferent to Gopal’s desertion, realizes after Sumi’s death:

“I thought she didn’t care about what Papa did, I thought she was uncaring, indifferent, I said angry words to her but I know now that was not true.” (AMT 240)

A Matter of Time is a novel about Gopal and Sumi. Gopal abruptly decides to leave the house, which is shocking for Sumi. and it leads to the disintegration of the family and strong reactions of other characters in the novel. Gopal does not give any warning before taking his decision. Sumi his wife has three teenage daughters - Aru, Charu and Seema are caught totally unawares. Sumi retreats into a shocked silence while eighteen-year-old Aru tries bitterly to search for her own reasons for this calamity.

Sumi and Gopal's is not the ordinary arranged marriage. Gopal's frequent recapitulations allow the reader to share in their discovery of each other. Their joyous intimacy leaves one in no doubt of their compatibility-physical as well as mental. Recounting the rapture of their first physical union. N. B. Masal writes on the theme and international recognition of this novel,

“Shashi Deshpande's novel *A Matter of Time* is a novel of human bonds and bondages. It is a very different reading experience from *The Binding Vine*. *A Matter of Time* has elicited a very fine response from foreign readers, Australian, English and American.” (Masal : 149)

Gopal-Sumi relationship is the most rewarding thing in it. The mother –daughter relationship is superbly authentic. Human relationship is the main theme of this outstanding novel. In this way, in this novel Shashi Deshpande presents an exploration of woman's inner life. Bhagwati Sundaram comments,

“*A Matter of Time* resists patriarchy through positioning the three female characters in disadvantageous circumstances.” (Sundaram : 29)

According to Shashi Deshpande, Western feminism is entirely different from Indian feminism. She feels that the Western Feminist theories cannot be applied to the real life situation in India. It may be because the way of life, the societal set up and the traditions and culture of the Western countries are very different from ours. She feels that Indians have a wrong notion of feminism. She clearly argues that walking away from tradition, and throwing tantrums do not constitute feminism. She says that many women have feminism in their lives without knowing that they actually possess it. Deshpande's gallery of women consists of mothers, daughters, sister-in-laws, mother-in-laws, co-sisters, wives, single women, widows, women deserted by husbands and so on. Dealing with women of different age groups ranging from a fourteen year old girl to a sixty year old lady; and different types of women like single, married, divorcee, widows and spinsters her stories explain the problems and dilemmas in their lives. Her women characters have strength of their own; in spite of their challenges and hostilities they remain uncrushed. She does not portray all the women characters in the same mould. Just as two people do not react in the same way to the same situation in real life, no two of her women characters react in the same way to the same situation. If some are revolting, some are placid. Some seem to be mature and some are in transition. Mostly, she presents her women characters as persons in the journey of self-realization.

Family plays a big role in the Indian society. Traditionally in all societies marriage and family are considered to be its most sacred institutions. They are the source of comfort and nurture the members living within it. Marriage is an important institution in the development of human history. It is a union between nature and civilization, biology and culture. The family relationships are influenced by quotient rule and social construct in various ways. Shashi Deshpande focused on the process of oppression and gender discrimination not only in family but male dominant Indian society.

Feminism is not a revolt against tradition, but an exposition on the different ideologies that shaped women. These ideologies included social and psychological facts like her subordinate

position in the family and the oppressed sexuality. The writer, Shashi Deshpande exposes the ideology which compels a woman to play a subordinate role in the society. The women characters break free from the clutches of their tradition and they are in search of self-realisation. In any patriarchal society, the domination of men is a common thing, which results in the natural relation of women in the subordinate position. This natural phenomenon of patriarchal society forced the Indian women writers to write for the cause of women.

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CULTURAL PLURALISM IN INDIAN ENGLISH FICTION

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ABSTRACT:

India is a diverse country. Our country boasts a diverse range of languages, cultures, traditions, and faiths. All of these aspects have had an influence on people all across the world. We can discover hints of 'Indianness' in the writings of several writers. It is difficult to define the term "Indianness" but we can say that it is a feature that must be present in all excellent works by Indian writers. From R.K. Narayan to V.S. Naipaul, they all show the daily life of a common man, his simplicity, culture, and values, which has always been a favourite topic for their works. My research paper's major goal is to illustrate Indian culture via the works of great prominent authors. Today, Indian English literature is no longer restricted to the compositions of the soil's offspring. It has widened the scope of these authors' fictional concerns from simply Indian to global and international. The diaspora authors, in particular, intertwine the Indian and the world, indicating the formation of cultural mix at a societal scale in times influenced by globalisation and unparalleled expansion in the fields of technology and communication.

KEYWORDS: Cultural Diversity, Globalization, Pluralism, Heterogeneity, Diaspora.

India is recognised as the country of cultures and customs, and it is home to one of the world's oldest civilizations. Indian culture and heritage are diverse and distinct in their own right. There are several groups and sub-communities in our nation, each with its own culture, custom, religion, language, and literature. Literature has a critical function in the formation and development of society. The plots presented in fictional literature are influenced by reality. As a result, we should not take the stories as mere fiction, but as a representation of reality. Many great authors from our country have written about their land and people, such as Mulkraj Anand, Raja Rao, and R.K. Narayana, the founding fathers of Indian English literature were primarily concerned with the dispossessed sections of civilization, Indian middle-class life, and the articulation of India's cultural and traditional ethos. Indian English literature, since its inception has always been sensitive to changes in concrete world and analytical views that have shaped and regulated its research. At the period, and even later, when authors such as K. S. Venkataramani, Markandaya, Bhabani Bhattacharya, Chaman Nahal, Ruth Praver Jhabvala, Nayantara Sahgal, Arun Joshi, and Khushwant Singh wrote, Indian English literature focused on depicting the socioeconomic realities of the times and much of the analysis of these books was based on realism ideology. The interaction of several material and philosophical factors indicates a perceptible shift in the character and study of Indian English literature. As a result, the Indian English fictional scene has become more diverse, nuanced, and thematically rich. Writers who have relocated abroad or who spend their time between India and abroad, have made significant contributions to this fast emerging subgenre of English literature. Today, Indian English literature is no longer restricted to the compositions of the soil's offspring. It has widened the scope of these authors' fictional concerns from simply Indian to global and international. The diaspora authors, in particular, intertwine the Indian and the world, indicating the

formation of cultural mix at a societal scale in times influenced by globalisation and unparalleled expansion in the fields of technology and communication.

India is a cosmopolitan country with a diverse range of races, castes, languages, religions, and customs. At numerous levels, these exist paradoxically as independent and, at the same time, related, even overlapping identities. India is a country of countries, a land of many Indians, as conceived by these communities via varied cultural forms and manifestations. In this context, multilingual forms of Indian literature arise, and translation plays a role that might be explicit or implicit, purposeful or spontaneous. The purpose of this study is to analyse how translation participates in these intricate interrelations and negotiates power connections between these many socio-cultural factors and different linguistic mediums, such as the option of bhashas as the language of translation against English. Man and culture are two synonymous terms that both represent each other. Man, whether native or contemporary, has his or her own culture. Language, beliefs, customs, and arts are examples of cultural distinctions amongst people. India is a country rich in cultural variety. Cultural variety, which has been nurtured from ancient times, contributes to the development of multi-cultural phenomena in India. This multi-cultural phenomenon has enhanced the Indian English Novel. Cultural plurality, like social, political, economic, and gender concerns, is an essential part in Indian English novels. The tension between traditional social systems and modernity, as well as the battle between the East and the West, provide enormous clay for Indian English novelists to form world-class books. Furthermore, globalisation has resulted in the emergence of a hybrid culture in this region.

Their essays demonstrate how events in one region of the world have rapid and far-reaching consequences in other parts of the world. Their literary works take on greater significance as a means of expressing cross-cultural encounters from a new angle. To refer a few, the writings of Bharati Mukherjee, Jhumpa Lahiri, Anita Desai, Kiran Desai, Kavita Dasvani, M.G. Vassanji, V.S.Naipaul, and Hari Kunjru provide an inside view of the problems faced by displaced people in their adopted homes, challenging traditional understandings of concepts such as home, nation, native, and alien. These authors question the essentialist basis of the distinction between civilizations, which is based on a binary split that informs the east and the west. Whereas older authors describing cross-cultural encounters sometimes established stereotyped forms of life and characters to highlight the substantive difference between the cultures, expatriate writers frequently challenge fixed concepts of identity and stable standards. The analytical and creative components of Indian English literature have also been influenced by postcolonial viewpoints. An essential element of evolving forms of narrative is how colonial rulers established a certain image of their subject races in order to maintain their grasp on them. Contemporary writers from historically colonial nations, notably India, investigate ways of existence that existed during British rule and uncover the subtle methods used to persuade colonised people to accept their subjugation as natural and transcendental. These writers also highlight the operation of almost the same power politics that characterise the relationships between those in positions of power and those who remain on the fringes long after political imperialism has ended. A number of current writers fictionalise certain parts of existence, while postcolonial critics study and reveal how colonialists disseminated created reality about many communities and cultures as reality.

The theoretical views employed for this aim are frequently based on the insights offered by Michel Foucault, Edward Said, Homi K. Bhabha, and other postcolonial intellectuals. All of these principles challenge monolithic, unitary, and authoritarian interpretations of reality and its comprehension. The study of literary works is undertaken in order to discover how writers have depicted the experiences of colonial people. Even after the end of British Imperialism, the variety of

life that constitutes the subject matter of postcolonial creative and critical literature encompasses various types of subjugated human existence. It emphasises the imperialist nature of native rulers and opposes the instrumentalist approach that regards certain races as always colonisers and others as inherently devoid of such cultural qualities. Postcolonial fictional writings frequently revisit history and challenge prevailing interpretations of it. The primary purpose of these articles is to uncover and condemn man's slavery by man in all of its manifestations. As a result, the critical perspective taken by post colonialists becomes particularly significant in works focusing on the decolonization of suppressed social groups based on class, caste, gender, and race. Instead of being objective and realistic, this type of fiction is purposeful and political, since it entails the assertion of certain points of view in the name of giving voice to the diversity, multiplicity, and heterogeneity that informs existence.

Another analytical viewpoint that affirms diversity, heterogeneity, and pluralism in socio-cultural reality and the universe of ideas is related to Bakhtin's findings concerning the dialogic character of speech and the importance of interacting voices. His discoveries into heteroglossia, polyphony, and dialogism have given fresh perspectives on the comprehension and study of fictional works. Previously, a hypothetical discourse was thought to be regulated by the solitary standpoint of the narrator, author, or other dominant character. All of the fictitious details were expected to lead to a coherent world perspective presented in the form of a work of art. All other voices were subjugated to the author's guiding consciousness or the character presumed to carry the author's views. In the altered situation, the novel's actuality as well as the characters' world views constitutes 'polyphony' of voices.

The purpose of this collection of critical articles on a range of fictional works is to chronicle the continuous maturation and evolution of creative and critical expressions connected to Indian English literature. The critical analysis undertaken in various works reflects the range of views employed for the study of fictional writings as well as the movement in Indian creative and critical perceptions. Tejinder Kaur investigates the nature of fictional narrative that focuses on the challenges of diasporas at home and abroad in her study of Kiran Desai's *The Inheritance of Loss*. Her study highlights the wide character of the word "Diaspora" which encompasses people who have been uprooted even inside their own nation. The prospect of a pleasant and affluent life is a strong incentive for individuals, particularly those from the Indian subcontinent, to go overseas. These individuals are subjected to inhumane living conditions and blatant discrimination at the hands of the people of the host nation, as well as prior settlers from various countries. Political compulsions and particular socioeconomic situations, on the other hand, cause individuals to migrate inside their own nation. Aside from that, how diasporas adapt to their adoptive homeland is being studied, with a focus on Kiran Desai's fictionalisation of diaspora life. P.S. Ramana's study focuses on the nature of diaspora experiences being fictionalised. He distinguishes between migrant novels published in vernaculars such as Punjabi and novels written in English concerning people's life in a foreign place. He observes that, meanwhile the Punjabi novel about diaspora life explores the struggles faced by the uneducated and semiliterate, agricultural and industrial labour, works of fiction like *The Namesake* are primarily concerned with the issues faced by educated middle and upper middle class people in their assimilated homes. Aside from that, Ramana investigates how Jhumpa Lahiri's *The Namesake* remains mute on political and larger societal themes, as well as boundaries to the intimate and familial. Such findings contribute significantly to the critical examination of diasporic literature.

Diaspora writing consists primarily of works of writers who have settled in other countries. The novel *The Immigrant* by Manju Kapur is an exception to this rule. She conveys the immigrant experience without being one herself. Narinder Neb's research of this work focuses on how her

storey presents a counter narrative to the concepts commonly stated in fictional writings focusing on diasporic experiences. The work subverts the rhetoric that labels all immigrant experiences as diasporic. The article explores how the writer depicts a very pragmatic perspective of immigrants who freely leave their home countries in search of a better future or as an escape route from some economic or personal difficulty. They do not flee their previous homes owing to political pressures or unfriendly situations that result in forced deportation. As a consequence, these people's urge to live overseas is entirely the product of their own deliberate choices. They are willing to make any number of sacrifices in order to achieve their goals. Their experience of alienation, prejudice, and marginalisation is not as horrific and agonising as it is for those who are forced to leave their country against their will. It highlights Manju Kapur's novel *The Immigrant's* unusual narrative viewpoint.

Jagroop Singh investigated the connection between diverse cultural groups, particularly those associated to the East and the West, from a postcolonial viewpoint in his work "Colonizing the Mind: Civilizational Imperialism and Amitav Ghosh's *The Glass Palace*." His examination of Amitav Ghosh's work reveals how colonialists employ "physical takeover of regions" through martial and civilization imperialism to colonise their people's minds. Material and ideological tools have a significant role in subjugating the subject races. This work is studied as a postcolonial text because it reveals the British Empire's imperial aims. This work, according to Jagroop Singh, is "a penetrating criticism of British rule's civilizational imperialism, which colonised the native mind by re-framing the existing systems of human knowledge into East-West binaries of orientalism."

Cultural pluralism helps a small minority of civilizations exist inside a dominant culture. In the Indian English Novel, cultural knowledge is a significant resource. Indian English authors wisely nurture and apply cultural values in their writings. They cherish and practise Indian culture while comparing it to the rules and ideals of the larger community. They interpret and react on literature using their knowledge and abilities. Their keen interest in Indian culture and ethics leads them to the well-established discipline of literary studies. They are practised to varied degrees by either a group or an individual. In order to depict Indian culture in the English-speaking world, they adopt global forms of language. Indian English books exemplify Indian culture and values, and they demonstrate how cultural variety leads to cultural plurality. This cultural variety is voiced by an uncountable number of 'stars' in Indian English fiction.

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THE THEME OF SACRIFICE IN SAROJINI NAIDU'S *THE GIFT OF INDIA*

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Sarojini Naidu (1879 –1949) was an Indian poet, freedom fighter and politician. A proponent of civil rights, women's emancipation, and anti-imperialistic ideas, she was an important figure in India's struggle for independence from colonial rule. Naidu's work as a poet earned her the sobriquet 'the Nightingale of India', or 'Bharat Kokila' by Mahatma Gandhi because of the colour, imagery and lyrical quality of her poetry.

Naidu's poetry includes both children's poems and others written on more serious themes including patriotism, romance, and tragedy. *The Gift of India* is a poem written in 1915 by Sarojini Naidu. The poem is a tribute to the contribution of Indian soldiers in World War I. Over ten lakh Indian soldiers from the British Indian Empire served in the Allied forces in the First World War. A huge number of them sacrificed their lives. Indian troops fought in different locations of significance to the allied stronghold and had an important share in many of the battles throughout the war. However, the contribution of the Indian soldiers is ignored in the vast expanse of the War's history. These selfless sacrifices of the Indian soldiers for the western agitation are captured in Naidu's poem 'The Gift of India'. The poem not only concentrates on the theme of soldiers making their ultimate sacrifice for someone else's war but also talks about the numerous returns the foreign countries gained from India. Sarojini Naidu regards these benefits as gifts given by India to the colonisers.

The image of India is personified as Mother India asking if there are any more sacrifices left for her to make. She has given the world rich gifts of food, cotton, grains, and precious things like gems and gold. India has flung priceless treasures of her land to the countries of the East and the West. Moreover, she has sent her sons, that is, the youth of her land in distant battlegrounds to fight someone else's war. She asks a question what more can the nations of the world expect her to give them.

In 1915, in the middle of World War I, when India was still in the clutches the British rule. A lot of Indian soldiers employed in the British forces fought in the World War for the allies. The poem can be seen as the poet's homage to these soldiers. Under British rule, India was exploited for its riches and human resource. Naidu acknowledges this fact. The very first line of the poem shows India's sentiment of anger and the question 'Is it not enough that I have given everything?'

Indian soldiers sacrificed their lives in different places in World War I. These brave soldiers who fought and sacrificed their lives are buried in mass graves in the foreign countries where they died. They were away from their homeland, and even their dead bodies did not get the comfort of finally resting in their motherland. This poem reveals that "they sleep by the Persian waves, and scattered like shells on Egyptian sands".

The dead soldiers "lie with pale brows and brave, broken hands", further intensifying the image of death and devastation. The dead bodies are scattered like carelessly trimmed flowers (blossoms mown down by chance) in the battlefields of Flanders and France. The poet's use of the words 'by chance' speaks that in her eye, the soldiers did not deserve to die. Also, the comparison of the warriors to 'blossoms' signifies how the motherland sees them as valuable human resources.

'Blood-brown meadows' expresses the horrors of war in a rich poetic language. Though completely contrasting with the subject, it poses as an apt metaphor.

Mother India in *The Gift of India* asks Britishers if they can measure her anguish and her tears or know her woe, her sufferings when she watches all these. She says that they can never measure the pride that thrills through her heart, despite her despair. The poet suggests that the speaker, despite her grief and deep-rooted anguish, is proud of her sons who have fought bravely and brought victory. She gives expression to the voices of innumerable Indian mothers whose sons have fought in the war. Sarojini Naidu thinks that the people of the warring nations can never comprehend the small hope that comforts these mothers from the pain of praying for their sons' safety.

Naidu wants to show the patriotism and sacrifices of Mother India, she asks if they can understand the vision of glory she sees. It is a sad one because she has lost her sons for it. The torn red banner of victory, which has come at the expense of so much blood, is sad and meaningless for her.

Sarojini Naidu reveals that peace after the war is a little troublesome, it may take time to be normal. The terror and tumult of hate which has created the war shall end and there will be peace. Life will be refashioned; it will go back to normal with drastic new changes. People will pay their respects to the dead who fought in the war, the comrades in many ranks who gave their lives. They will honour the deeds of those soldiers, who will never be forgotten. When such a time of peace comes, the speaker asks that the blood of her martyred sons be remembered as well, that they should be honoured as well. What is curious here is the poet's use of the phrase 'on anvils of peace'. This implies that the process of getting life back to normal will not be an easy one. It comments on the aftereffects of wars in general.

The gift of India started as a celebration of India's contribution to the causes of others. But it ends up as a strong war poem, concentrating both on the evils of destruction wars bring, and the mourning, as well as the courage, honour and recognition of the heroes who fight in it. As always, Naidu's poem arouses a sense of pride and patriotism in the hearts of her countrymen.

The Gift of India brings forth the sacrifice of brave soldiers of India in embodying the spirit of a brave country like India. It evokes a sense of grief at the loss of the Indian soldiers who fought valiantly in World War I. However, a sense of pride overcomes the sense of despair as Mother India realizes the achievements of the soldiers. Sarojini Naidu tries to depict the pain of a mother whose son has been torn away from her bosom and buried in alien lands.

The poetess anticipates a time when a man would be free from the shackles of dominance and cruelty and live in a world where hatred will be overpowered by love. Naidu urges the world to pay respect and homage to the martyred soldiers for their heroism and sacrifices so that their names can be immortalized in history as the brave men who died to protect the honour of the country. *The Gift of India* glorifies the sacrifices of the soldiers for their motherland and raises a sense of respect and appreciation in the readers for the bold and patriotic Indian soldiers.

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REFLECTION OF SOCIETY IN MULK RAJ ANAND'S *THE BARBER'S TRADE UNION AND OTHER STORIES*

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ABSTRACT:

Short story as a form of literature has been popular in India since the classical literary age to the present day and India is a treasure house of stories. The tales told in the Buddhist *Jatakas*, *The Kathasaritasagar*, *The Panchtantra* and the tales from the *Mahabharat and Ramayana* reveals that the story telling was an old form in India. There is an essential difference between the story as handled by the writers of the earlier times and that cultivated by modern exponents of this form. Mulk Raj Anand (1905-2005) is one of the foremost of Indian writers. He is versatile and is well known as a novelist, short story writer and art critic. His writing reveals his deep understanding of our social problems and his subtle sense of humor. His volume of short stories entitled *The Barber's Trade Union and Other Stories* bring out his involvement in the many social problems of India. This Short story collection pictures rural India of yesterday in her struggle to free herself from the shackles of the old order. The present paper tries to study the contemporary society reflected in the short stories of Mulk Raj Anand's *The Barber's Trade Union and Other Stories*.

RESEARCH PAPER:

A various types of stories and tales were written from ancient time to the modern in Sanskrit and many Indian regional languages. But the short story proper is adopted by Indian only after the Introduction of English Education in India. At the outset short stories were written by Indians in English as a result of the colonial effect, but the Indian short story is very good blend of traditional Indian tale and western short story proper since its inception. The modern Indian short story tradition is nearly a century old gives the variety of theme mood and tone to the short story. The short story has a splendid vogue in modern times. It is growing more and more popular both with the readers and writers. It is especially suited to modern taste and to the hurry and bustle of modern life.

During Gandhian age the Indian short story reached its maturity. The theme of the clash between tradition and modernity social reform discrimination between illusion and reality can trust between India and west were the dominant themes during this period. The three major novelists such as Mulk Raj Anand, R. K. Narayan and Raja Rao have contributed a lot to the Indian short story in English. Among them Mulk Raj Anand is prominent short story writer who has written seven short story collection-*Lajwanti and Other Stories*, *The Power of Darkness and Other Stories*, *The Barber's Trade Union and Other stories*, *Between Tears and Laughter*, *The Lost Child and Other Stories*, *The Tractor and the Corn Goddess and Other Stories*, *Reflection on the Golden Bed*.

Mulk Raj Anand is one of the foremost of Indian writers. He is considered as one of the pioneers of modern short story writers in Indian English of 1940s. He is versatile and is well known as a novelist, short story writer and art critic. His writing reveals his deep understanding of our social problems and his subtle sense of humor. His volume of short stories entitled *The Barber's Trade Union and Other Stories* bring out his involvement in the many social problems of India. This story pictures rural India of yesterday in her struggle to free herself from the shackles of the old order.

'*The Barber's Trade Union*' is the first story of this collection and story collection is named after this story. Chandu is the barber boy who formed trade union against Jamindar Vijay Chand to teach him a lesson for his landlordism and overbearingness in the story. The writer wants to see the weaker section of people united against the exploiters. Chandu, the enterprising rustic Barber boy, who is bitten by the bug of modernity dares to wear the cloths of a doctor and is threatened with dire consequences for this out of impudence by the village elders. In the end it is Chandu who wins, when he goes on a strike, organizes a Barbers trade union and is successful in breaking the age old custom of the Barber's dancing attendance on the village elders.

'*The Barber's Trade Union*', the tale of a dynamic barber boy, is satisfying diversion from the serious novels that preceded it, namely coolie, untouchable, the Lalu trilogy. It explicates the conflict between a barber and the traditional society. The exploitation of the poor, the downtrodden and the oppressed, a recurring theme in Anand's major fiction, is handled here with a deft touch of comedy. The setting of the story is a typically North Indian village. The narrator is sympathetic towards the protagonist. The events in the story are an outgrowth of its central character named Chandu. Chandu is both an individual and a type. Unconsciously though, he embarks on an exploit which ultimately brings about his emancipation. Chandu is natively egoistical like most great men of India.

Chandu's portrait as the underprivileged lad of the village is highly realistic. He was weak in mathematics, while at school. He has to seek apprenticeship to the hereditary profession of the Barber's caste. He is sent out hair-cutting in the village and this keeps the young boy too occupied to devote time to his studies. He is the victim of society, like Anand's other heroes. The narrator's mother constantly dissuades him from playing with Chandu saying that he is low caste barber's son. Chandu has to quit studies after the death of his father.

Chandu decides to dress up like the city doctor Kalan Khan. The doctor's dress represents a happy change from the tradition. Chandu's appearance in the new garb causes unprecedented disorder in the village. Chandu, insulted and humiliated by the village superiors, takes to a path of action. He revolts against his lot to find a way out of his predicament. Though he belongs to a lower strata of society, he is not dull witted. With the intent of teaching the orthodox idiots a lesson, he abandons his practice in the village.

Through this story Anand has drawn our attention to the social problems which in the thirties and forties were accentuated by the glaring contrast between the material comforts of the rich and the destitution of thousands of poor people.

In the story '*Duty*', Mangal Singh is the pathetic character. For his duty he has to face many onslaughts of his seniors. Next story '*The Maharaja and the Tortoise*', depicts the blind faith of the Hindu Maharaja, sir Ganga Singh and his loyalty to the British King. The story '*On the Border*' reveals the devastation done by the foreigners on the border and the feeling of a woman for her child involved in it. In the story '*The Liar*', Lahu is the Liar who narrates fantastic and romantic story to the child Anand about his experiences of hunting.

'*A Rumour*' is the tragic story of Dhandu. He hears rumor that there is a mill at Bariwal which provides employment. He roams here and there in search of that place and is ever run by lorry and meets his tragic ends. '*A pair of Mustachios*' is an exceptionally humorous story. It shows how Khan Azam gives a special first to his mustache, maintaining the valiant uprightness of the symbol of his ancient and Nobel family though he has become pauper.

'The Lost Child' is renowned story of Anand. The goes to fair and wants possess things around him but he gets lost in the fair and forgets all allurements of the fair and keeps repeating – 'I want my father and mother'. This story is symbolic and emanates poetic impulses.

'The Cobbler and the Machine' - Saudagar an old cobbler is the victim of the machine. He oscillates between hope and desire for playing off his debt; he drained his life blood by the sweat that was always pouring of his body. In the story, Saudagar an old rustic cobbler who has a passion for the machine, incurs a heavy debt in importing a shoe stitching machine from abroad, though he is half afraid that god would curse my fingers and those my pupils and make them incapable of sensing at all, if I began to use this machine. When the machine arrives, instead of saving time and energy, as he had hoped it would, it only brings in retributions.

'A Confession' is the confession of Mr. Latif the municipal Commissioner how he was enraged by a collie. He wanted to pay him two annas but the coolie insisted four annas. The remaining two annas were paid by Gulsan Rai. Latif confessed that every moment the coolie seemed to be hanging around him. In the story *'A Promoter of quarrel,'* the shopkeeper Nanak is the real promoter of quarrels. He takes supply of milk from cowherd women but makes haggling in payment.

'Lullaby' is a small story but it is successful in manifesting the grimness of tragedy. There is vivid portrayal of the miseries and poverty of laborers, the brutality of the factory owners. The story is surcharged with the love of mother for her child. Phalini sings the lullaby to hush up her ailing child but he is dead. The mother yells a piteous cry. The roaring machine never stops to console her. The machine goes out roaring as if nothing has happened.

The tragic story *'Lullaby'* evokes our pathos and pity. We become sentimentally attached to the mother and the child. Anand wants to evoke pity towards Phalini, a poor mother employee in a jute factory. She is singing the lullaby and she is feeding the machine with handful of jute. The baby is dead and the mother burst into tears. But the whole factory seems to be indifferent and cruel. The noise of the Machine is intensifying the tragedy and the cruelty associated therewith.

'The terrorist' is in real sense the historical figure Sardar Bhagat Singh who threw bombs in the Indian legislative Assembly. The intermingling fact and fiction has made the story *'The Terrorist'* an absorbing story. *'Kashmir Idyll'* gives the glimpse of feudal society. Nawab Zaffarullah is a prototype of khan Azam Khan. Rather more than that Nawab has his feudal right to compel his young tenants to row his pleasure boat. The young man is fatigued and shocked of his mother's death. The story at the end takes a turn when the feudal power is chocked to death by his fit of laughter. The Nawab falls dead.

'Informer' is a plot less story. It is the story of revolutionaries and a man from them plays the role of approver. He becomes an informer. It is not so touching as *'The Terrorist'*. *'Lottery'* makes Shankar the washer man crazy and he pledges his wife to a money lender for ten rupees. The story at the beginning seems to drift to the gloominess, takes a stride to end in comedy to the utter surprise of the reader. Anand has repugnance not only to the feudalism but also to the Indian priest hood. In the story *'Mahadev and Parvati'* he attacks the priest for his exploiting tendency affecting the simple people like Mahadev and Parvati who repose their faith in old Hindu Tradition.

Anand's writing is a result of his close observation of life around him. His birth in a family which was not rich yet not in poverty the religious intolerance of his parents and the traveling because of his father's transferable job from place to place enabled him to gain rare insight in to the life of the common man. All these factors made a deep impact not only on his life but also on his writing. He deals with the themes like the caste system, class structure, religion education and status

of women in Indian society. He reveals his social humanism by protesting against social evils and the tradition society. He hates and detests all types of exploitations and protests against anti-human forces. To Anand, art is not for art's sake. It is for life and it must convey some message to modern man.

Mulk Raj Anand protests against the social issue like poverty, caste system class, dehumanization, superstitions and ignorance. He observes the social evil faced by the country both before and after independence and presents them in a way to invite attention of the readers to contemporary issues. He appeals the reader to be aware and act against everything that works as obstacles in the progress humanity. His writing is a purposive literature of protest giving justice to the lower strata of the society with whom he has spent his childhood.

Mulk Raj Anand is the first Indian author who writes against caste and class system. He writes about the untouchables, the peasants the oppressed and suppressed section of society human dignity and suffering of the downtrodden. Caste and class are very complex phenomena. Caste has traditional association with occupation. Each caste has its own occupation e.g. the Cobbler regarded it is his duty to prepare shoes and repair shoes. No one can change his caste. It is determined by ones birth.

He shows the role the caste system play in the destiny of an individual. The untouchables have to suffer from misery, poverty exploitation and humiliation at every step direct or indirectly. Apart from the caste system Indian society also faces the rigidity of class system based on money power that gives rise to the tension the dominant rich and the subordinate poor class. The privileged class always tries to exploit the poor.

His uniqueness lies in his treatment of specific casts which according to him is the origin of evils in Indian society. He discovers that caste alone is not the only evil in our society. He finds that class distinction is equally evil and that the social order must be changed to give justice to the lower casts. Social realism and humanism are the two outstanding traits of his fiction. In dealing with social problem the emphasis was laid on realism. He writes realistically in his fiction about the domed lives of the down trodden and the oppressed who are all victims of poverty class hatred race hatred and inhuman cruelty. His short stories are an expression of a deeply felt anger against the contradictions and oppression of the Indian society exploitation and aggression greed and selfishness stupidity and violence.

Some of the important tenets of Anand's humanism are that his short stories illustrate his sympathy for the underdog his criticism of the caste system. He describes denunciation of poverty, corruption and selfishness, his admiration for women and his deep insight into the psychology of children. Anand pronounced sympathy for the underdog as well as his fight for the rights of the lowly and the lost forms important elements of his humanism and this is at work in some of his stories.

The low status of women is yet another cause of evils that exists in society. Women especially poor woman as a class suffer at the hands of the man. In the first place they are treated as beasts of labors and secondly they are used as victims of the passion men. Anand is a champion not only of the low class and the depressed class but an advocated of women's freedom. In this sense Anand upholds the dignity of not only the downtrodden but women as a class also. The position of women in tradition Hindu society is recurring theme in Anand's fiction and quit a few of his short stories are devoted to it bringing out both the tears and the laughter latent in the subject.

Another theme which recurs in many of the short stories is that of the exploitation of the poor and helpless the down trodden and the oppressed a theme with which so much of Anand's longer fiction is preoccupied. That aspect of the theme where the agents of the exploitation are either traditional forces like casteism, communalism, feudalism the suppression of women

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REFLECTION OF SOCIETY IN THE INDIAN ENGLISH AUTOBIOGRAPHY: WITH SPECIAL REFERENCE TO *THE WEAVE OF MY LIFE* A DALIT MEMOIR.

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ABSTRACT:

The present research paper aims at bringing out societal reflections from the dalit autobiography *The Weave of My Life* by Urmila Pawar. In the current trends of Indian literature, the dalit literature has occupied a large part and getting its place like the established literature.

As far as the dalit literature is concerned it is a recent phenomenon relatively thinking of the established Indian English literature in general. The literature of the dalits is greatly influenced by the ideology of Dr B R Ambedkar, the architect of Indian constitution. However, it is a fact that the dalit literature is an expression of self-assertion, protest, agony and suppression that was meted out on them for centuries together.

Attempt has been made to bring to light the social structure, theoretical bases, constraints of social order and the consequences faced by the dalits due to the social structure of the dalits of Maharashtra, in particular. In dalit literature, autobiography is a major genre that has been flourished in the first phase of it as compare to the other genres of literature. During the First Phase of dalit literature, the writers could not restrict themselves to bring out their sufferings and agonies. And their sufferings brought to light before the world in terms of autobiographies. The dalit writers are the first hand experience getters of untouchability, oppression and other social taboos.

Thus, attempt has been made to explore social reflections which have been reflected in the autobiography, *The Weave of My Life*.

KEY WORDS: oppression, self assertion, suffering, society, social structure, social reflection, etc.

The autobiography, *The Weave of My Life* is one of the masterpieces of the dalit literary canon written by the distinguished Marathi dalit writer Urmila Pawar. Basically, the original work is written in Marathi and it was later translated into English by Prof Maya Pandit. The Marathi version is known as *Aaydan*, which was published in 2003 and English version came into being in the year 2015. The text *The Weave of My Life* is one of the remarkable and a well read work from the dalit perspective.

At the outset, I would like to throw light on the dalit autobiographies from the Marathi dalit literature which has offered a distinct recognition to Marathi literature at the national level. According to Vasudev Mulate, 'in 1948 Vitthal Babaji Palwankar wrote his autobiography entitled *Kridajeevan*. He wrote what he has contributed as a cricketer in his life. Some of the life experiences have certainly prelicensing on the lives of dalits but we cannot call it as a dalit autobiography, because it does not portrait the lives of dalits (Mulate 25)

Thus, a dalit autobiography must represent the lives of the oppressed classes. However, *Baluta* by Daya pawar can be called as a first dalit autobiography. *Baluta* and *Aathavaniche Pakshi* by P E Sonkamble have been published in the year 1978. There a gap of just one month between

both the texts. After these two dalit autobiographies an exodus of dalit memoirs came into being. *Baluta, Aathavaniche Pakshi, Mukkam Post Devache Gothane, Upara, An Outsider, Katyawarchi pota, Taral Antaral, Antahspt, Gabal, Aabhran, Akkarmashi, (The Bastard) Majya Jalmachi Chittar Katha, Jina Amucha, (The Prisons we broke), Uchalya (The Branded) Kolhatyacha Por, and The Weave of My Life*, etc. are some of the distinguished autobiographies from the Marathi dalit literature.

The autobiographies, especially, dalit autobiographies are not a set form of autobiographies. In this regard, Prakash Medakkar said, “The self expressions, which have been appended by the dalit writers in their autobiographies, are not the conscious efforts of writing autobiographies, but it seems that it has been purely expressed by them whatever was experienced and came to their life.” (24)

The literary output by the Marathi dalit writer is immense, but they brought out their sufferings through their writings.

The autobiography, *The Weave of My Life* depicts the portrayal of social, economic, cultural and political status of the dalit with special reference to the Konkan region of Maharashtra. At the beginning of the text the writer explored the drudgery journey of the dalit women for the daily bread and butter from her native place to Ratnagiri. She also brought out the exploitative treatment by Urmila Pawar, but all the other Dalit autobiographies have trodden the same path. Baby Kamble said, ‘the suffering my community has always been more important than my own individual suffering. I have identified myself completely with my people. And therefore *Jina Amucha* was the autobiography of my own community. (Kamble2008)

In fact, the dalit literature especially the dalit autobiographies are the documents of social affairs which have got a status of social foundations. As far as the reflection of society in dalit autobiographies is concerned, society and literature of the dalits cannot be separated from each other. Urmila Pawar in the introductory part of the book said,

‘dalit houses in the Konkan region were usually not located on the margins of the village but found at its centre, probably as a matter of convenience for the upper castes, who could summon us at any time and wanted us at their beck and call. The community was haunted by the sense of perpetual insecurity, fearing that it could be attacked from all four sides in times of conflict. That is why amongst our people there was always a tendency to shrink within ourselves like a tortoise and to proceed very slowly’(Pawar XI pref.)

The social structure and the dalits have varied problems taking to their place in the village problem of employment, and other issues related to self-respect. In the Marathwada region and the Vidarbha region of Maharashtra the Dalits reside at the eastern part of the village. It is absolutely contrary to the Konkan region. The dalits, even in the towns of Maharashtra got difficulties in getting houses on rent. Besides this, the upper class children would keep a safe distance with their dalit friends. This type of preaching was given to them from their homes, which is very shameful for the human beings. In one such incident, Urmila Pawar shared, ‘Didn’t you find any other place? Why did you go and stay that Mahar’s house?’ (104). The psychological frame of the suvrna classes seems to be dominating towards the weaker sections of the country. An autobiographer narrates the remembrances of past through his/her memoir. And this past is a part and parcel of his life. In general, the dalit autobiographies depict the rural experiences, because many of the dalit writers are from the rural parts of Maharashtra.

The dalits found themselves to be rejected and neglected due to the typical and oppressive social structure of the society offering water from away, rejecting it or compelling to drink into the hollows of hands or giving different utensils; asking them to sit in dirt for eating etc. were very common with them. In spite of this, love has been rejected by the upper case girls. The autobiographies- *Baluta, Upara: An Outsider and Taral Antaral* are ready examples of such experiences. Untouchability has played a major role in the predicament of the dalits. Pawar also had succumbed to this evil tradition. She used to go bring pickle from the Brahman family and the woman would not touch her utensils and money, too. Pawar said, “They made me stand at the threshold; I put the baskets down and they sprinkled water on them to wash away the pollution, and only then would touch them. They would drop coins in my hands from above, avoiding contact, as if their hands would have burnt had they touched me.” (65) The writer is not the only experience getter of untouchability, but about each and every dalit from village experienced untouchability. Apart from this the dalits could become the victim of physical harassment. Pawar shared many such instances through the book. She expressed while narrating such incident-

‘Many of the Mahar boys, beaten up in the fights, intoxicated would lie down on our sacks, whining, crying in pain from the wounds they received. Their mothers would cry to take them in their arms, soothe them, pat their faces but the boys would ramble incoherently, their eyes swollen and red with liquor. They would curse and try to go to palanquin again and again. Their mothers and sisters would try to stop them.’ (48)

Taking into considering the physical abuse of the dalits in Maharashtra and India, beating, raping, lynching and all sorts of oppressions are very common.

The dalit studies are not simply the studies of dalits alone; they study the lives of the downtrodden and oppressed classes of the country. K Satyanarayan says, ‘dalit studies is not a new body of knowledge about dalits, that it is a new perspective to study Indian society and redefine existing disciplines’ (Satyanarayan 81)

Thus, the dalit literary texts do not merely project the dalits alone, but the neglected, dejected and suppressed people by the social order of the country.

To sum up, it has been observed from the dalit autobiographies that the social reflection is represented in a realistic manner. The multiple level suppression has a theoretical framework that distinctly allows the suppression of the poor dalits of the country. The writer of the autobiography *The Weave of My Life* Urmila Pawar brought out the elements of oppression through her memoir and claimed that the suppression has been systematically managed by the social order of the country.

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COMPARATIVE STUDY OF SHORT STORIES WRITTEN BY MULK RAJ ANAND AND SHRIPAD MATE

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ABSTRACT:

Comparative study of literature has recently become a favorite area of research in the Indian Universities. Comparative literature leads rediscovery and revaluation of great literary figures of other culture. The question of forms leads to one important question of the relation between literature and society. Certain forms things in particular social condition, social morals, social ethics or social problems, philosophy, conviction etc. comparative literature takes note of all such aspects because social and political problems undoubtedly influences literature. The short stories written by Mulk Raj Anand and Shripad Mate display surprisingly striking similarities in their selection of themes, the portrayal of contemporary social miseries, their compassion for the down trodden people, rural Indian society, concern for women, philanthropic attitude towards poor people. The purpose of the present paper is to compare and contrast the short stories of Mulk Raj Anand and Shripad Mahadev Mate. This study focuses the themes selected by them and the art of characterization keeping in view the society of their time. By studying the short stories of Mulk Raj Anand and Shripad Mate, it become apparent that they were writers with a purpose and the chief objective of their work was to reform and reshape the degrading and debasing society of their times.

RESEARCH PAPER

Mulk Raj Anand belongs to North West frontier province of undivided India while Shripad Mahadev Mate belongs to Maharashtra. In their education, experience and outlook on life, these two writers differ widely from one another. Their aim and purpose of writing their novels and short stories are also not the same. Yet these two such different hearts and their minds who present many contrast are grouped together for study because they are contemporary and their reaction to the same condition and the problems of our country are found recovered in their novels and short stories in their own different way.

Mulk Raj Anand championed the cause of the underdog of Indian society with all vehemence and skill at his command. He raised his strong voice against the exploitation of the poor and the weak by any class. The writer's sympathy for the poor and the oppressed is so acute that we sometimes find the author cry with anguish against the injustice, which was so common in those days. Anand suspects all institutions, temples, government offices and even religion.

The social miseries and exploitation of poor on economic, moral and racial level are vividly pointed out by Mulk Raj Anand in his stories. Exploitation based on caste consideration is presented in his many short stories. It is called social exploitation, exploitation carried on by the entire society on the castles people known as untouchables. Barber, Chamber, Sweeper, Cobblers are regarded outside the Hindu caste, though they firmly believe in the cannons of Hindu religion. Washer man, Leather workers are regarded untouchables even the very touch of sweeper is regarded polluting.

Mulk Raj Anand believes in the dictum of 'Art for the sake of Humanity'. Writing short stories with his definite purpose was a form of patriotic activity. His purpose of writing was to focus

the attention of reading public on the miseries and hardship of the poor underdog of Indian society. The purposive characters of Anand's short stories can be seen from the titles that he has given to his short stories for e.g. *The Barber's Trade Union and Other Stories* etc. these titles are self-evident and clearly manifest how Mulk Raj Anand's hearts bleeds for the miseries of these poor victims of social, political and economic order of the day. He was an angry young man who cannot forgive those who are the instruments of this undeserved wrong to which these unfortunate and miserable are subjected.

Anand introduces characters from the various strata of the society. His characters fall in two groups. In the first group we may place the humble, kind and generous people. These are on the side of the right. Other group belongs to the hypocrites, the misers' selfish people. Most of the former characters are drawn from the lower classes. These low outcastes have obsessed Anand in the way in which certain human beings obsess who seeks to interpret the truth from realities of life. Between these two groups of characters good but weak and bad but powerful, who stand pitted against each other.

Most of the Mulk Raj Anand's short stories have sprung from his early impressions of his youthful life that he spent in the army barracks of the Punjab and then Frontier Province. All the vital part his work is about it and all his living characters are the members of the same family. In his own words,

“All these heroes as the other man and women who had emerged in the novels and short stories were dear to me because they were the reflections of the people, I had known during my childhood and youth.”

The technique adopted by Mulk Raj Anand in his short stories suits his purpose. His method of storytelling is dramatic. He picks up a character and then incident builds up a background. Slowly and gradually the characters becomes alive and begins to live and breathe under his expert handling. Details are given one after one. Minutes touches and suggestions are fully made use of, to throw the character in proper relief. Anand combines the method of the omniscient author's narration with the scenic description, through the dialogues of the characters. He engages our attention with his first sentences and holds on to the end. He creates on a grand scale and covers a huge range of characters and incidents.

An examination and analysis of Anand's major short stories will reveal that he is really a conscious social writer. He is concerned with social problems and the eradication of the evils in modern society. His short stories voice the feelings of the peasants, workers in factories and other suppressed members of the society growing in despair and apathy. For Anand art is always the communication of certain social and political ideas. From the interpretation of his stories and on the basis of above mentioned details, it can be said that there is synchronization in the themes, characters selected by Anand and the style used for presentation of his ideology through the medium of short stories.

ShripadMahadev Mate has published “*UpeslitacheAntrang*” in 1941 which is the important milestone in the history of Marathi literature. It started a new way of depicting the rural people in Marathi short story. It focuses the miseries and poverty of the rural people and deep rooted casts system in society. The rustic people become the center of his short stories. Apart from the urban people it attracts the attention of rural people in short story writing.

Shripad Mate has made first attempt to depict the miseries of downtrodden and oppressed people this one of the short stories *Bansidhar! TuKuthe re Jashilis* remarkable which introduce us the different strata of society. Though his characters are poor and living with miseries they have

humanity. The major concern of Mate is to show sympathy for these people. He had not only concerned on rural people but also deals with the different tribes , wanders, beggars, porters, Dalit people etc. he also depicted the social custom tradition belief in his stories. His language was also suitable to these characters. His stories started a new tradition of story writing which become popular in Marathi literature

UpekshitancheAntarang, Anaamik, ManuskichaGahivar, BhavnanchePazar are his famous short story collections in which he has expressed the grief and agony of the downtrodden people belonging to tribal communities and other socially neglected castes like *Katkari and Ramoshi*. The lives of these people were never presented so authentically and effectively in Marathi literature before Mate. As a consequence, not only critics and experts of literature but also common readers gave an overwhelming response to them. His stories such as '*KrushnakathchaRamvanshi*', '*TaarKhoryatilPirya*' and '*MangvadyatilSayajibowa*', written in aesthetically pleasing, felicitous yet clear and bold language, have captured the hearts even of readers of today's generation.

Mate did a good deal of thought-provoking writing. His basic ways of thinking and independent intellectual approach was reflected in his short stories. Abolishing the evil of untouchability from society was a topic close to his heart. As he had closely observed sorrows in the lives of the deprived classes, his short stories reflected them

The position of women in tradition Hindu society is recurring theme in Mate's short story. Women especially poor woman as a class suffer at the hands of the man. In the first place they are treated as beasts of labors and secondly they are used as victims of the passion men.

Mate has used regional words in the story so we understand the Region and also living style of these people and poor plight. Their dialogues in regional dialect create effect and enhance the action of the story. The name of the characters Bemtya, Tavalya, Dhalaya, Chimya also belongs to Katkari tribe. Mate depicts the cottages of these tribal people which creates picture in front of our eyes. His story has seeds of improvement of Dalit. In the story *TaralkhoryatilPirya* the character of Satya is portrayed as honest, brave, religious minded and helping hand of poor people.

Mate has presented the hard life of porter and their work through the story *PurandharchNama* He shows the living style of Urban and Rural people and difference in thought.

An interpretation and analysis of mate's major short stories will reveal that he is really a conscious social writer. He is concerned with social problems and the eradication of the evils in modern society. His short stories voice the feelings of the peasants, workers in factories and other suppressed members of the society growing in despair and apathy.

Mulk Raj Anand and ShripadMahadev Mate are humanitarian wrier as it apparent from the comparative study of their short stories. But they were not born humanists rather the views and attitudes which condition their works are the result of a number of influences that operated upon them from childhood. Their heredity, social milieu, education, cultural and regional background, and the books they read, and the people they met have all conditioned their art and gone into the making of Anand and Shripad Mate spokesman for the low and underdog of the society. The society of their times made Anand and Shripad Mate humanitarian writers.

The basic stream that runs through their short stories is social, economic and cultural upliftment which is central to the theme of humanism. Both the writers were deeply affected by the evils prevalent in their respective societies. The artist in them irresistibly was prompted to create a social order where such evils do not exist. They highlighted some of the evils which were dwarfing the even development of man and which went against the principles of humanity. The major themes

taken up by Anand in his short stories are untouchability, exploitation of poor, prostitution, religious hypocrisy, illiteracy, plight of the widow, inequality of sexes and various other social constraints that stand in the way of man's progress.

Mulk Raj Anand and Shripad Mate are humanitarian in all respects even in selection of characters. Character is mouthpiece through which the novelist gives shape to his ideology. The characters in the short stories of Anand and Mate are delineated humanistically so that the readers can identify with them, feel for them and proclaim that there should be an end to exploitation.

It has been observed in the study that both the writers worked on the theme of humanism but style used by them for presentation of their theme is divergent. After comparing and contrasting the short stories of Mulk Raj Anand and Shripad Mate it has concluded in the present paper that they were important writers among the humanitarians, the champions of the underdogs. Both the writers were humanitarian in selection of their themes, choice of characters and use of appropriate style. Their contribution to literature and society can never be neglected.

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CULTURAL REFLECTIONS IN THE PROSE OF DR. B.R. AMBEDKAR

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ABSTRACT:

Dr. B.R. Ambedkar is a cultural icon and the foremost social thinker of modern India. He studied Indian culture and society scrupulously. His in-depth analysis of Indian society and culture has everlasting significance in Indian history. His prose writing has wide range of reflections. His social understanding is unique. His cultural reflections are thoughtful. He not only pondered over socio-cultural aspects of Indian society but also pointed out the religious and political hegemony of upper castes in Indian social history. His whole corpus of prose is centered on and around Indian culture. He observed that Hinduism and Buddhism have played an important role in the cultural history of India. He found that Hindu culture and Buddhist culture have striking dissimilarities. In fact, both the cultures are contrary to one another. Nonetheless both the cultures have their uniqueness. In the present paper an attempt is made to study Dr. B.R. Ambedkar's cultural reflections through his prose work and to show its significance and relevance in the present-day literature.

KEY WORDS: Culture, customs, caste, society, religion, language, Hinduism, Buddhism, etc.

INTRODUCTION:

Each and every culture is unique in the world. It is unique in the sense of languages, regions, customs, artifacts, activities, etiquettes, art, industries and many other things. Indian culture is not also the exception of this. In fact, Indian culture is to be considered more varied and complex. It is also one of the ancient cultures in the world. Indus Civilization had shown that Indians were then far ahead of time in compare to the other civilizations of the world. It is noteworthy that Indian culture has contributed a lot in the field of spiritualism and played a significant role in the development of scientific attitude. Hindu way of life remained to be the controversial and debated way for many thinkers and philosophers whereas Buddhist way of life is admired and considered as the most scientific way to live life peacefully. Dr. B.R. Ambedkar took Hinduism and Buddhism along with all the other religions for scrutiny. His impartial introspection and scientific approach brought new dimensions in the cultural study. His novel ideas on Indian culture are reflected in his prose work. In fact, his prose work is full of cultural reflections. His cultural reflection is very instrumental to bring the true nature of Indian society. The present research paper is an attempt to study Dr. B.R. Ambedkar's prose and points out how his cultural reflections have significance and relevance in the contemporary literature.

CULTURE: SOME DEFINITIONS

The word "culture" has many connotations. Oxford dictionary provides the history of the word "culture". It states that culture is derived from Latin *cultura*, from the verb *colere*, with the meaning of tending or cultivation. In Christian authors, *cultura* has the meaning of worship. In anthropology the concept of culture is looked from the point of "tradition" or "social heritage". In broad sense, in anthropology, the idea of culture is centered around "custom". It shows that the history of the word "culture" raises some problems. It has many shades and sides. It has been used in

different sense. In fact, varied meaning of the “culture” creates certain problems. Kroeber and Kluckhohn in their book entitled “Culture: A Critical Review of Concepts and Definitions” opines that the history of the word “culture” presents many interesting problems in the application of culture theory itself. Moreover, “culture” is loosely used as a synonym for “society”. As society has many dimensions so culture does.

According to Kluckhohn and Leighton a culture is any given people’s way of life, as distinct from the life-ways of other peoples. It means that culture is a living mode of people which is quite different from the other peoples. No two cultures are same in the world. There are variations in the customs, traditions, and the pattern of societies. Bennett and Tumin rightly defines these features in their definition of culture. They write:

“Culture: the behavior patterns of all groups, called the “way of life”: an observable feature of all human groups; the particular pattern of culture differs among all. “A culture”: the specific pattern of behavior which distinguishes any society from all others.” (Kroeber, A.L. and Clyde Kluckhohn, p.51)

Culture is a very complex phenomenon. It is related with human nature. It involves tangible and intangible things. It has socio-political, religious, psychological, historical, economical, moral, linguistic and many more aspects. It involves learning of human beings. Wissler defines culture in these terms:

“Cultural phenomena are conceived of as including all the activities of human acquired by learning...Cultural phenomena may, therefore, be defined as the acquired activity complexes of human groups.” (Kroeber, A.L. and Clyde Kluckhohn, p.58)

It shows that cultural events involve all the activities man achieved by the learning. And all these activities are complex in nature in all the human societies. One could say that culture is transmitted through the social learning. A. Davis rightly pointed out that culture may be defined as *all behavior learned by the individual in conformity with a group...*

Culture consists many things. It is transferable as well as behavioral. It is man-made. It is a part of human environment. In fact, it encompasses everything which comes under the sun. Huntington defines culture in these words:

“By culture we mean every object, habit, idea, institution, and mode of thought or action which man produces or creates and then passes on to the others, especially to the next generation.” (Kroeber, A.L. and Clyde Kluckhohn, p. 65)

Huntington states that culture is a mode in which all the things, behavior, notions, institutes and ideas or achievements that human being achieved and he transferred it to the future progeny or race.

Sir Edward Burnett Tylor, an English anthropologist, in his *Primitive Culture* (1871) provides the oldest definition of culture. He writes:

“Culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.” (Tylor, Edward B, p. 1)

This definition is a comprehensive one. It is all complicated. It comprises information, faith, artifice, ideals, rules, tradition, and all the other abilities and manners attained by man as a part of community. It also indicates that culture and civilization are used as synonymously.

All over the world, all sorts of diversity are to be found. Man, inherited language, race, traditions, beliefs and many things. All these things are varied in nature. But there is some kind of

unity in it. In his Anthropology Seminar paper entitled as “Caste in India”, Dr. Babasaheb Ambedkar views that ethnically all people are heterogeneous. Further, he states that it is the unity of culture that is the basis of homogeneity.

It indicates that though people are different by race, language and other traits but they form a common ground and that is culture.

From the above selected definitions of culture, one could state that it is very difficult to define culture. As there is no single comprehensive definition of culture one has to focus on meaning and information of culture. There are several ways of thinking about cultural beliefs, specifics or universals. Besides this many existing definitions of culture help us to understand the different components of culture. Religion, ethnicity, nationality, social class, and region help us to understand the concept of culture.

CULTURAL REFLECTIONS IN INDIAN ENGLISH PROSE:

India is a land of multicultural. Different religions, sects, castes, traditions, beliefs, customs are prevalent in Indian society. In Indian English prose many writers have depicted the varied culture of India. The early Indian English prose writers like Raja Rammohan Roy, Sri Aurobindo, Ranade, K.T. Telang, and Vivekanand wrote on many social, cultural issues such as religious awakening, social reform, ancient Indian history and civilization, Sati tradition, the new education, women’s emancipation, political consciousness, etc. It is noteworthy that most of these writers were the masters of prose writing. While commenting on the prose writing of Vivekananda, K.R. Srinivasa Iyengar, in his “Indian Writing in English”, writes:

“The many volumes of his English prose constitute part of India’s cultural history, but he should be counted more among our prophets and builders than among the mere masters of prose.” (Iyengar, Srinivasa K.R. p.537)

It shows that Indian English prose writer like Vivekananda had chosen Indian cultural history for his preaching. Like many other prose writers, he was also a master of English prose.

In later period, the writers like Nirad C. Chaudhari, Pt. Jawaharlal Nehru, Lala Lajpat Rai, Mahatma Gandhi, Bal Gangadhar Tilak, Dr. B.R. Ambedkar, and many others had written on Indian tradition and cultural heritage, Hindu philosophy, Buddhist philosophy, religious, social, political, economic, spiritual, issues. These writers not only presented the true picture of the contemporary Indian society but they also criticized the bad customs and ushered a new way for the future generations. K.R. Srinivasa Iyengar, in his “Indian Writing in English”, aptly writes:

“Tradition, or the total content of a cultural heritage, is kept alive through study, appreciation, and healthy criticism, and it is enabled through contact with other (or even ‘alien’) traditions and new ideas to refresh itself and march towards the future.” (Iyengar, Srinivasa K.R. p.584.)

The above statement shows that the writers who came into the contact of the other traditions means the Western one had adopted new insights. These writers also kept our cultural tradition alive. Their positive criticism helped them to understand other cultures as well. They also upheld the good things form our culture.

CULTURAL REFLECTIONS IN THE PROSE OF DR. B. R. AMBEDKAR:

There are cultural reflections in the prose of Dr. Ambedkar. He contributed significantly in Indian English literature. Through his prose writing we can trace the history and growth of social, economic, educational, cultural, philosophical, religious thoughts in India. More importantly his cultural contemplation is noteworthy.

Dr. Ambedkar, in his Anthropology Seminar paper, *Caste in India*, pointed out that Indians are mixture of Aryans, Dravidians, Mongolians, and Scythians. He states that ethnically all people are heterogeneous. He opined that it is the unity of culture that binds the people of India. This Seminar paper evaluates the various theories of the experts on Caste. He discusses the endogamous and exogamous nature of Indian Caste system. He observed that excommunication of some castes and the customs of widow-hood, child-marriage, and 'Sati' are the result of endogamy. It is insightful and novel contribution in the field of culture and anthropology.

Dr. Ambedkar's undelivered speech entitled as *Annihilation of Caste* is one of the seminal works in Indian English prose. In this speech he expressed his thoughts about different groups, societies in India. He writes:

"Culture spreads by diffusion and that is why one finds similarity between various primitive tribes in the matter of their habits and custom, beliefs and thoughts, although they do not live-in proximity."(Ambedkar, B.R. p. 27)

It means that culture is extended everywhere and one could find many similarities in different ancient tribes in various things like manners and rules, faiths and opinions. Even though they do not live-in close.

In this epoch- making speech, he stresses on the ideals of liberty, equality, and fraternity in all walks of life for one and all. His ideal society is based on the principles of *Liberty, Equality, and Fraternity*. He found that religion is the source of power. His cultural understanding is very clearly reflected in this speech. On Indian caste system he opines:

"As a matter of fact, Caste system came into being long after the different races of India has commingled in blood and culture". (Ambedkar, B.R. p. 24)

It shows that in India, caste system had come into existence after heterogeneous people amalgamated into one culture.

Dr. Babasaheb Ambedkar very keenly studied Indian caste system and he vehemently criticized it and also its supporters. He points out that the beliefs in the 'Shastras' is the root cause of maintaining castes. He propounded freedom and advocated religious reforms in Hindu society. He desired the society be based on reason and not on atrocious traditions of caste system.

Dr. Babasaheb Ambedkar in his magnum opus "The Buddha and the His Dhamma" not only depicted the life and teaching of Lord Buddha but drew the cultural ethos out. He writes:

"Not high standard of living but a high standard of culture is what give happiness". (Ambedkar B.R. p.369)

It means that the happiness is not depend on the great measures of living but it depends on the high norms of culture.

Buddha's way of life is based on practical knowledge. Buddha seeks happiness in high standard of culture. He compared Vedic philosophy with Buddha's philosophy and he found that Buddhist culture was far superior to Hindu culture.

CONCLUSION:

To sum, culture is distinct. It can be comparable. It is unique. There are varied cultural norms and conventions. It is manifold. It is reflected in all forms. It is in tangible and intangible forms. Literature reflects its multifarious nature. Dr. Ambedkar had dedicated his life to bring out the cultural ethos. His prose writing reflected every aspect of Indian culture.

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UNTOUCHABLE : A TRUE PICTURE OF INDIAN SOCIETY

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ABSTRACT:

In Pre-Independence India many novelists like R. K. Narayan, Raja Rao, Mulkraj Anand etc. were writing about the conditions of the contemporary world. Mulk Raj Anand has earned a remarkable and commendable place among the Indian novelists like R. K. Narayan and Raja Rao. He has endeared himself to millions of readers, throughout the English-speaking world, because of his flair for story-telling and his passionate humanism. **Mulk Raj Anand**, the social reformer has delineated the social, political problems realistically in his works and **committed to creative writing**. He is undoubtedly a remarkable and towering personality in the sphere of Indian English literature who is basically known for the realistic portrayal of his characters because of his first-hand knowledge about the scenes and situations portrayed in his novels. Anand is popularly known as a novelist of the lowly and the lost and in this novel he has presented the sorrows and sufferings of a low caste protagonist Bakha in his novel *Untouchable*, who is marginalised only because of being a sweeper (Bhangi) a subject of all torture and humiliations by the so called guardians of the Indian society. In the novel 'Untouchable' the novelist Anand made us to know the portrayal of the oppressed castes is more comprehensive and realistic. So the present research paper is an attempt to show how Anand has depicted the real picture of the Indian society.

KEYWORDS: Portrayal, Caste, Oppressed, Picture, Discrimination, Real etc.

INTRODUCTION:

In this 21st century India is emerging country as far as all the fields of the world. Untouchability, corruption, humiliation, discrimination, which was a stigma on Indian society, has now diminished to some extent. Perhaps this is why Mahatma Gandhi, Dr. Ambedkar, R.N Tagore all have given a scathing attack on the castiest mentality of Indians. Mahatma Gandhi even went to the extent of calling untouchables "The Horizen", that is, the man of God. Gandhi wanted to realize and share the griefs and agony of the downtrodden that is why he remarked: "Do not want to be reborn. But if I have to be reborn, I should be born an untouchable so that I may share their sorrows, sufferings, and the affronts levelled at them, in order that I may endeavour to free myself and them from that miserable condition. I therefore, prayed that If I should be born again, I should do so not as a *Brahmin, kshatriya, Vaishya, or sudra*, but as an outcaste, as an Untouchable" (P. 138).

Mulk Raj Anand, the social reformer has delineated the social, political problems realistically in their works. He described the real atmosphere of India before independence. He was born on December 12, 1905 at Peshawar, now in Pakistan, was educated at Lahore, London and Cambridge with a Doctorate Degree in Philosophy. He is the recipient of many prestigious awards-Padma Bhushan, The International Peace Prize and Sahitya Academy Award. With the transfer of his father's regiment in army, he moved from place to place, gained new experiences about Indian and European society and from his peasant mother derived compassion for the lowly and the poor people.

His most popular novels are *Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937), *The Village* (1939), *Across the Black Waters* (1940), *The Sword and The Sickle* (1942), *Lament on the Death of a Master of Arts* (1943) *The Big Heart* (1945), *The Private Life of an Indian Prince* (1953) and *The Death of a Hero* (1963). Anand's major novels reveal his basic concern for the downtrodden and the characters he opts for his novels are reflections of the people from the life around him and the plights of poor people in the society. He was an exceptional creative artist who delineated the life of poor Indians in touching and realistic manner with a tinge of political commitment and moral dedication. He was a novelist of the common people, poor, orphan, untouchables and miserable labourers who were the sons of the soil and lived in villages. A noted Indian critic, Pramod Kumar Singh rightly comments, "Anand has deep concern for the low caste people of India and his novels throw light on the existing sorrows and sufferings of the downtrodden. His novels reflect close pictures of the traditional Hindu society with special focus on the miserable condition of the have-nots (Singh 23).

Mulkraj Anand explores pains and sufferings of the outcasts, peasants, sepoys, women and the working class, and their place in Indian society. He treads the realms which have not been given due attention by the Indian writers before him. He has undertaken the challenging task of depicting pariahs and boys from the bottom as prominent figures in his novels such as Bakha, an untouchable in *Untouchable*.

As Mulk Raj Anand is among best and outstanding novelists, he certainly occupies one of the topmost positions in Indo Anglian Literature. He is as great as R.K. Narayan and Raj Rao. His novels have won a claim not only from the critics in India but also from the critics abroad. Anand has written more than a dozen novels. All of them have won praise from readers and critics. He is famous for writing sociological novels. They deal with some glaring social evils. Untouchability and Exploitation of labour are the prominent themes of his novels. Untouchability and collie serve as examples of the fact.

The special feature of Mulk Raj Anand's writing is that it is mostly about the downtrodden. that is why the critics call him the "underdog". Anand's novels deal with social problems. His novel *Untouchable* too depicts the miserable life of the sweepers. "Untouchability as a Serial evil" is the central theme of the novel. The fact is revealed by the example of Bakha, the hero of the novel, who is a sweeper boy. Many aspects of untouchability are dealt with to the author. First, Anand describes the degraded and wretched plight of the untouchables. Secondly, they have to live in a separate colony. They are treated badly by the high castes. They cannot even get water and food easily. Even the touch of Bakha irritates a high caste man who beats Bakha. The priest molests Sohini, Bakha's sister, but announces that she herself polluted him by her forbidden touch. A high caste woman throws a "Chapatti" to Bakha. The sweet vendor throws the "jallebi" at Bakha. The "pan cigarette" shop-keeper too insults Bakha. Anand has also depicted the class-distinction among the untouchables too. Thus, the whole novel is about the problem of untouchability.

As it happens in rural India, where girls or women have to fetch water from the Well or water Tank. So, Bakha's beautiful sister Sohini represents a docile and meek woman who used to go to fetch water from the village well in the pitcher where she has to wait much for the arrival of a high caste Hindu who may help to draw water as she is strictly prohibited not to pollute the water with her touch. This wretched condition of the untouchables is very distressing as they have to be on the mercy of the high caste Hindus for getting water from the public well. The low caste people were so

poor to have their own wells, therefore they were compelled to live in dirt, dust, filth and thirst because of their subalternity. As Anand narrates:

The outcastes were not allowed to mount the platform surrounding the well, because if they were ever to draw water from it, the Hindus of the three upper castes would consider the water polluted. Nor were they allowed access to the nearby brook as their use of it would contaminate the stream. (P. 14)

In this novel the novelist tried to bring in to focus exploitation and the miseries of downtrodden people. Here is an example happened with Bakha. As a human being the hero of this novel Bakha likes to have sweets, when he was on duty of sweeping. He saw sweet shops with Laddoos, jalebi, rasgullas, Gulabjamuns etc. his mouth was watering looking at the jalebi because it is not expensive. He requested the sweet vendor for jalebi then the vendor throws the "jallebi". At that time there was treatment given to the low caste people was inhuman.

These types of outcastes are treated like cattle as they are from *Kshudras*. (One of the four *Varnas Brahmins, Kshatryas, Vaishyas and Shudras*). The central character Bakha in this novel, is abused and humiliated many times with words like, Oye Bakhya, 'Dirty Dog! Son of Bitch! 'You swine,' 'The offspring of a pig!

Every time Bakha has to warn the people like '*Posh, Posh, sweeper coming.*' Here is an incident happened between Bakha and a man from upper class. Wherever he is going he has to keep his eyes down but not staring at any person from high class family. Once he met an upper class man and threatens Bakha not to touch and head up while speaking. Here is conversation of the man from upper family to Bakha.

'You swine, you dog, why didn't you shout and warn me of your approach!' he shouted as he met Bakha's eyes.

Don't you know, you brute, that you must not touch me!' (P. 38).

There is another episode happened with the sister of Bakha, Sohini, in this novel is a vital evidence for understanding the social problems of the Dalit or subaltern community. Anand castigates Hindu caste system and the evil designs of the privileged class to think that only they can enjoy the basic amenities of life. Sohini is supposed to have the virtues of patience, meekness, docility and submission to the wishes desires and whims of the lecherous upper caste people like Pandit Kali Nath. While filling the pitcher from the village well Pandit Kali Nath kept an evil eye on this girl and he invites her to clean his house where he tries to molest her and when she resists, Pandit began to cry:

"Polluted, Polluted Polluted!" (P. 53)

Here Anand shows the hypocrisy, pretence and shame of the Hindu society when two persons are begging food at the door step of a house, one is a Sadhu or a holy man who is treated with full devotion because his blessings will benefit them, and on the other hand, an untouchable Bakha is begging for food but he is treated with contempt and abuses as the lady of the house says in anger:

**"You eater of your masters... You have defiled my house!
Go! Get up, Why didn't you shout if you wanted food?
You have defiled my religion! Now I will have to sprinkle
holy water all over the house". (63)**

The above evidence is also one of the fine examples showing facts, reality and true picture of Indian society.

COCLUSION:

Thus, there is no doubt that in the novel *Untouchable*, Mulk Raj Anand has presented a true and realistic picture of traditional and contemporary Indian society where the condition of the low caste people like Lakha's family, was quite vulnerable, miserable and wretched. So through the character of Bakha, Mulk Raj Anand wants to develop a kind of awareness in the conscience of the out-castes and exploited people. The novel *Untouchable* is a pathetic and also a heart rending cry of the author against the cruelty and prejudice of the higher caste people towards the lower castes, the Dalits and the subalterns. It is his ruthless attack against the hitherto rigid, gradually crumbling caste-system in India. In other words, the novelist has presented the picture of pre-Independence India with rare power of realism and he has become very successful in presenting the graphic and vivid portrayal of Indian society.

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REFLECTION OF INDIAN SOCIETY IN SHASHI DESHPANDE'S NOVEL: DARK HOIDS NO TERRORS

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ABSTRACT:

Shashi Deshpande is one of the prominent voices to arrive on the scene of Indian literature in English. A close study of Deshpande's novels reveals that she is a highly sensitive writer who is clearly aware of the male-female imbalances in the society. She knows the mood of India and has seriously tried to bring forth in her novels aspects of the changing Indian society.

This paper analysis Shashi Deshpande's female protagonists and struggle for their identity in society. She excels in projecting a realistic picture of the middle-class woman who, though financially independent, is still facing the problems of adjustment between the old and the new, between the tradition and modernity, and between the idealism and pragmatism.

KEY WORDS: Woman, identity, relation-ship, tradition, modernity, revolt, compromise, society

INTRODUCTION:

The family in India, during the last few decades, has been under the process of social change, thus substantially affecting the various relationships in a family. This social change is marked in the Indian society at large; it has touched the fringes of the family and this interaction has brought a significant change in the structure and various relationships in a family. There is a conspicuous change in the spheres of roles and values. From the sociological point of view, the role of husband-wife is the principal component in a family context that has undergone a vital change due to growing enlightenment and the movement for emancipation of women. In this regard, literature has played a sterling role in raising the readers' consciousness. In various forms, it has provided a glimpse into female psyche and dealt with the full range of female experience. It portrays, without inhibitions, the new woman who refuses to play a second fiddle to her husband in various walks of life.

Shashi Deshpande is a well-known name in the field of Indian English literature. She has consistently sought to come to grips with the problems of Indian womanhood in the post-Independence scenario. She is a well-known Indian English contemporary novelist from Karnataka. She is a recipient of the Sahitya Akademi Award in 1990. She has written twelve novels, short stories for children etc. Her novels are distinguished for their genuine depiction of the Indians and their culture. Characters in her novels are imaginary but readers experience all the things in real people around us in the society. The writer tries to present the Indian families along with their culture, religion, traditions, human relationships, quest for identity, revolt against existing bondage in male dominated society, internal and external conflicts etc.

The protagonists of all her novels are women. Through her characters, Deshpande holds a mirror to the society. Her efficiency and dexterity in portraying characters, situations and scenario in fiction carved for her niche in the galaxy of Indian English novelists.

The main objective of this paper is to throw light on the struggling of educated middle class woman in the family. Journey of Deshpande's women is not smooth. Most of the time, they feel fettered. Silence becomes their need to save their family life. But when they break their silence, everything in family life gets disturbed.

A close study of her novels reflects the plight of women in patriarchal society. All women protagonists are the victims of gender discrimination, first as daughters and later as wives. They are conscious of injustice towards them. They try to struggle against the oppressive traditions rooted in the family in order to search their identity but in the last they compromise with the situations.

In the novel *The Dark Holds No Terrors*, Deshpande has portrayed the life of woman who marries a doctor and becomes a victim of brutalization as a result of male ego. It is a story of courage and perseverance that she developed from within herself to break traditional shackles of society to gain her identity and freedom. Her protagonist emerges from cultural rootedness. This novel reflects typical Indian mentality. Saru, the protagonist in *The Dark Holds No Terror* recollects how she was ignored and neglected by her parents in favour of her brother, Dhruva. She was deprived of any importance and parental love which was her birth right.

The preference for boys over girls can be openly witnessed in most Indian homes, and is inextricably linked to the Indian psyche. Sons bring in dowry could be one reason, but the Indian society, steeped in tradition and superstition, considers birth of a son as auspicious as he carries on the family lineage.

In Indian traditional family system, father as a head of the family visualizes son in the same role in future. It is believed in India that a male child would take his parents to heaven. Saru's father's affection towards Dhruva is revealed through many incidents. After his death, the house never had celebrations, which strongly emphasize the importance of Dhruva and negligence for Saru. When Saru comes back home after the death of her mother, she comes to know that her father observes fast for both time on Dhruva's birth day. The father is totally unknown about his living daughter but he has immense love for dead son.

Apart from this, there is colour-consciousness rooted in the Indian family. Saru's mother constantly reminds her dark complexion. She was accused of her brother's death. The sense of rejection by her parents fills the adolescent mind with feeling of hatred towards her parents. Saru's experiences at parental home distort her growth as a woman, as a being. The strange childhood experiences up her inflated ego and her thirst for power over others.

Shashi Deshpande, dexterously reveals that a mother's fondness for the son is responsible for keen sibling jealousy. Her mother's discriminatory behaviour makes Saru feel unloved and unwanted leading to a sense of alienation and estrangement. Resentment and hatred drive her to leave home.

Saru goes to Mumbai to study medicine in spite of her mother's opposition. Her mother does not understand the importance of girl's education. Her mother reproaches her and takes no interest in her education, career and future. Her mother considers spending money on girl's education is useless. This proves that girls are considered a weight; responsibility which has to be disposed as early as possible. While studying medicine Saru falls in love with a college mate, Manohar from a lower caste and marries him against parents' wishes. Devoid of parental love and security, she wanted to be loved. When she gets attention from Manu, she wonders, "how could I be anyone's beloved?" He is an ideal romantic hero who has come to rescue her from the insecure, loveless existence. She marries to secure lost love in her parental home and her identity as an individual. Her marriage with Manu is an assertion and affirmation of her feminine sensibility. But her series of problems and butchering of her inner feelings continues even after her marriage too. Saru is a doctor and gets a superior status in society. Her rise in social and financial status in contrast to Manu's status of an underpaid lecturer sets a great discomfort in their conjugal relation. In her career she enjoys full contentment, and in conjugal life she is totally discontented.

Her husband, Manohar feels inferior and insecure and turns sadist because of her rising status in society. He begins to attack Saru in the darkness of night inflicting untold physical and mental suffering on her. Saru felt angry with those women who are willing party to their humiliations at the hands of their husbands. But now she hates herself for letting her husband do it to her. She is prepared to sacrifice her profession to please Manu and save her marriage. She realizes the futility of her surrender to her husband's taste.

Saru's bitter realization is that a woman must necessarily remain a step behind her husband. Saru has a better understanding of herself and others. As a child, Saru has seen the predicament of her grandmother who was deserted by her husband and considered "an unwanted burden" by her own people. The fate of abandoned woman is worse than that of widow. Even in childhood, Saru had realized that "economic independence alone could be an insurance against subordination or suppression".

After marriage Saru becomes a successful and recognized lady doctor. Saru's sexual exploitation plunges her into an extra marital relationship with Boozie and Padmakar Rao. The isolation and fragmentation in her marital life make Saru look for other possibilities. She begins to enjoy superior financial and social status with the help of an outsider, Boozie. Saru seeks help from them to achieve economic independence in life.

This creates an inferiority complex in Manohar and becomes a sadist, who gets pleasures by insulting his wife, harassing and, hurting her sexually. Both Boozie and Padmakar in the life of Saru prove that their relation gives no solace; it is only the disillusioned relationships. She thinks that man has nothing to do with the emotions of a woman; he is merely concerned about his physical instincts which she finds is the realistic perception of love. These relationships in Saru's life help her to tackle her problems. She feels that she has done in-justice to her mother, husband, children and everybody else. She takes this opportunity to examine, to begin and to reinforce her indispensability. She is also able to think sensibly and logically. She realizes that she has to accept all these selves-daughter, sister, and wife as they are. She understands that escaping is not a permanent solution to the problems but it has to come from within.

When her confidence strengthens, Saru sees that she is no longer a skeleton but a human being throbbing with life. She comes out of the veil and presents a fair picture of woman's predicament. She studies her own physical and psychological trauma with the detachment of an analyst. The understanding of reality makes her see for herself the whole world in a distinct form. In consequence, she gets a new energy to achieve wholeness and overcome her identity crisis. She rebels against the traditions but ultimately frees to compromise with the existing reality. Saru cannot forget her children and her sick husband needing her attention. For the society, Saru is a lady doctor with a loving husband and two lovely kids but in reality, she is a victim of the unkindest cut of all. Her predicament is a power struggle in which a woman is robbed of her individuality and identity. Deshpande means that woman should assert herself so that she can overcome or thrash the suppressing forces.

In Indian society, married woman is not supposed to return to her parental house without her husband or having any quarrels or divorce. She is supposed to stay in the house of her husband till death. So, when Saru's father finds her standing alone with the suitcase, he frowns and knits his eyebrows like any other typical Indian father. Also, when Saru tells her father about her husband, who tortures her sexually, but it is something beyond the understanding of her father, who always maintained distance and reserve with his wife. Thus, the root of these problems also seems to lie in

the social attitude. At all Saru's father has never showered with love or shown his anger. But now she experiences tenderness of his heart and kind attitude towards her for the first time in her life. Her father is shown very much proud of his daughter as she is a doctor.

In Saru's case, the mother-daughter relationship is disturbed and father is shown helpless and indifferent. Her father is a non-entity in the house. Had the father intervened, the things would have turned out to be different; the mother-daughter relation could have been saved from disintegration. Shashi Deshpande successfully portrays the plights, problems, trials, tribulations of the relationship between father and daughter.

At the end of the novel, when Saru receives a letter about Manu's arrival, although initially she is not ready to face her husband, she tells her father, "Baba, if Manu comes, tell him to wait. I'll be back as soon as I can." These words show that she passes from the state of illusion to reality, from frustration to submission and ultimately attempts to reconcile herself to face the hard realities of life. This is true not only of Saru but of all middle-class working women in modern India.

Indian English fiction is indeed the most explicit record of the human spirit. It is a medium through which the essence of our living is made paramount by linking it to imaginative experience. A creative writer has the perception and the analytic mind of a sociologist who provides an exact record of human life, society and social system.

CONCLUSION:

Shashi Deshpande excels in projecting a realistic picture of Indian middle-class educated women, who though, financially independent, are confronting the dilemma of existence. Her novels deal with the woman's suffering, frustrations, social agitations and their stillness as a means of communication. Her heroines are occupied with the difficulties of fulfillment and self-definition in a man's world, the conflicting claims of selfhood, wifehood and motherhood. Shashi Deshpande novels seem to present a realistic picture of Indian woman who is divided in various responsibilities. The bias of society for man and woman is depicted in the novel. She describes the inferior status of women in the tradition bound, male chauvinistic society. Women in such environment try to overcome the restricting dilemma of prefixed definitions and pre-set norms, and try to redefine their status. She describes the Indian woman in a new role who despite the tortures inflicted on her by her husband comes out of this female dilemma by sheer willpower and determination. She has uncovered the boundaries erected around a woman's life from childhood to womanhood in the traditional male-dominated Indian society, even though she has refused to be identified as a feminist.

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REFLECTION OF RURAL AND URBAN COMMUNITY IN SELECTED NOVEL OF SHASHI DESHPANDE

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In the present study, it is proposed to study mainly the fiction of Shashi Deshpande with the reference to the intersection of class and community in Indian social system. The issues of class and community did not largely perturb Indian society in pre-independence period. However, the Indian English novels produced after independence depicted a successful paradigm shift to reveal the social changes.

Contemporary Indian English novel portrays images of protagonists confined to rigid tradition and orthodoxy. The novels produced after independence show that the western culture has been partly assimilated by Indians. Post Independence Indian society also witnessed a new social order coming into existence. It was also to see the emergence of new patterns of class structure and the formation of new communities according to the changing patterns of life.

In this study, therefore an attempt will be made to scrutinize Shashi Deshpande's novel to show how she is conscious of the social structure and the communities that have come up in the contemporary India. The study is based on the hypothesis that Shashi Deshpande's novels effectively depict the class structures and communities of modern India.

In this study, the researcher has attempted to analyze the social structure of Shashi Deshpande's novel in terms of its overlapping effect on communities. Researcher's concern remains to find out how the different structures have their bearing on the characters and their social responses.

Class and community hold a central place in shashi Deshpande's novels. The novelist presents an analysis of social strata along with various conflicting phases, which they generate. It becomes more interesting, hence, to analyze the impact of class and community in her novel.

The present study attempts to focus on Deshpande's novels in terms of their thematic and political concerns. In addition, the study investigates the relationship between the novels and the social structures. The purpose of the present study is to find out whether the social structure and human behaviour can be explained in terms of the primary membership of human beings to various communities which are defined by caste, status, income, profession, gender and education.

Shashi Deshpande has projected the Indian women as a whole class in her novel. The presentation of classes and communities in her novels is authentic, credible and realistic. Shashi Deshpande presents a women's class and their community, especially of the ones who belong to Maharashtra and Karnataka. Her contribution to world literature is the convincing presentation of the reality of the middle class woman. She states unambiguously her literary project in her interview:

Realize that I write what I write because I have to. Because it is within me. It's one point of view, a world from within the woman, and that I think is my contribution to Indian writing.

This study is an attempt to read closely Deshpande's point of view regarding class and community as they are stated and implied in her works.

The Dark Holds No Terrors is the pathetic story of Saru and her struggle. Deshpande shows that Saru gets an inferior treatment at the hands of her mother and her husband on account of her gender. She is discriminated against in comparison to her brother.

Saru's parental home is a symbol of tradition and the old values which gives no room for women. Saru can not breathe the air of freedom that obstruct the growth of a Saru as human being. The feeling of homelessness indicates of her inner disintegration and dilemma. Thus Deshpande shows how women are marginalized, as a community, in families. Though Saru becomes leading doctor, she knows that the society does not appreciate women's professionalism. She observes:

That's the only rule to follow if you want a happy marriage .Don't even try to reverse the doctor-nurse, executive-secretary, principal-teacher role.(137)

In Indian society woman, in order to get liberty, find marriage as a substitute Once Saru and her husband had been invited for tea by one of the friends. Saru recalls an incident where the man ill-treats his wife: 'He did not introduce her to us, and so strong was the man's disregards of her presence that we ignored her too. We ate our food, sipped the tea and gulped the water as if they had been brought to us by a nameless waiter in a hotel.'(158)

Shashi Deshpande concentrates on a transitional phase in the lives of the small Maharashtra community in Bombay. In the novel characters are not fictionalized but are based on the experience of human relationship that of between a mother and a girl, between a father and a daughter, a brother and a sister ,a husband and a wife. In all these, the woman occupies the central point. Maharashtra social tendencies like the son considered as important in the family and girls are more important on religious occasion like haldikumkum are reflected in the novel.

Deshpande's female characters have choice of freedom not only rationally but also sexually. Therefore it urges them too search for alternative to extra-marital sex. Female characters are disturbed by their sexual hunger. Female characters make an effort for expression all the way through sexual affiliation or affair with men other than their husband. Ramesh Srivastava examines Deshpande's women in the context of their social behaviour:

Critics find her women, **"creatures of conventional morality: they are the ones who are unfairly abused, misused and ill-used. But they believe in conformity and compromise for the sake of retention of domestic harmony rather than revolt which might result in the disruption of familial concord"**

Deshpande's women characters reflect a state of confusion at the opening of a novel but gradually they improve on situation throughout a course and they introspect. In traditional Indian society, sex is considered as a taboo. Saru is unfit in this situation but Saru's silence against her sexual dilemma shows modern woman's problem. Saru says: "I could nothing, I can never do anything. I just endure." (182)

Survival is the characteristic of Indian women. Saru represents this community of women who can live even when they are denied love.

Saru is a modern Indian woman. She does not observe any religious practices. But along with her Mother, Saru goes on every Friday to the temple. Saru remembers how temple becomes a site of alternative female community: 'the cheerful babble of female talk that made me feel warm and secure. There was, I now realize, a kind of comradeship among the woman, as if they were soldiers fighting in the same war'. (100)

Saru seek freedom within the limitations of her moral obligation and social responsibilities. Saru identifies herself with the community of women. She says: "I would be a woman, my problems

a part of women's problems. But this is mine; Saru's and has as much to do with what I am, apart from my being a woman."(121)

Saru also represents the New Woman, who is on her way to liberate herself. Deshpande's female characters prefer to freedom not only rationally but also sexually. Saru establishes sexual relations with other men to satisfy her sexual hunger. She also hates her mother for her gloomy face. Deshpande does not encourage woman's depression.

In '*The Dark Holds No Terror*', both the urban and rural communities are depicted. When Saru returns to her parental home. Saru visits to her father's house in a small town. This house and the members of the house represent the rural community. Saru realizes that the house and the community have not changed. Saru's mother kitchen has been depicted as a primitive kitchen. Deshpande looks at it through Saru's eyes: "There was no cooking platform. She had to squat on the ground to the cooking " (46) Even living room, she observes, has not changed: "The same sagging easy chair, shaped to his body. The pictures on the wall was unchanged too. A faded photographs of her grandfather who had never seen, one of her a smiling Gandhi and Nehru, put up sometime, perhaps in a burst of patriotism." (16) This shows how changes come very rarely in rural household and mindset.

A Social group is necessary for the personality development of an individual. Persons can share and interaction to the social members. In fact, in rural community, group creates a sense of morale and identity. When we are united in group loyalty their endurance and sacrifice will be unbelievable when person are cut off from the family, friends, religion and other social groups. They become anti-social. Saru says about her mother's attitude:

She had been scrupulously excluded from the tight intimate little that seemed to her so happy and purposeful. She alone, it seemed, had nothing to do, one to talk to. Alone, desolate, humiliated by her isolation, she had attached herself to one group or another, hoping to be taken for one of them. Hoping passionately that she looked as if she belonged. But it never worked. The only time she did belong to a group was when they all gathered for a meal, a ritual. And when it was over, the crowd dissolved into people who had nothing to do with her, shattering the semblance of belonging, of togetherness. (47)

Education is universally recognized as an essential part of human assets. Education strongly influences improvement in health, hygiene, productivity and practically all that is connected with the quality of life. Education holds the key for increasing awareness of the population of the methods for improving their quality of life through appropriate utilization of available resources, opportunities and facilities. Investment in primary education especially education to females can play an important role in improving and sustaining ongoing development efforts. The role of education as a contributor to economic growth and its impact on population control, life expectancy, infant mortality, improving status and developing civil institutions is well recognized. In this novel the rural community is conditioned by these features.

Saru lives like a common housewife. Apart from her professional life, here, she enjoys her time. She re-evaluates her life and her relations with her brother and her husband, Saru remembers her rural life in what way she has taken education in adverse situation. She remembers her hostel days when she would get of the bus earlier to save some money. Her mother believes in social caste system. However, Saru rejects all social constraint and marries a person who is not belonging to her her caste. Her mother predicts her unhappy marriage life. Saru's mother is illiterate. She believes in

superstition and orthodox idea. Once Saru accompanies with her mother to visit a temple. Saru refuses to take rock sugar that is *Prasad*. Saru describes a woman in the temple:

She sat leaning against a pillar, her legs stretched out in front of her, face relaxed and empty, the kumkum on her forehead wiped away except for the usual mark between the brows. (102)

When she asked her mother whether the woman is mad. Her mother says:

'Don't talk like that about the things you don't understand. Mad? What a stupid thing to say. The Devi entered into her, understand?'

 (103)

The women of this community are illiterate and ill-treated by the god men or so called Devi or Baba but Saru represents educated class who apply her reason to know the truth. Saru remembers Manu's parents visit. It gives us insight to know the physical appearance of the rustic. She reminds:

They had been two glaring incongruities in their son's home The mother, rustic-looking, with her sari covering her head, green tattoo marks on chin and forehead, and feet that looked clumsily unaccustomed to the slippers she wore. And the father, a man with *paan*-stained teeth and lips, his coarse speech and thickset body so much at variance with his feature which had a strange delicacy. (75)

Manu's parents are the representatives of rural community. Their living style and their way of thinking show the features of rural life and community.

It is normally believed that the increasing trend of urbanization is observed in our society. However, in rural community, people are less consciousness of health care. It has led to the oversight of morbidity and slow-weakening ailments. Those who are unemployed remain poor, as they do not have enough income to meet the nutritional and other requirements. They live below poverty line with less than minimum required calories. Saru finds in her locality "Sick children, suffering children, dying children .So many of them that they had become one anonymous mass." (163)

Madhav is another character who belongs to rural community. Madhav is ready to take education even in rural area. There is no proper school facility. He had to walk five miles to get the bus, that too in the hot sun. Madhav's father wants him to follow his footsteps. Madhav's father is priest and a very learned man. But Madhav likes to be educated. Thus, he brings in the novel the changing face of the rural community.

Satish is Madhav's younger brother. He is crazy about films but his father wants him to learn Sanskrit like himself and give up school. Satish threatens to run away to Bombay. Mrinal, Madhav's sister hates their village and its community. She is fed up with her routine life. She prepares to marry anyone who will take her away from rustic life. Her father looks out for a bridegroom for her. However, he will never think of consulting her or asking her what she would like. This indicates the parochialism and patriarchal domination in the rural community. In such a community, Woman is never considered in decision-making process – be it marriage or any important decision of life.

URBAN COMMUNITY:

The trend in urbanization has been very slow in India. The Indian economy has undergone a structural change over the last 60 years. Yet the urban population has increased slowly due to the slow growth of industries and inadequate urban facilities. However, as compare to rural development in urban area, the ratio of education is high. Literacy rate is one of the factors that determine the quality of population. An improvement in life expectancy indicates a qualitative change in the people. The novel traces the life and people of urban India,

Saru's mother is not in a position to spend money for her children's education and upbringing. Therefore Saru rebels against her mother by going to Bombay to study medicine. Saru's hostel life is a kind of rebirth. It is possible for Saru to take her medical education because she migrates to Bombay. There has been a move of Saru towards Urban locality i.e. Bombay. Saru changes her attitude and moves to city because of availability of education and accommodation.

As a part of urban community Saru refuses to follow any rituals. For instance, Saru also discards meaningless rituals like circumambulating tulsi plant.

However, urban community also reveals its ugly underbelly in this novel. Saru's extra marital affair with Boozie is an indication of the deterioration of the moral values of this community.

Urban community lacks mobility in terms of job. If a person has made wrong occupational choice, most often he has to stick to it for the life time. In case of Manu, Saru reminds:

It only came to me later when I saw the same eyes, faintly puzzled and bewildered, look at me out of the face of a movie actor had, at one time, been at the top, (64)

Urban community also faces severe economic problems. Manu is a career-oriented person, yet he has a limited income source. He cannot survive, with limited source. Therefore, he decides to give a priority to the money. Once Saru comments on Manu: "You think too much about money" (152). This comment can be extended to the entire urban community. Saru describes Manu's friends circle, who have similar socio-economic background. She says:

They were a motley crowd, actually; a few aspiring writers and journalists, some stage enthusiasts, one or two teachers. But they all seemed charged by some excitement that made them more alive than most people. (154)

Manu's friends help each other to achieve their goal and satisfy their needs. It is an interactive social process hence it creates positive and healthy human relation. This is the base of urban community. Jasbir Jain rightly observes:

Her work is not restricted to the urban middle class; instead, she explores the lives of people who barely manage to survive within the norms of respectability and households, which lack modern facilities and sophistication. The urban lower classes are projected as human beings and not merely as servants to be accommodated in their roles.

Thus, *The Dark Holds No Terrosr* showcases different classes and communities of Indian society. It also brings into discussion the characteristic features of these social segments. Further, the novel is also a study of the influences these segments have on the protagonist.

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DEPICTION OF CONTEMPORARY INDIAN SOCIETY IN CHETAN BHAGAT'S *THREE MISTAKES OF MY LIFE*

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ABSTRACT:

Chetan Bhagat is one of the most influential fiction writers of contemporary Indian English literature. Postmodern subjects like youth aspirations, love, sex, marriage, urban middle class sensibilities, and issues related to corruption, politics, education and their impact on the contemporary Indian society are recurrently reflected thematic concerns in his fictions. In all his fictions, he has mostly depicted the contemporary urban social milieu of Indian society. He has focused on the contemporary issues of middle class family in his fictional works. All of the chief protagonists of his works are sensitive youth and they do not compromise with the prevalent situations of society. Most of the characters are like caricatures that represent one or the other vice or virtue of the contemporary Indian society. The author has a mastery to convince the reader about the prevalent condition of society so that one can easily reproduce in mind, a clear cut image of contemporary Indian society. The present article is a sincere endeavour to present the detailed literary analysis of the select novel of Chetan Bhagat keeping in mind how the contemporary Indian society has been replicated in the fictions. MLA eight edition has been used to cite references.

KEYWORDS: lower middle class society, over expecting guardians, behaviour patterns, etc.

INTRODUCTION:

Chetan Bhagat is one of the most influential fiction writers of contemporary Indian English literature. He is the best story teller of the time. Bhagat has drawn a very different line to the traditional Indian fiction writing in English. He has produced such fictions as are easily digested by an average reader in a country like India having English as a second or a third language. Because of this, he has, to his credit, a huge class of readership all over India and abroad especially the youth. Millions of copies of his books are sold. It may not be wrong to say that he has nurtured the reading habit among the Indian youth in the era of smart phones and tablet technology.

Chetan Bhagat's novel *The Three Mistakes of My Life* published in 2008 represents the lower middle class society of India. The setting of the novel is the city of Ahmedabad in Gujarat with the lower middle class people, their aspirations and issues. The exact setting depicted in the novel is Belrampur in which the story of the present fiction takes place. The people depicted in the fiction belong to the lower middle class background. The three main characters Govind, Omi and Ishaan are friends. They are young men of about twenty five years of age. They belong to poor families. They run a cricket shop where they sell cheap cricket equipment which the children of her lower class people use for playing cricket in the surrounding area. They also sell school stationery, candies, chocolates and peppermints.

The chief protagonist Govind is the son of a woman who sells homemade Gujarati snacks whose husband left her ten years ago. Omi is the son of the priest of a local temple. Ishaan's father works at a telephone exchange. Various characters in the fiction face constant hardship of life. Both Govind and his mother work to meet the regular expenses of life. Govind's mother, as mentioned earlier, is a Gujarati snacks seller and Govind gives Maths tuitions to earn extra income. His mother

has already sold all her jewellery in tough time till she succeeded in her Gujarati snakes business. Omi's father is also not paid well for his duty as a priest. Even the salary of Ishaan's father is also very limited. The children of the area study in a municipal school which has very limited facilities. The school has very low standard of education and infrastructural facilities. The society and the people depicted in the fiction replicate the actual low class Indian society. The people are observed in the fiction quarrelling over small matters. They dispose garbage on the streets. Govind describes the actual condition of his area at the beginning of the novel as:

As I entered the by lane, two people fought over garbage disposal around the crammed pol. there are things about my small town neighbourhood that I want to change. In some ways, it is way behind the rest of Ahmedabad. For, one, the whole old city could be a lot cleaner. The new city across the Sabarmati River has gleaming glass and steel buildings, while the old city finds it difficult to get rubbish cleared on time (Bhagat, *TMML*, 8)

The parents of the young characters are described as over expecting guardians of their children. Govind's mother wants him to do engineering whereas Govind is interested in doing business. She does not like Govind wasting time in giving tuitions or watching cricket with friends all the time. Ishaan's father wanted him to join the Indian Army. He passed the tests and he was getting training but he ran away and came back to home. He does not have good terms with his father. His father does not like him wasting time in watching cricket matches all the time. Ishaan's parents want his sister Vidya to get admission to the medical college, so she is studying the complicated theories of Maths which she does not like. Omi's parents expect that he would be a priest sometime, but Omi does not want to do that. The school boy, Ali's parents want him to study sincerely rather than playing cricket, though he has all the potential to become the best international cricketer. In all these cases the actuality of the lower middle class people comes to the surface. Most of the lower middle class people of India expect their children to become more successful in life by choosing their career as per their parents' expectations. Engineering and medical are the most favourite branches which most of the parents prefer to opt for their children for years together. This typical contemporary Indian middle class mentality of parents for their children is reflected in the novel in considerable details.

The other aspect of contemporary middle class reality of the Indian society is exemplified in novel with a variety of young characters. The young characters like Govind, Ishaan, Omi and Vidya throw light on the typical mentality of lower middle class youth of India. They are the actual representations of the contemporary Indian directionless young generation which has high aspirations in life but life gives them no opportunities to fulfil those aspirations. Govind wants to do business and become a big businessman someday. He faces constant shortage of money to start his business. He starts a small business of cricket equipment with the partnership of his friends, but when he takes some high risk in business, he is ruined by a natural calamity and all his dreams turn into ashes. Ishaan wanted to be an international cricketer but he could not become so because he did not get proper training or chance to perform. He feels that he wasted all his valuable years for cricket but the end result is zero. Omi is influenced by the non-secular and opportunist religious and political forces and he is still a directionless young man. He cannot understand what to do in life. He has no job or work that would help him earn money. He is even not interested in becoming a priest of his ancestral temple. Vidya is a Bombay type of girl. She feels that she is a modern girl.

She wants to do a course in PR and become free from the suffocating middle class life. She develops the physical relationship with her tuition teacher. All the young characters in the present

novel represent the reality of the middle class youth mentality. They have higher dreams in life but they cannot fulfil their dreams due to many reasons like money, opportunity, motivation or luck. Due to modernization and globalization, the thinking level of the new generation has considerably expanded but they cannot accept the limitations of their life so they face inner emptiness and frustration in life.

The novel also throws light on such a lower middle class society which is devoid of some of the basic necessities of life. People face many hardships of life. They have many personal and social issues in life. The hospital, in which the chief protagonist Govind was admitted, does not have caring doctors. The municipal school depicted in the novel is not equipped with the required facilities. The municipal school, wherein the children of the lower middle class people study, does not have much of the basic facilities for imparting education. A reference is found in the novel that the teachers in the schools do not perform their duties sincerely.

Most of the schools lack the facility for sports education and infra-structure for sport activities. They lack funds or money for the overall development of the children. The older city is dirtier than a newly developed one. Heaps of garbage are found on the streets. People quarrel over small matters. They are busy, as mentioned earlier, with made up gossiping. The houses are very small with one or two rooms with almost no furniture. The people have their personal problems in life. Govind's father had an extra-marital affair and he left Govind's mother. The young boys do not have any job or work at hand. They waste much of their time watching cricket matches on the television. The parents are shown worried about the future of their children. Ishaan's father wants him to do something rather than waste time and energy in watching cricket match on the television. Govind and his friends Ishaan and Omi start a small business of cricket equipment and stationery but they have a very tough time running it. They purchase a bigger shop in a newly constructed mall in new city area, but it collapses in the earthquake and they have to suffer great loss. The corruption of the civil contractors in new construction works in the developing cities is exposed with the incident of the earthquake.

On the one side, the prices of real estate in fast developing cities like Ahmedabad are touching sky heights and on the other side the quality of construction is below the minimum standards. This is also a reality of the contemporary Indian society. People purchase their dream houses at very high costs with home loans to be paid life long and they get low quality of construction in return. Hundred years old houses in the old city are not at all damaged in the earthquake whereas the newly constructed shopping centres turn into heaps of debris at the first jerk of the earthquake. The location of the novel is Gujarat so some of the characteristics of typical Gujarati society and the Gujarati people as reflected in the novel. Govind's mother runs Gujarati snacks business. The typical Gujarati snacks like *Khakhara*, *Khaman*, and *Dhokla* are considered the typical Gujarati snacks. She has a very good market in her area so it reflects on the food habit of the contemporary Indian society, especially Gujarati society.

The people of the area go to cheap restaurants for tea and snacks. One such restaurant mentioned in the novel is Gopi restaurant. The people of Gujarat are business minded and they prefer business more than jobs with steady salary and stability. One such reference is found in the novel that the central character Govind is very good in Maths. He is the topper in the school. He can be considered an engineering material, but he is not interested in further studies of engineering. He is more interested in doing his own business. Here, one can observe the typical mentality of the Gujarati people of the contemporary scenario who prefer to do business more than a job. The writer

has pointed out small or big habits and behaviour patterns of the people of the lower middle class society by describing various real life incidents and situations in the present novel.

CONCLUSION:

Thus, in a nutshell, the literary creation of Chetan Bhagat has contemporary urban middle class society and its major issues as chief subject matter. He, along with entertaining the wide readership all over India, has uncovered the contemporary urban realities of contemporary society. The study of the common people and their problems has been the prime focus of his literary creations. This hypothesis can clearly be proved right by an intensive reading of the select novel of the author, no doubt.

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“THE RETELLING OF MYTH IN AMISH TRIPATHI'S SHIVA TRILOGY”

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ABSTRACT:

Amish Tripathi is an IIM, Kolkatta alumnus, who is one of the recent authors in the modern times who tried to tell the Indian mythology of Hinduism with special concern of Lord Shiva in his collection of three books called *Shiva Trilogy*. The trilogy focuses on religion, truth and the war between the good and evil. Lord Shiva who is the supreme of all the gods is also known as the destroyer of evil. This article concentrates on the telling of several myths in Amish Tripathi's *Shiva Trilogy*. It also focuses on some other mythical characters which belong to Shiva. He is presented not as the mythical god but a man of flesh and blood who eventually became the God because of his good Karma.

KEY WORDS: Marijuana, Somras, Neelkanth, Vayuputras, Vasudevas etc.

Amish Tripathi is the best known acontemporary author of Indian fiction for his '*Shiva Trilogy*' which hit Indian market in the second decade of twenty first century. The first book of Shiva Trilogy is *The Immortals of Meluha* published on 10th March 2010. It followed other two novels. Those novels are *The secret of the Nagas* which published in 2011, and *The Oath of Vayuputras* published in 2013 respectively. Tripathi wrote these novels at first in English and later on, translated into many other Indian languages of India as well as western languages.

Mythological Shiva became a mystery in modern thinkers such as Devdatta pattanaik (*Seven Secrets of Shiva*) Ashok Kumar's retelling of Ramayana etc.. But Amish tripathi is the only author who tried to create a new kind of Shiva, a very different from the mythical good Lord Shiva. In *The Immortals of Meluha*, Amish Tripathi introduces Shiva as..

“Shiva! The Mahadev. The God of Gods. Destroyer of Evil. Passionate lover. Fierce warrior. Consummate dancer. Charismatic leader. All-powerful, yet incorruptible. A quick wit, accompanied by an equally quick and fearsome temper. Over the centuries, no foreigner who came to our land - conqueror, merchant, scholar, ruler, traveller believed that such a great man could possible have existed in reality. They assumed that he must have been a mythical God, whose existence was possible only in the realms of human imagination .Unfortunately, this belief became our received wisdom (The Immortals of Meluha, XV)

Amish Tripathi employed all the sources to retell the myth which begins with the description of constant battle between the Gunas, and Pakartis, another Himalaya tribe. Shiva is the leader of Guna tribe . Amish Tripathi created mythology of Shiva which resembles with a tribal man. He created Shiva not as a mythical but common human being of blood and flesh. He paints the picture of Shiva as strong smoker of *marijuana*.

NANDI:

Nandi is portrayed as the captain of a Meluhan army. He was sent by Daksha, the King of Meluha to Kailash mountain to invite Shiva to Meluha which is a wonderful land. Nandi anyhow

convinces Shiva and rest of his tribe to settle permanently to Meluha. Nandi's invitation to Shiva to migrate to a foreign land, according to Shiva, will lead them to a happy and prosperous life. So he took the final decision to migrate to Meluha to settle there permanently. Shiva also consults with his other people. They all show a lot of trust in his leadership and promise him do anything that he would ask them to do.

SHIVA, THE NEELKANTH:

Shiva and his entire tribe's journey from Mount Kailash to Devgiri, the capital of Meluha was very difficult. It disturbs them. Shiva and his people belong to Guna tribe and so lived previously in unhygienic conditions in Himalaya mountains. Their bodies can bear the infections, as their bodies can adopt the mechanism of survival with such infections. But the entire tribe of Shiva was the tribal people whose infections can affect to the Meluhan people. So Gunas were kept in the immigration camp of Srinagar under the supervision of Ayurvali, the chief medical expert of Meluha. She administers a powerful healthy drink to avoid any kind of infections to the body as well as to reduce the effects of oxidation in human body. The healthy drink named '*Somras*' was given to each one of them. It was the drink invented by Meluhan people for their countrymen, when the Guna tribe drank the '*somras*' it started to cast its effect on them. They slept at night in a normal way, but at the same midnight, all people were shivering with high fever except Shiva. Shiva gets worried about the serious situations in the immigration camp. Ayurvali responded him in silent way and informed him that it is a normal in the process of deoxidation in human body. But to her surprise, Shiva was the only person who was normal one in his tribe and she finds that *Somras* has not affected on the body of Shiva, rather his throat turned blue & no other people affected in this way. Ayurvati came to know about Shiva and she suddenly bows down before Shiva and calls him "*Lord Neelkanth*". Shiva, at first, doesn't understand the meaning of such a strange behaviour of Ayurvati. In this way, Shiva becomes *Lord Neelkanth* for her, but Shiva doesn't know anything about it. According to the original myth, Shiva becomes '*the Neelkanth*' because he drinks Halahal' (the deadly poison) that emerges from the process of '*Sagarmanthan*', (churning of the ocean). Amish Tripathi interprets that when Shiva drinks *somras* (the drink of gods) then his throat turned blue. It means he becomes '*the Neelkanth*'.

SHIVA'S DESCENT TO MELAHA:

After the full authority by the people of Guna tribe, he thinks that it the best proposal for him and for his people, because people have been dying unnecessarily and would die in future too. The offer from the Meluhan King Daksha was worthy for consideration. Shiva thinks that it will surely change the lives of his people. His childhood friend Bhadra also supported him and finally he descended down the Kailash mountain and began his journey to the land of Meluha. Nandi guided them and they hope to live at Meluha with peace and prosperity.

THE LEGEND OF NEELKANTH MAHADEV:

Meluha is the empire established by Lord Ram who is supposed to be the seventh Vishnu. The state is governed by the strict laws laid down by Lord Ram. Nobody could challenge these laws. Meluhan people respect those laws more than anything. However, every law may becomes unimportant with the passage of time. Ram hails from the land called Swadeep, governed by king Dilipa, the '*Chandravanshi*' ruler. Swadeepans do not follow the strict code of conduct as Meluhans do. They have their own ways of life. Ayodhya, is the birthplace of Lord Ram is under the rule of king Dilipa. Both, '*Suryavanshis*' of Meluha and '*Chandravanshis*' of Swadeep respect Lord Ram equally and interpret his teachings in their own unique ways. Meluhans, Swadeepans and rest of the

people in India believe in the tradition of Vishnu and that of Mahadev. Vishnu is the protector and therefore, establishes the civilizations. But when the evil overpowers and increases in those civilizations with the passage of time, the legendary Mahadev will suppose to enter and destroy the evil. Mahadev can change the laws if he thinks it is necessary to change.

The last Mahadev was Lord Rudra who by the end of his life told that next Mahadev to come would be Neelkanth (the blue throat). It was also told that the legendary Mahadev would come from the distant land from the mountains. He would not be from Meluha or Swadeep, but from the other part of India. People believed in the legend and would act according to the orders of Neelkanth once they are convinced of his arrival. Shiva being a tribal man hailed from Mount 'Kailash' with his throat turned blue after drinking 'Somras', obviously turns out to be the legendary Mahadev people have been waiting for from centuries. After, having confirmed that Shiva's throat turned blue with 'Somras' administered to him, Daksha instantly prepares to see Lord Neelkanth.

BRAHMA, VISHNU AND MAHESH:

Amish Tripathi's *Shiva Trilogy* is an attempt to portray a fictional story based on history, geography and mythology together which make it believe in the world of rational thought. He has attempted to remove the mythical elements and provide a rational justification for the trinity. Brahma is the creator of the knowledge. He is regarded as the nuclear scientist of Meluha. Myth does not claim Brahma to have reincarnated anywhere in the history, therefore Brahma created by Amish can be seen only in the Brahma temple at Devgiri in the form of an idol, respected and worshipped by all the Meluhans.

Myth speaks of Vishnu as the preserver and claims that he had incarnated for nine times in the history of mankind. Ram is the most celebrated incarnation of Lord Vishnu according to myth. Amish Tripathi believes that there are many Vishnus. Lord Ram was the seventh Vishnu. Vishnu is appointed for the cause of establishment of the order and justice. Meluha is the civilisation founded by Lord Ram. He has laid down laws for the Meluhans. They respect the laws of Ram more than anything in the world. Each Vishnu leaves a tribe behind him. The last Vishnu according to Amish Tripathi was 'Vasudeva'. Therefore, the tribe is called 'Vasudevas'. Their role is to aid Mahadev and find the next Vishnu. Vishnu needs to be amongst the Indians. 'Vasudevas' are the descendents of Vishwamitra and Vashishtha, the legendary sages of *Ramayana*.

Mahadev, in Hindu mythology is the destroyer and hails from other part of the land. According to Amish Tripathi, there are many Mahadevs like Vishnus. Mahadevs are appointed by the tribe called 'Vayuputras'. Shiva is one of those Mahadevs. The last Mahadev was Lord Rudra who left behind him a tribe called 'Vayuputras' after destroying the 'Asuras'. The role of 'Vayuputra' council was to send the Mahadev to the mainland of Meluha when evil overpowers. Mahadev finds the evil and he destroys it. The legend of Neelkanth says that the Mahadev to descend to mainland would be with throat turned blue after drinking 'Somras'. Thus, in *Shiva Trilogy* Shiva is the Neelkanth Mahadev (God of gods with blue throat) the long awaited Mahadev.

SHIVA AND SATI:

One of the most famous myths of Shiva is his love with Sati. When Shiva arrives at the mainland of Meluha, he is administered the 'Somras' which casts its effect and his throat turns blue earning him the legendary title 'Neelkanth Mahadev'. He is then escorted to Devgiri, the capital of Meluha by major Nandi who remains the constant companion to Shiva throughout his life. When Shiva reaches Devgiri, he visits to the temple of Brahma where he happens to see a gracious and beautiful lady whom he falls in love at first sight. Realising that a stranger is gazing at her, she

approaches him and asks if he has any problem. Shiva answers negatively but says that he feels that he has seen her somewhere. As Sati was about to leave, two men attack her. Shiva intervenes and saves Sati. She tells him that if he needs any help, he can ask anybody in Devgiri for Sati.

In his next meeting with Sati, Shiva finds her dancing. He himself is an accomplished tribal dancer. He informs Sati that she lacks the energy while performing dance, though all her steps are right. Then he performs a dance that mesmerizes all the people who were present there. Shiva tells them that dance is his strong passion. He stands in particular posture before the commencement of the dance which he calls 'Natraj Mudra' (Natraj pose). Shiva is also regarded as 'Natraj', the king of dancers.

During the course of time, Shiva comes to know that Sati is a 'Vikarma' who are outcast people of Meluha. They are literally considered untouchables due to some deformities, which according to Meluhans, are the result of past sins of the concerned person. Sati is a 'Vikarma' because she had given birth to a stillborn child. Shiva is also informed that Sati's husband drowned soon after Sati's delivery. Brahaspati tells Shiva that she becomes widow and was declared 'Vikarma' on the same day. Sati respects the Meluhan code of conduct and believes in the law of 'Vikarma'. She is however, a dear daughter of Meluhan King, Daksha. Brahaspati further informs Shiva that-

Giving birth to a stillborn child is probably one of the worst ways in which a woman can become 'Vikarma'. Only giving birth to a 'Naga' child would be considered worst. Thank god that didn't happen. Because then she would have been completely ostracized from society. (The Immortals of Meluha, 205)

Daksha, on realizing that Shiva has inclination for Sati, says that he would be glad to have his daughter accepted by Lord Neelkanth. On their journey to mount Mandar, the place where Meluha's 'Somras' factory is located, Sati is again attacked by a few 'Chandravanshi' soldiers lead by a hooded figure that has exceptional skills of war. Shiva again rise to the situation and defends Sati and others present there. Shiva realises that the attackers did not intend to kill Sati but to kidnap her. He also notices that both the attacks were lead by the same giant hooded figure with a big belly.

Shiva and Sati are once more attacked by 'Nagas'. This time, there were four 'Nagas' and a few 'Chandravanshi' soldiers, while Shiva was busy fighting one of the 'Nagas', a 'Chandravanshi' shoots a venom stained arrow at Shiva. Sati intervenes to save Shiva and is badly injured. She is on the verge of death. Ayurvati, the best Meluhan doctor says that nothing could save Sati. Shiva asks them to administer 'Somras' which saves her miraculously. The love between Shiva and Sati is realized after Sati has recovered from Nagas.

Sati is said to have reincarnated in the form of Parvati to turn ascetic Shiva into indulgent Shankara. However, Ganesh is not Shiva's direct Son. He is independently created by Parvati. In his first meeting with Ganesh, Shiva beheads Ganesh, but knowing the truth that he is son of Parvati, restores him back to life. He places elephant's head on the body of beheaded Ganesh and brings him back to life which makes Ganesh, 'Vakratund' (one with moulded trunk) Gajanan (one with mouth of elephant). 'Kali' is depicted as a fearsome warrior with utterly dark complexion and two additional arms wielding destructive weapons. The realm of *Shiva Trilogy* is to use original myth of Shiva and to interpret it in such a way that it becomes believable in the modern world of reason. The 'Nagas' as depicted in *The Immortals of Meluha* are fearsome people with tremendous strength and exceptional skills but born with certain abnormalities. They are abandoned soon after their birth and sent to the cursed land of Maika. The reason of their abnormalities was believed to be their past sins.

Amish Tripathi keeps the appearance of 'Nagas' a secret in *The Immortals of Meluha*. The frequently mentioned 'Naga' in *The Immortals of Meluha* are a giant hooded figure and the Queen of

'Nagas'. The exact appearance of the hooded figure is revealed in the second book entitled, *The Secret of the Nagas* as:

The Naga's face was ridiculously broad, his eyes placed on the side, almost facing different directions. His nose was abnormally long, stretching out like the trunk of an elephant. Two buck teeth struck out of his mouth, one of them broken. The legacy of an old injury, perhaps. The ears were floppy and large, shaking of their own accord. It almost seemed like the head of an elephant had been placed on the body of this unfortunate soul. (The Secret of the Nagas, 222)

The 'Naga' Queen who has often been stern in her attitude and conduct is seen to be kind and loving towards the hooded figure at times. She even asks him to call her 'Mausi' (maternal aunt) when they are alone. She is angry for something unknown. She dislikes the hooded figure for his irresponsible conduct which according to her would spoil her original plan. Her appearance too remains a secret throughout *The Immortals of Meluha* but is revealed in *The Secret of the Nagas* with that of the hooded figure when he gets injured in an attempt to save *Sati from the tiger*:

Her entire body torso had an exoskeleton covering it, hard as bone. There were small balls of bone which ran from her shoulders down to her stomach, almost like a garland of skulls. On the top of her shoulder were two small extra appendages, serving as third and fourth arm, clearly itching to fling it at Sati. But it was the face that disturbed Sati the most. The colour was jet black, but the Naga Queen's face was almost an exact replica of Sati's his deadly attack . (The Secret of the Nagas,223).

Amish Tripathi has used many characters of Indian mythology to tell the myths such Ganesh and Kali as well as Parshuram, Manu, Kartikeya and many other such mythical characters in his *Shiva Trilogy*.

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REFLECTION OF INDIAN CULTURE AND SOCIETY: A STUDY OF RAJA RAO'S *KANTHAPURA*

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ABSTRACT:

Raja Rao, recipient of Sahitya Academy Award (1964) and the Neustadt International Prize for Literature(1988), is an Indian novelist and short story writer, whose works are deeply rooted in metaphysics. The novel *Kanthapura* (1938) is the depiction of Indian culture, society and India's struggle for independence under the leadership of Mahatma Gandhi. It is explicitly political novel as it describes many scenes of encounters between Indians and British. The confrontation of the East and the West culture is the focal point of the novel. The discourse of nationalism, under the leadership of Mahatma Gandhi, is so dominant that it eliminates India's forever problems of casteism, classism, poverty, unemployment and infectious diseases. The philosophy of non-violence, non-cooperation and satyagraha of Mahatma Gandhi illuminates the minds of Indian masses in such a way that the Swaraj becomes the need of individual. To inculcate this need in masses Mahatma Gandhi used the ideals of Bhagvadgita, reading of Harikatha, use of public praying, use of Khadi and Sthalapurana. However, the political and cultural struggle is not the only issue of the text but Raja Rao highlights the internal struggle of India. This internal struggle, orthodox views and blind belief of Indian masses is efficiently used by M K Gandhi for India's independence. The novel, therefore, manifests the social reform which the Gandhian programme introduced as essential issue to achieve nationhood. In this way, the novel marks a critical point of history which underwent radical changes in terms of politics and reformations. The aim of this paper is to show how the novel reflects Indian culture and society through its components as the Plot, Characters, Setting, Narration, and even the use of language.

KEYWORDS:- Metaphysics, Discourse of Nationalism, Non-Violence, Non-Cooperation, Satyagraha, Harikatha, Sthalapurana, Orthodox.

INTRODUCTION:

Raja Rao's *Kanthapura* is based on *Fontamara*, an Italian novel written by Ignazio Silone. The story is about southern Italian village, presenting European sensibility of fascist regime. The novel depicts the exploitation of the poor by the rich and based on anti-Fascist and socialist ideology. The three peasant characters are narrators in the novel. There is an implied message in the novel which clearly manifests the political and social causes. Like *Fontamara*, *Kanthapura* is a story of South Indian village (title itself is a name of village) presenting Indian sensibility of Gandhian ideology. The place is one of the dominant characters in this novel as there is no any particular heroes or heroines. The plot of the novel moves not on the action of any character but by the action of entire village. The novel deals with its topography, its products, its myths and legends, its religion and society and its caste-ridden people. It describes the impact of the Gandhian freedom movement on this tiny village, its unequal fight against the forces of British imperialism and the sufferings of the people. The narrator of the novel is an old woman Acchakka, who narrates the story in the form of Sthalapurana.

The novel starts with the description of the village and its people. The village is situated on the Western Ghats in the province of Kara. The land is rich with a lot of coffee estates, cardamom estates and sugarcane estates possessed by foreign companies and Indian businessmen so the local people are very poor. They are working hard throughout the life for the benefits of foreign countries and not their own bread and butter. The society of this village as in whole India divided in different communities such as a Brahmin's quarter, a weavers' quarter, a potters' quarter, a sudra quarter and pariha's quarter. The temple of Kanchamma is the centre of all activities occurred in the village. Moorthy, Gandhi of Kanthapura, come to the village after giving up his studies under Gandhiji's influence. He has complete faith on God like Gandhiji. He found a linga in a backyard of the temple. He started to rejuvenate the temple by taking the help of boys who were in the village during the vacation. They cooperated Murthy to build the temple. They started organizing various religious festivals, harikathas and bhajans in the temple and gradually all the people from different communities coming there to listen the harikathas. So the description of local deities, nature, the people of Kanthapura is the reflection of Indian culture and society in this novel.

The main plot of the novel is about the movement of India's independence started by M. K. Gandhian and its impact on the masses of Kanthapura. The sub-plot deals with the sufferings of the poor workers in the Skeffington Coffee Estate near Kanthapura. The overall impression created on our minds is that of the stark poverty of the people and exploitation of the Indian masses by the Britishers and atrocities committed on unarmed Satyagrahis by the Government. We admire the bravery of the villagers and coolies who remain non-violent in spite of the worst violence unleashed on them by the police. They suffered untold hardships and lost everything they had but did not lose faith in the principles and policies of Mahatma Gandhi. Their unflinching faith in God sustained them through all their sufferings.

The theme of Kanthapura is how the discourse of nationalism suppressed the social clashes and humiliation of downtrodden classes by dominated social groups. As the novel is the pen-picture of the South Indian village we can observe social hierarchy in the novel. There are separate quarters of Brahmin, Potter, Pariahs and Sudras. The discourse of religion is also dominant in the novel which support to enhance the theme of nationalism as the whole village come together under the name of Harikathas narrated by Achakka. The temple becomes the centre of national movement undertaken by whole village under the leadership of Murthy. The religious processions and worships of village Goddess becomes the part of villagers. The novel demonstrates how myth, legendary history and religion are incorporated to push forward the theme of nationalism. The theme of Indianness is observable in every sentence as the author has equipped the text with Indian flavour, i.e. Indian sensibility to highlight the local identity. Both in form and in content, his work emerges Indian.

The setting of the novel denotes the Indian flavour as the whole story takes place in rustic Indian atmosphere. The novel opens with a geographical identification of the setting as "*Our village— I don't think you have ever heard of it—Kanthapura is its name, and it is in the province of Kara. High on the Ghats is it, high up the steep mountains that face the cool Arabian seas, up the Malabar coast is it, up Mangalore and Puttur and many a centre of cardamom and coffee, rice and sugarcane. Roads, narrow, dusty, rut-covered roads, wind through the forests of teak and of jack, of sandal and of sal, and hanging over bellowing gorges and leaping over elephant-haunted valleys, they turn now to the left and now to the right...*" (Kanthapura:1). The common treat of setting of the novel is a peasantry nature of the village. The villagers are common working-class people divided in caste system. The Brahmin quarter consists of twenty-four houses and living in the centre part of the

village. There are hundred huts where the Pariah quarter, Potter's quarter, a Weaver's quarter and a Sudra quarter lie there. A full image of the setting is introduced in which the geography and common cultural identity of the village are featured out.

Raja Rao intentionally used the narration in the form of legend or Sthala-purana. He assigns the task of telling the story to an old woman who tells the story of the village to her visitors. Raja Rao asserts that there is no village in India that it has not a rich legendary history of its own showing the historical or mythical importance. By using this technique novelist mingle past and present to highlight the action of villagers. In the flashback technique narrator gives details to audience the faithful image of rural India.

Raja Rao made clear the intention of writing this novel in English. He stated in the forward that it is difficult to write a novel with Indian sensibility by using alien language. The India English was being spoken as Babu English. It was not standard English. He wants to use such a dialect which will help him to present Indian society and culture. He used a local language, Kannada, and convert local idioms, proverbs and phrases into English. The use of images and metaphor such as “*lizard-clucking homes, I saw you like a rat on your mother's lap, mangoes yellow as gold etc.....*” and idioms like “*you are a traitor to your salt-giver and the licker of your foot*” convey a creative use of English language by Raja Rao. This direct translation helps him to present Indianness in the novel. He states in the foreword “*We, in India, think quickly, we talk quickly, and we move quickly. There must be something in the sun of India that makes us rush and tumble and run on... we tell one interminable tale. Episode follows episode, and when our thoughts stop our breath stops, and we move on to another thought. This was and still is the ordinary style of our storytelling.*” So he writes a novel in a way the Indians speak and think. To prove that he put his story in the mouth of an old Kanthapurian woman who narrates the story in an Indian tongue.

The religious custom in this novel plays the part of character. The writer used it to compare the ancient puranic legends with Gandhian philosophy. In the novel Gandhi is hailed as the incarnation of God Shiva. The three eyed God Shiva is compared to Gandhi's idea of three fundamental values in life. They are Self-Purification, Hindu-Muslim harmony and Khadi spinning. This philosophy creates a massive impact on Indian masses. The Brahmin, most orthodoxical community in India, living like a human being. Murthy is the embodiment of this who left his education and old rigid practice of caste system, mingle with Sudra's and try to reform their life. He is self-purified person who helps to bring the harmony in society. The second religious incident is Gandhi's voyage to England for the Round Table Conference. It is compared to Rama's journey to Lanka. God Rama went to Lanka to release Sita from the demonic control of Ravana. In the same way Gandhi went to England to release mother land (India) from the demonic control of Britisher. Britishers are depicted as Asuras.

The characterization of Kanthapura is one the main aspects of the novel that reveals the Indian culture and Indian society. The characters of this novels are limited to one village but they are embodiment of whole Indian masses as all over the India there is caste system and it is depicted in the novel. He also divided his characters as the betrayer, the honest and dishonest, the gracious and odious. He also made this group as pro-Gandhian and anti-Gandhian. The Pro-Gandhians are Moorthy, Range, Rangamma, Ratna and a host of their followers in the village, from the Skeffington Coffee Estate and the adjoining village. Among the Anti-Gandhians are Bhatta, Bade Khan, the Swami and Venkamma. The bulk of the characters are from the soil. Then we have the presiding deity Kenchamma and the Mahatma who does not appear on the scene but inspires the people. The

qualities of anti-Gandhians and pro-Gandhians are contrasted to each other. Venkamm's virulence and meanness are opposed to Rangamma's graciousness and indulgence. Ratna, a girl of fifteen years, has qualities that condone roughness of her tongue and contrast her with Venkemma. Advocate Sankar's adherence to Gandhism is in sharp contrast to the loose life of advocate Seenappa. Bhatta is no match to the Brahministic qualities of old Ramkrishanyya. Glaring ambivalence is seen if Bhatta is contrasted with Moorthy.

The use of natural, cultural, historical and mythological imagery is one of the best aspects which reflects Indianness of the novel. The imagery of sight, groaning cart, subbachelor, and noise is used by the writer to reflect Indian culture and society. The imagery of sight clears the picture of the village Kanthapura. The symbol of M K Gandhi, although he is not visible in the novel, is most significant in the novel. He is followed by everyone and Moorthy's campaign and Rangamma's later evolution is parallel to Gandhi's salt march.

CONCLUSION:-

The novel gives various manifestation of the Indian colonial image which exhibits the cultural and the political scenes before Independence of India. Raja Rao roughly introduces a socio-political struggle of India and Indian's strong belief of nationalism. He uses an imaginary village to reflect entire nation. In his cultural illumination of the native identity and the representation of the self, he designates the overall content of the novel. Indianness is dominant all over novel which colours even the political struggle. The image of the Indian village in the novel as microcosm is skilfully depicted in which the broader India setting is exposed. In this sense, the novelist manipulates the cultural formula to manifest how reviving culture participates in the political struggle and evokes the sense of nationhood. The depth of the religious notions is highly stressed in the way that the legendary history is mingled with politics. Religion as prime ingredient of culture is given significance as it is manipulated to awaken the national consciousness. Hence, Raja Rao's fusion of culture with politics delineates his postcolonial text as he skillfully uses them to subvert the colonial discourse.

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PORTRAYAL OF AUTONOMOUS INDIVIDUALITY AND EMBARRASSMENT BY RELIGIOUS POLITICS IN 'THE 3 MISTAKES OF MY LIFE'

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ABSTRACT:

Present research paper examines the complex political issues like riots, communal violence, religious intolerance, and modernization of the political set-up through the incorporation of democratic and nationalistic ideals. Chetan Bhagat, through his evidence based and real-life based approach, brings about realistic and practical panorama of Indian contemporary political burning conundrum. The paper endeavours to bring forth contemporary dilemma and consternation in the wake of earthquake, politics and communal violence.

KEYWORDS: Chetan Bhagat, The 3 Mistakes of My Life, Realism, Modernity, Structural and Cultural Influence

INTRODUCTION:

Chetan Bhagat's third novel 'The 3 Mistakes of My Life' is acerbic commentary on the contemporary politics modelled on burning and eye-opener issues like communal violence, bigotry, riots, deadly combination of politics and religion. These issues are realistically conveyed by intertwined and intermingled through the themes of cricket, friendship, religion, betrayal and hatred politics. The Three Mistakes of My Life copes up with the issues of freedom of speech, autonomous individuality, embarrassment by religious politics. It brings out the ugly face of communal violence fuelled by binary adversaries, viz. Hindu-Muslim pitted against each other. The novel is premised itself on real taken place incidents. It explicitly brings forth contemporary dilemma and consternation in the wake of earthquake, politics and communal violence. As usual, this novel also follows the footprints of other novels having a number in its title- The Three Mistakes of My Life: A Story about Business, Cricket and Religions offers new shade of meaning on the contemporary intricacies. G. Nageswara Rao highlights, "Bhagat's The Three Mistakes of My Life (2008) consists of a profound story decked with beautiful rhymes. It is an example of an ideal novel, which has ventured to include all the genres of literature" (Rao 4).

OBJECTIVES:

The scholar proposes to work with the following objectives.

- To examine the portrayal of autonomous individuality and embarrassment by religious politics in 'The 3 Mistakes of My Life'.
- To bring forth contemporary dilemma and consternation in the wake of earthquake, politics and communal violence

HYPOTHESES:

The scholar proposes to work with the following hypotheses.

- ChetanBhagat's 'The 3 Mistakes of My Life' unveils the dark side of the devastation caused by the horrendous politics and communal violence.

RESEARCH METHODOLOGY

Present research prominently deals with ChetanBhagat's novel entitled 'The 3 Mistakes of My Life'. Descriptive and analytical research methods are used in the present research. MLA 8 style has been used for citing the references. Data has been collected from primary as well as secondary sources. ChetanBhagat's novel and interviews are used as primary data sources and the works of other authors, research papers, speeches, various magazines, newspaper articles are used for the research as secondary data sources. Data regarding the research is taken from various sites, journals, magazines and newspaper articles.

Portrayal of Autonomous Individuality and Embarrassment by Religious Politics in 'The 3 Mistakes of My Life':

The Three Mistakes of My Life comprises the realistic based life incidents in sync with social-political developments, viz, Gujrat earthquake, 9/11 attack, Godhra riots and its subsequent repercussions alongside cricket matches. The novel gives glimpses of the real life portrayal incidents in regard to why students abhors mathematics and the Machiavellian ugly face of election politics, bigotry and hatred based of religiosity. The book offers panoramic picturesque life in Ahmadabad city where the epicenter of all remarkable incidents takes place. It also renders insight of frame of mind of business disposition of Gujarati community and the disturbed life in the aftermath of communal rights.

The three leading characters of the novel nurses the ambition of establishing entrepreneurship, and they go through the trials and tribulations caused by the contemporary developments caused by socio-political issues fuelled by religious intolerance and narrow sightedness. The novel starts with the acquaintance of Govind, Ishan and Omi. They are bosom, intimate and childhood friends. Govind belongs to penurious family living with his mother who strives hard to meet both ends to run errands by running a small homemade food shop. Govind chips in the expenses by taking tuition classes for the subject of Mathematics. Ishaan does not farewell in studies. He is not good at study. His only primary focus is to play dexterously cricket. His first and foremost concern is to focus on his cricket game. His father is unhappy and gets irritated with his obsession of the cricket. Ishaan is a fond of cricket and took a training of cricket at Defence Academy and returned to home without any tangible accomplishment either at state or national level cricket tournament. Omi hails from a ritualistic and staunch Hindu Brahmin family as his father's vocation is priestly works. His family expects him to keep on the familiar tradition by professing priest; but Omi is fed up and not interested in such kinds of mundane business as his inclination is different for something else.

Chetan Bhagat here presents the leading characters of Ali by whom catastrophe and mayhem are depicted in the now. The character captures the ongoing developments modelled upon the charged and flurry activities of gruesome politics fuelled by religion and bigotry. Ali is shown as a weak, haughty and in-built talent for cricket. He captures the minds of avid cricket lovers. Ali provides titillating fancies of thousands of street-cricket players with his dexterity finesses of cricket game. He is formidably awe-inspiring batsman. He has potential to touch the acme and high pinnacle of success of Sachin Tendulkar and M.S.Dhoni.

Each characters being obsessed and passionate, peel off their layers after layer persona of particular class and the prime time of their youth. The novel sheds light on the scenarios of small-

scale industry and their dark side. It also brilliantly focuses on the abject Indian politics, communal violence, communal riots, frenzied cricket mania in India and sync with inclination and craze of today's youth. Govind narrates his saga as a part of portrayal of his three mistakes that lead to catastrophic consequences. It is a saga of three middle class ordinary young youths that shows repository of youth and their ambitions and aspirations. Somwanshi remarks, "Bhagat's The 3 Mistakes of My Life is novel of dark passion. It records the sexual audacity of the woman protagonist. It unites the three friends to preserve the national talent, Ali. This is the first time when an Indian English writer has elevated his characters above the trifles of the society such as casteism, religion and idolatry" (Somwanshi 174).

With the revelation of this novel about the complicated political issues like riots, communal violence, religious intolerance, modernization of the political set-up through the incorporation of democratic and nationalistic ideals has also been sought in post-colonial India. But democracy and idea of nationhood influenced India in a very different way as these ideas originated in the "west" and were internalized by the Indians as alien concepts. Indians were ready to accept the modern ideas emerging in the "west", but not in the form of cultural invasion, at the cost of loss of their cultural identity. Political modernization in India took place with the decentralization of power and the legitimization of authority. Urbanization goes hand in hand with industrialization as well as modernization. Cities sprang up as a result of industrial revolution. Cities in India could remain in isolation because of developed means of communication and cultural invasions from all directions came and made each city of unified conglomeration of diverse cultural entities. As Yogendra Singh aptly says:

Power ceases to have a close hierarchical character; the sphere of political action is broadened to the level of mass participation and begins to respond to the wishes of the people which are articulated through various interest groups. A new concept of responsibility in the functioning of political power structure comes into existence. Consequently there is ever increasing emphasis on role differentiation, reconciliation, ideological mobilization and interest group formation in the political progress process of society. (Singh 159)

Under the strong and persuasive obligation of Mama and Parekhji Omi joins the bandwagon of the Hindu party. He gets entangled himself in the communal flurry activities of communal agenda. Though Omi does not subscribe Mama's zealot and religious bigotry, still he gets wavered what to do and what not to do. He becomes successful not nursing grades against Hindu-Muslim narrative which is used mostly for the political vested interests. Chetan Bhagat brings out sarcastically grim and bitter vendetta of political duplicity and its sham by the portrayal of Bitto Mama and Parekhji. They are the epitomes of zealotry politics. Parekhji leads a Hindu political party and does politics in the name of religion. He is a wolf in guise of sheep and behaves like saint, but he is very shrewd, cunning politician behind the saffron clad. He has good relationship and strong contact with CM. He maneuvers his Machiavellian politics surreptitiously by uniting priests and gullible people. He enjoys comforts and riches of life, while enjoying party thrown by Parekhji, Govind bluntly comments:

We moved to the massive food counter. A Gujarati feast, consisted of every vegetarian snack known to man. There was no alcohol, but there was juice of every fruit imaginable. At parties like this, you regret you have only one stomach. I took a Jain pizza and looked around the massive living room. There were fifty guests dressed in either white or saffron. Parekhji wore a

saffron dhoti and white shirt, sort of a perfect cloud blend. Ish looked oddly out of place with his skull and crossbones, black Metallica T-shirt. Apart from us, everyone had either grey hair or no hair. It looked like a marriage party where only the priests were invited. Most of them carried some form of accessory like trishul or a rudraksha or a holy book. (Bhagat, The 3 Mistakes of My Life 40-41)

The writer Chetan Bhagat recreates a true and contemporary picture of lower middle class Indian society. The scenarios of the realities of middle class aspirations and their grievances are vividly narrated in the novel. Bhagat here genuinely strives hard to bring forth the grim and gruesome actualities of the contemporary life.

Communal violence of the contemporary time is the crux of matter and it is depicted through the surreptitious activities of Bitto mama, Parekhji and Hasmukhji. These trios bring about inferno in the society as the active and staunch member of the Hindu political party. They incite youths to join their cause and help them to vociferously demand that Ayodhya temple should be restored by creating enmity between Hindu-Muslim people. This causes polarization on the lines of religions and as a consequently witness and inimical, turbulent communal violence in Gujarat. The Hindu zealots puts on Trishul in their hand to massacre Muslims when they come to know maliciously. Muslim people burnt the train compartment. Bitoo mama's son Dhiraj was killed in the train but he resolves to avenge his son's murder killing every muslim. He decides to kill Ali after murdering his parents. However, during the clashes, he lost his nephew and lowers his self-respect falling grace from his face. The portrayal of communal riot is horrendous and ugly:

Calls to Shiva and Rama combined with drumbeats.....The screams mixed with celebratory chants. You may have heard about riots several times or even seen them on T.V. But to witness them in front of your eyes stuns your senses. A burning man ran across the road. The Hindu mob chased him. He stumbled on a stone and fell, around twenty yards away from us. The mob crowded over him. Two minutes later, the crowd moved away while the man lay still. I had witnessed someone's death for the first time in my life. My hands, face, neck, legs- everything turned cold. My heart beat in the same irregular way as it did on the day of the earthquake. Nature caused that disaster, man made this one. I don't know which is more dangerous. (220)

Hatred based caste and class antagonism and exploitative social structures have always been inherent since immemorial in the Indian socio-political domain. The author Chetan Bhagat vividly and sensitively brings forth through his leading characters. Through his evidence based and real-life based approach, he brings about realistic and practical panorama of Indian contemporary political burning conundrum. The diametrical analogy between chimpanzees and a husband-wife bickering makes us realize the accommodative approach for the warfare between clan.

CONCLUSION:

In this way, the communal violence of the contemporary time is the crux of matter and it is depicted through the surreptitious activities in the present research paper. It also throws light on the polarization on the lines of religions as well as inimical and turbulent communal violence. The writer Chetan Bhagat recreates a true and contemporary picture of lower middle class Indian society in 'The 3 Mistakes of My Life'. The scenarios of the realities of middle class aspirations and their grievances are vividly narrated in the novel.

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REFLECTION OF SOCIAL ISSUES IN GIRISH KARNAD'S *BALI: THE SACRIFICE*

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ABSTRACT:

Projection of social issues in the literary work is the common theme of many Indian English writers. Girish Raghunath Karnad one of those leading Indian play wrights who is regarded reshaped Indian theatres in the later 20th century. Through his plays he wanted to radicle the Indian societal norms. He wanted to reflect the social problems though his writings. Though he has borrowed his plots from history, mythology and old legends he tried to establish their relevance in contemporary socio-political conditions. This paper emphasizes how Girish Karnad has tried to project the problems of women and prevailing customs in Indian society.

KEY WORDS: *patriarchal, sufferings, social issues, customs.*

Girish Raghunath Karnad belongs to the formative generation Indian play wrights who came to maturity in the two decades following independence and collectively reshaped Indian theatres a major national institution in the later 20th century. Thus he is regarded as the leader of the new dramatic movement in India. In the capacity of writer, director and actor substantially contributed to enrich the tradition of Indian English theatre. His dramatic sensibility was moulded under the influence of touring *Natak Companies* and especially *Yakshagana* which was in those days not accepted as the purified art form. His well-known plays are *Yayati* (1961), *Tughlaq*(1962), *Hayavadana* (1970), *Nagmandala* (1972). He has borrowed his plots from history, mythology and old legends but with intricate symbolism, he tried to establish their relevance in contemporary socio-political conditions. The “ He use of myth as a structure and metaphor in his plays give a new meaning to the past from the vantage point of view of present”(Dass:71). His *WeddingAlbum* is structured in nine scenes deals with the theme that explores women and their two different worlds i.e. traditional and modern cyber world.

Girish Karnad has brought socio-religious aspect in his play *Bali: The Sacrifice* (1985). The plot of the play *Bali: The sacrifice* comprises of four characters, the Queen, The King, the Queen-Mother and the Mahout. The Queen is a Jain and she marries a Hindu king. Out of love for his spouse, the king converts into Jainism but is unable to come to terms with new faith. Jainism dictates non-violence and Hinduism believes in the practice of sacrifice which means violence. The Queen- Mother is a devout Hindu who believes in sacrifices. In this situation, between the love of his spouse and affection of his mother, the king vacillates from one end to another, from Hinduism to Jainism, from Queen- Mother to his wife but is unable to come to terms with any faith.

Women are not given equal rights in the family and society. Through the character of the Queen Karnad focussed on the problems of traditional Indian woman. Even in the modern age, though Indian constitution is giving equal rights to women yet women remain same from the ancient time. P.D. Nimsarkar describes the topic of the post-colonial literature in his book:

“Woman has become a centre of study and discussion the post colonial literature in India as in the western countries and the subject has received serious attention after several movements started working for woman’s liberation from the control of patriarchal culture and man domination that ruthlessly exercised

violent atrocities on them. The lives of women have been manipulated by the patriarchy in all ages, in all countries and in all countries though in different ways by prescribing values, norms, gender roles, methods and ethics to keep male dominance at the top”(Nimsarkar: 15)

In the climatic event of the play, the Queen enchanted by the beautiful voice of a low cast ugly, Mahout, the Elephant keeper, and goes to the sanctum of the temple to listen the song of the Mahout. It was dark night and the Mahout recognises that someone has entered to the sanctum. As soon as he recognises someone's presence he asks who was there. There is no reply from the Queen. But Mahout does not allow the Queen to go out until her name is disclosed. The King follows her in the night. The unfortunate thing for her is that when the King notices that someone is there in the sanctum, he comes near. The King focuses his torch on her. And that is all. She is caught red handed by her husband. Extra marital relationship and woman's adultery is a sinful act in the Hindu patriarchal society. Her adultery leads to tragic life. Karnad has showed how a woman in a helpless condition is caught in unavoidable circumstances and is blamed by the society. The society takes this helplessness of a woman as an opportunity to find faults with her. The King is not in a position to listen the Queen or her justification. In a patriarchal society a woman is not given freedom to prove herself her guilty even at her blames. In the Indian Patriarchal society a woman has to face many problems if society found a woman in that crucial situation. The Queen knows very well about the mentality of the society. So she wants to hide her identity. That is why when Mahout forces her to tell her name. She requests:

Look, I could also do with some fresh air. And it is getting late. I can't stay here any longer. Please let me go. We'll go our separate ways and not see each other again” (CP: 190).

Girish Karnad has portrayed the Queen as the spider caught in the web. Though she is a queen, she is helpless here. She can punish the Mahout or can do whatever she wants to do with the Mahout. But in the eyes of society she has crossed her limits. There is no exemption to a Queen or a normal woman if she is found in this situation. Even though she is a queen, the society will not be permitted her to utilise her powers in this illegal situation. So she became helpless and stood as a deer in the hands of a hunter.

The Queen did not commit adultery, she was blamed. Even no chance is given her to prove her innocence. The queen –Mother strongly and blindly came to conclusion and the result is to perform a sacrifice. The Queen being a Jain opposes any sort of sacrifice. But the King with the force of mother Queen accepts to the sacrifice. The queen in a helpless condition, suicides herself. This is the bad condition of Indian in a patriarchal society. Thus in the words of Pratima Chaitanya “Karnad devoted the very significant of the portion of the play to study the decision of the patriarchal set-up that expects women to surrender to the will of the male decision makers without protest” (Chaitanya: 5). Karnad has described the women in the Indian society, irrespective of her social status is always looked down upon by the virtue of being a woman and ill-treated by the domineering patriarchy. Whether a queen or a common woman, women are always suppressed by a marginalized group in the patriarchal order. C.N. Ramachandran feels that in Karnad's plays the worst sufferers are women...who are caught up in a whirlpool of Hindu patriarchy, and are sucked down helplessly” (Ramachandran: 28). The queen is the model example of the plight of the women in Indian society who finds herself completely out of place in world ruled by men. Finally she sacrifices herself rather than society forces her to commit suicide. In a patriarchal society a woman is not left to enjoy her freedom. Sometimes she has to sacrifice even her religious morals also. In this play the King actually

who has changed his religion for the sake of the Queen's love. But under some circumstances it is the Queen who has forced to sacrifice her religious moral by the King. The Mother-Queen forgotten that she is a woman and abusing another woman who is her daughter-in-law in many occasions directly or indirectly.

Besides it Karnad focuses on the sufferings of the woman it subsumes dominant ideology-that of non-violence and numerous other beliefs, principles and firmly rooted mental blocks. The play also depicts the superstitions that were prevailed in the common society. The play deals with the theme that the issue of acceptance and rejection of violence, particularly animal sacrifice in religion. To please these forces and the deities, man sacrificed animals, birds and even human beings. Each character in the play articulates a different ideology, defying its conciliation, thereby making the text a hierologically ideological construct. Queen-Mother is the personification of the continuing that 'bali' is the culmination of all worship, a means to whatever end one wants to achieve in life and this contrast in their beliefs is continuing context, which need negotiation.

The playwright has projects the drastic results of the orthodox of the religious behaviour in the multi cultured and heterogeneous country like India and elsewhere in the world through the characters-Queen-Mother and the King. In a country like India, with competing religious and cultures, and religious tensions leading to unsatisfactory compromises are inevitable, the play dramatizes such religious tensions and the resulting compromises. The policy of compromise and tolerance of co-existence at the individual and social levels can avert the communal clashes that modern world has been facing in the last few centuries. The intolerance and fundamentalism in all religions has to give in before the liberal co-existence based on compromise that would ensure peaceful living in the country and in the world.

Thus Girish Karnad in the play *Bali: The Sacrifice* portrayed the strictures and norms prevailed in the society and the characters like The Queen, The King, The Queen-Mother and The Mahout struggled to stand themselves in the society with their personal views and ideas. The Queen stands for Non-violence advocated by Jainism, the Mother-Queen represents Hinduism that deems violence involved in sacrifice divine and sacred, the Mahout who is tribal superstitious, believes in present and enjoys physical pleasures. The King is for peaceful, tolerant co-existed in society.

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GIRISH KARNAD'S PLAY *YAYATI* : A DRAMA OF DEPICTION AND SUFFOCATION OF WOMEN IN INDIA

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INTRODUCTION

Girish Karnad is one of the four pillars of contemporary Indian theatre. His first play, *Yayati* was published in 1961. The play receives the Mysore State Award in 1962. *Yayati* is Girish Karnad's first play written in Kannada and translated into English by himself in 2008.

Girish Karnad's *Yayati* based on the myth from the "Adiparva" of the Mahabharata. In this play, dramatist presents the story of the mythological King Yayati. Yayati was a great scholar and one of noblest rulers of olden times. He married Devyani. Devayani was the daughter of sage Shukracharya, the guru of all Asuras, she had been cursed by sage Kacha that she would not marry another Brahmana. Sage Shukra was living in his palace. At that time the Asura King was Vrushaparva, whose daughter Sharmishta was close friend of Devayani. One day, as Devayani and Sharmishta along with the board of servants were amusing themselves in a park. King Yayati happened to pass by Devayani had been secretly in love with Yayati, as he had once rescued her from a dry well. Devayani and Sharmishta introduced themselves to him, and Devayani confessed to being in love with him and asked him to marry her. Yayati said, "Unless your father gives you to me in marriage I will not accept you as my wife." Shukracharya gave in to his daughter's request, and agreed to give her away in marriage to king Yayati. As dowry, he gave away Sharmishta.

In the meantime, Sharmishta was attracted to Yayati and asked him to marry her. Yayati found her hard to resist. He married her without Devyani's knowledge, with the passage of time Devayani had two sons Yadu and Turvasu. Sharmishta also had three sons Druhya, Anu and Puru. When Devayani came to know about relationship of Yayati and Sharmishta and their three sons, she felt shocked and betrayed. Devayani went away to her father Shukracharya, who displeased with King, cursed that he would lose his youth, and become an old man immediately. This is the crucial twist in Yayati's myth. A sensuous King, Yayati believed in enjoying all pleasures that life provides for a vibrant, young man like him. Yayati surrendered before Shukracharya to relax the impact of curse. Shukracharya said that his curse once uttered, could not be taken back and added that the only concession he could give was that if Yayati wanted, he could give his old age to someone, and take his youth from him. Yayati was relieved at the reprieve he was given, and was confident that his sons would willingly exchange their youth with him. Yayati requested all his five sons one by one to give their youth to him to enjoy the worldly happiness. Sharmishta tries making him accept the demands of nature after the curse. She says: "No one can escape old age you have just hastened its arrival. Let us accept it. Let us go away from the city. I'll come with you. I'll share the wilderness with you." (*Yayati*, 42)

Yayati then approached his three sons for exchanging his old age with their youth. But nobody is ready to take up his old age. Hence he laments.... I don't want solitude. I can't bear it. I want people around me Queens, Ministers, Armies, Enemies, the populace. I love them all. Solitude? The very thought is repulsive. If I have to know myself, Sharmishta, I have to be young. I must have my youth. (*Yayati*, 43)

Later, Puru accepts the curse inflicted on his father and willingly exchange his youth. Puru become, a ripe old man in the prime of his youth while Yayati regained his youth and he continued to enjoy all kinds of sensual pleasure. Craving for sense pleasures is not removed but aggravated by indulgence even as ghee poured into fire increases it... One who aspires for peace and happiness should instantly renounce craving and seek that which neither grows old, nor ceases even when the body ages.”

In the play Yayati Puru’s wife Chitrlekha plays very important role. Chitrlekha appose her husband exchanging his youth for the old age of his father. She is young and lately married to him, only to be physically and morally shunned by the aged husband. Here Girish Karnad represents through this character the protagonist of Indian woman who wants to fly freely of her own will but it forced to restrain by the male dominant society.

Karnad’s plays women characters are badly injured and insulted. She is deprived of all the pleasure of life without any fault of hers. She is the prototype of modern Indian woman. She wants to fly freely of her own will. But she is forced to restrain by the male dominant, patriarchal society. Sometimes such women revolt, but sometimes they are helpless. Chitrlekha’s husband sacrificed his own and his wife’s young life. He does not consult her even. It makes her furious. Eventually, she cries, “I will not let my husband step back into my bedroom unless he returns a young man.” (*Yayati*, 61) She comments: “I did not know prince Puru when I married him. I married him for his youth. For his potential to plant the seed of Bharata’s in my womb. He has lost that potency now. He doesn’t possess any of the qualities for which I married him. But you do you have taken over your son’s youth. It follows that you should accept everything that comes attached to it.” (*Yayati*, 65)

However, she commits suicides in sheer frustration very soon. Sharmistha blames Puru for the mishap. Her maid Swarnalata almost loses her sanity after seeing her dead mistress. Sharmistha and Devayani also criticize the king. Now, Yayati himself feds that has life has become further meaningless after getting the young body from his son. And he realizes his mistakes and decides to make amends by returning his youth back to Puru. His laments before the dead Chitrlekha highlight his mental agony when he cries: “I thought there were two options-life and death. No, it is living and dying we have to choose between... I sink slowly in this quagmire, my body wrinkles and grasping, but unable to grasp anything.” (*Yayati*, 68)

Thus, the young father turns old again by returning his sons youth back to him. And he puts forward his morality for the world similarly stricken with the sensual urges.

Yayati’s passion for the enjoyment of life, which turns into detachment and isolate on Yayati feels like an alienated common man at end of the play. Every character in the play tries to seek escape from the consequence of its actions.

Karnad has blended such issues such as love, identity and sexuality with folk culture and his imagination. He provides us with a glimpse of the past as well as its relevance to understanding the contemporary world. Karnad has the power and the genius to transform any situation into an aesthetic experience. He presents all absurdity of life and individual’s eternal struggle to achieve perfection.

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REFLECTION OF SOCIETY IN INDIAN ENGLISH POETRY

URBAN LIFE IN NISSIM EZEKIEL'S POEMS

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ABSTRACT :

The present paper deals with the urban life in the poems of Nissim Ezekiel. It shows how Nissim Ezekiel's poetry, which is spontaneous, straightforward and simple, reveals his attitudes to urban life. It also explains how his poems exposed to ridicule the ugly spots of the city, shortcomings and deficiencies of city life. Paper also focus reflection of society in his poems. The ordinary people, their day to day life, relationships, busy life, frustration reflected in his poems. Nissim Ezekiel had spent his life in metropolitan city, Bombay. Nissim Ezekiel is a critic and a censor of the city. He is keen observer.

KEYWORD: Indian English Poetry, Nissim Ezekiel, urban/metropolitan life

Nissim Ezekiel is considered one of the remarkable Indian poets in Indian English literature, and he occupies the position of a pioneer. Nissim Ezekiel was born and brought up and educated in Mumbai. Ezekiel belongs to 'Bene' an Israel community which migrated to India generations ago. He spent most part of his life in metropolitan city Mumbai. Being a Jew, he is outsider but he born and brought up in India. As urban poet, Nissim Ezekiel knows the pulse of city life, and depicts the different dimensions of life in his poetry.

A person is not identified by his caste or religion, but by the place where he has grown up, lived and contributed in his field. Nissim Ezekiel's childhood, his early education, his mother tongue, his experiences at school and college, his family background, his placement in various jobs, his experiences in his foreign visits, his participation in various programs etc are of significant in making him great Indian poet. As far as the study of Ezekiel's biography is concerned he was grown up and lived in Indian environment Specially in Mumbai. This environment shaped his poetic personality, gave him unique Indian identity and accepted him as an Indian poet.

A work of literature is believed to be the reflection of the experiences, thoughts, ideas, feelings, attitudes and even the dreams of its creator. The literary writer is the product of his time is found expressing his outlook towards it and the understanding of various social, cultural, economic and political happenings that influences him and at the same time gets influenced by him. In human life surroundings of writers influences on his work. On a literary writer this impact is significant. The area in which he/she lives, its people, their role, their occupation.

Ezekiel has written poems depicting Indian life, particularly city life, vividly and realistically. He has depicted the sights which are seen daily in the city of Mumbai. Nissim Ezekiel seems to be representative of Indian society. His themes of poetry are selected from almost all works of life. His poems reflect the Indian mind, the Indian scene, Indian environment and

Indian experience. According to Linda Hess, Ezekiel is a 'poet of the city, Bombay'. Nissim Ezekiel once says that the remembrances of Bombay city always follow him wherever he moves.

Nissim Ezekiel describes the problems of the common man. Quest for identity, racial and gender discrimination, life of migrated people, upper and lower class people their cultures, traditions, believes in his poems. He reflects society. In his poem he presents its slums, buildings, entertainment hall, football grounds, business houses and way of existing in Bombay. Number of Ezekiel's poems entitled 'A Morning Walk', 'Urban', 'Island', 'In India', 'Hanover', 'Occasion', etc have scenes from the Bombay city.

The first poem of volume "*The Unfinished Man*" titled 'Urban', is subjective and the poet himself is the narrator. It depicts urban life. The poem deals with tension and inner conflict of the poet who is a city dweller. He is also acquainted with the river with poisonous and the air which lies dead. The poem deals with inner conflict of the poet as a city dweller.

**"The hills are always far away.
He knows the broken roads and moves.
In circles tracked within his head.
Before he wakes and has his say,
The river which he claims he loves
Is dry and all the winds lie dead."** (CP p- 117)

Protagonist, in this poem is always at a great distance from the hills, which symbolizes his loftiness of spirit. His river of life is dry. The poem has plenty of symbols. Rivers, hills, broken roads, wind etc.

Nissim Ezekiel finds Mumbai to be poverty-stricken, noisy and polluted. He calls it a 'barbaric city', full of slums, deprived of seasons, cursed with a 'a million purgatorial lanes. He refers to its hawkers. Its beggars asking in loud voices, and its laborers who get their wages not in cash in words and in crumbs. This theme reflected in 'A Morning Walk' where the city Bombay is described as a 'living hell' In this poem he describes city as

**"Barbaric city, sick with slums,
Deprived of seasons, blessed with rains,
Its hawkers, beggars, iron-lunged,
Procession led by frantic drums,
A million purgatorial lanes,
And childlike masses, many-tongued."**

('A Morning walk' *The Unfinished Man*. P-119)

As dweller of city, Bombay the poet simply dreams of a morning walk. In dream he gets lost upon a hill in the city. From top of hill he sees the city, cold and dim. In his dream he finds that everything is the same in his city life.

The city dwellers seem to the poet rather like men of straw, lifeless walking machines. He says--

**"The middle of his journey nears
Is he among the men of straw
Who thinks they go which way they please?"**

('A Morning Walk' *The Unfinished Man* p-119)

The poem "In India" is remarkable poem. In this poem he describes the poverty, heat and ugliness of an Indian city especially Mumbai. Further he focus on the secular state and the religions in it. The people are influenced by western culture. In this poem he says –

"The Roman catholic Goan boys

**The whitewashed Anglo-Indian boys
The musclebound Islamic boys
Were earnest in their prayers.”**

(“In India” Hymns in Darkness. P-14)

In the poem “Case study” poet portrays a city dweller who could not really make up his mind about things, particularly about his career or his mission in life. The man portrayed here proves to be weak-willed, wavering and irresolute. This poem expresses the emptiness and aimlessness of city-man. This shows the city dwellers caught in the compulsions and ambiguities of urban locale. City dwellers tolerate all these things but still they have attachment to this city. It is in their soul and blood.

Another poem “Healers” depicts the inhabitants as sick people. The city with its sprawling vastness, pollution and sickness seems to be having a ‘death-wish’. And it is not city which is sick but entire modern civilization is also sick and needs healing. Healers come in large numbers from whom the citizens buy their ‘cures’. They blame the air for many diseases. They say the secret of man’s health is known only to the God..

“The Master knows the secret”.

(“Healers” Latter day Psalms.p-14)

In the last stanza of this poem poet says..

**“God’s love remains your heritage
You need not change
Your way of life.**

**Know your mantras, meditate ,
Release your kundalini,
Get your shakti awakening
And float with the spirit
To your destination.”**

(“Healers” Latter day Psalms.p-14)

In this poem poet implies that everybody is busy in his or her work and have little time to care for their health. They buy and consume medicine in large quantities on the advice of unqualified ‘healers’. Despite their illness they pull on with their lives.

In the poem “Enterprise” he describes the journey of the pilgrims go on a long march facing many difficulties on the way, Poet believes that one need not visit the distant places to have the grace of God,

home is where we have to gather grace.

(“Enterprise”. The Unfinished Man.p-117)

This poem deals with self identity. It shows pilgrims effort to reach their destination but on their way lot of problems they faced. It shows efforts, failures and frustrations.”Home” is the place where we get peace.

In “Hangover” poet depicts intoxication after excessive intake of wine. He also presents urban scenes like the local train, taxi-strike, the union in the five star hotel. He succeed in presenting the contrast between the rich and poor as also the middle class that he presents. It also presents the sophisticated cosmopolitan urban life.

His poem “Yashwant Jagtap” presents common man. Yashwant Jagtap is a simple character having patience, silent and suffering . He lives in small room where rain water dripping down. He is coolie, pushes a handcraft at the age of sixty. He earns a meager rupee after a hard labor work.

Poem ‘Occasion’ Nissim Ezekiel describes the routine of middle aged, a South Indian balding man without a face or a figure. a person in this poem has to wait for half an hour in a queue to catch a bus; then he has to spend fifteen minutes in the bus, then he has to travel by a train for fifty minutes, and finally he has to walk a long distance from the railway station to the slum in which he lives.

Nissim Ezekiel has a soft corner for the plight of the masses who lack the basic amenities of life. The people like Yashwant Jagtap, and middle aged South Indian present people living in slums and have to face hardships in everyday life. He also portrays various places, such as Harbor Bar, Apollo Room, Taj, Churchgate, Borivali etc to show that he is deeply attached to city.

Nissim Ezekiel is a keen observer of people and their customs and in his typical way makes good use of irony to point out their oddities. Although the city and nature may have disappointed, city dwellers not want to escape. It shows the note of affirmation and acceptance. The urban dwellers confront a complex world which has multidimensional facets. Trapped within this prison –house, he longs for freedom. There is deep urge for a sense of belonging. Metropolitan citizen has busy schedule, poverty, no peace, disturbance, fear, still he loves, likes it. He cannot escape from it.

According to Nissim Ezekiel city Mumbai is not a city of soul. He says ---

“Bombay is not a holy city. No one comes here on a pilgrimage. No one boasts of having learnt during a short visit how to speak in a softer voice or breath the purer air of solitude. No, Bombay is not an ancient city of myths and poetic experience. What matter in it more than anything else is success, wealth, power, publicity and award for achievement. No recognition here of miracles, mystic experience, real prayer instead of religion rituals as mechanical as machines.” (Ezekiel Nissim Remembered ed Havovi Anklesaria. New Delhi.)

The ordinary people, their day to day life, relationships, frustrations and insignificant events figure prominently in the poetry of Nissim Ezekiel. These people are, however, in quest of a well unified and integrated life out of their chaotic experiences

CONCLUSION :

Nissim Ezekiel establishes, through close reading, He depicts cosmopolitan space of the metropolis and configures his identity as an open-minded individual influenced by many cultures. In his poems he shows his interest in and respect for a variety of human beings. He also comments on varieties of cultures in metropolitan city, Mumbai. Ezekiel attempts all types of citizen, ordinary, south-Indian, railway clerk. Professor, servant, beggars, upper class, lower class people, hawkers, Jewish, Irani etc. He depicts their daily life, their relations, frustrations, customs, traditions, social identity, their harmony etc in his poems. He presents metropolitan society in his poems.

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REFLECTION OF SOCIO - PSYCHO REALISMIN MAHESH ELKUNCHWAR'S *FLOWER OF BLOOD*

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ABSTRACT:

Mahesh Elkunchwar is one of the finest and extraordinary realistic writers in Indian literature. He has been placed in the line of avant-garde writers like Vijay Tendulkar, BadalSircar, and Girish Karnad. He has constantly exhibited the spirit of innovation and experimentation through his dramas. He follows a unique approach in his writings. His close observation of society forms the very crux of his writing. Unlike Vijay Tendulkar, his dramas revolve around a common man and his predicament. His prime aim, through his dramas, seems to project the psyche of his characters. He is primarily occupied with unveiling the internal recess of the minds of his characters. Being a realist writer, he presents contemporary society; its mores and manners, living style and mentality. The themes of his plays vary from play to play like sexuality, womanhood, caste, patriarchy, absurdism, and existential issues. The paper attempts to cover the contemporary issues reflected in Elkunchwar's Flower of Blood. The select play for the interpretation is fore-grounded with the realistic atmosphere of twentieth-century Indian life which focuses on the relationship between family members such as mother-daughter, father-daughter and a girl-boy.

KEYWORDS: contemporary, innovation, absurdism, patriarchy, existential, menopause etc.

FLOWER OF BLOOD: CRITICAL INTERPRETATION

Flower of Blood dramatizes the story of a man who is utterly bewildered by his situation in life. He is the representative of the modern generation that despite having all scientific and technological advancement finds himself landed in a tragic mess. He feels amused by the random absurdity of life. He is completely alienated from society, emotionally and in terms of love relationships. His life has turned hellish and his suffering seems to know no end. Mahesh Elkunchwar accurately portrays the pain of a lonely contemporary individual in his play.

The play is one of the best examples of contemporary middle-class society; people living and dying for small and momentary pleasures. The playwright has very delicately and minutely presented the internal and external discussion of the characters. Anand Lal in the introduction of *Collected Plays of Mahesh Elkunchwar- Vol. II* observed: "*Flower of Blood* is an excellent example of Elkunchwar's fine ear for the kind of conversation one hears in families...where the partners hate each other as a result of the tragedy in which they lost their son, the absence of love and their mutual revulsion affecting their daughter and paying guest." (XVI) The pursuit of meaning, in the play, is the deemed existentialist's search that directs the protagonist to unending pain finally leading to his tragic death. Absurdism and existentialist dimension go hand in hand in the play which is brilliantly yet realistically displayed through the inner conflict of the protagonist's consciousness.

Contemporary day-to-day life is an act of mechanical continuum. The protagonist shows no interest in and is disappointed with the diurnal events and incidents. He meets his tragic death without remitting his soul to god. It has been correctly stated by Vyvyan Richards; "Isolation and neglect are men's hell and fellowship is heaven" (139).

Through this one-act play the author has been able to dramatize the emotional experiences of the characters. He characteristically distinguishes between two kinds of flowers, one that is blooming, symbolized as an adolescent girl – Leelu, another being one recently faded flower – symbolized as Padma. The play closely and carefully represents the mature pursuit of these two flowers and their changing mentality with psychological changes. A woman is naturally entitled to two periods of creativity from nature, which is marked by two stages in her life, the first being the start of menses and second being the menopause. This power and its rising and setting bring many changes to the consciousness levels of the characters. Women are the same in the case of any health or biological changes. The appearance of menses and menopause are two very crucial and unavoidable incidents in the life of a woman and both of them have a very close relationship with blood. In the life of a woman, the appearance of menses creates hope. It symbolizes a creative power that initiates and makes creativity possible. It is only the women, who have been able to be bestowed upon such creative power by nature. Flower of Blood is the sign of reproduction and procreation for women forming one of the most beautiful feelings of human life. Only women had been bestowed upon such creative power by nature. Interestingly, the flower blooms in blood and dies in blood. The flower of humanly body is the symbol of desire, a preparation for new bodily experience. This very desire for flower empowers it to produce the fruit. In '*Flower of Blood*', Elkunchwar has focused on the bond between desires and creativity. Death is the dearth of creativity in life. Padma tries to make arduous efforts to catch hold of her life and what she has lost as at many phases of her life, this state of unproductive life comes to her share. A similar *Flower of Blood* is blooming through the veins of Raja - a paying guest, who become the cause of bitterness in the relationship. The play attempts to explore the kind of people who are caught in the storms of body and mind.

BREAKDOWN OF HUMAN RELATIONS:

The play starts with the 23rd birthday of Shashi. Padma in her grief of her son's loss is remembering him, on the other side Leelu and Bhau do not even remember Shashi's birthday. Padma gets frustrated due to this and it creates a great amount of tension among the family members. Padma has not forgotten her son, even if she tries too hard, she is naturally pulled by her blood relations.

Padma's son Shashi was a young boy, with a towering height of 6 feet he was the charm amongst the family members. He walked across the house making noise with his boots and insisted her mother give him the occasional bath on Diwali. Shashi was a popular player and a holder of the university flag. People around him like him; he is famous amongst his friends. The author defines the character of Shashi with meticulous details, which makes him alive without even bringing him on stage. He is personae – non-gratis like 'Godot' in the play *Waiting for Godot* by Samuel Becket. Shashi is not present in the play still he is a very influential character in the play.

MOTHER-DAUGHTER RELATIONSHIP:

Padma is not the only member of the family who is sad about Shashi's demise, Bhau and Leelu also are completely broken and shrouded under the memories of his son. Bhau suppresses his sadness and emotions in his inner heart. He is full of Shashi's memories, although he appears calm and cool outwardly. However, Bhau is keeping his balance by focusing his love on his only daughter, Leelu, and trying to support and recover her from her loneliness. Both the Father and daughter love each other and understand each other very well. However, Padma is unable to understand this due to her mental agony. Padma is very fond of Leelu, on the contrary, Leelu started to hate her and held her completely responsible for the death of Shashi. She always thought that it is Padma's stubborn nature that killed her loving brother. This is the strain of dispute between mother and daughter. This is the

tension as well as hatred in love. Due to her hatred for her mother, she has emotionally departed from her mother's love which makes her aloof and isolated. Leelu is the kind of daughter who takes care of her mother although she may always not listen to what her mother expects. She does not know how to behave with her mother, she is perplexed.

Padma tolerates and understands Raja's anger but she cannot fathom Leelu's rage, she is not able to understand what is going on in Leelu's mind. Padma from her innermost heart cannot give Leelu the love she gave to Shashi. She loves Raja by treating him like Shashi but she cannot shower the same love on her daughter.

FASCINATION FOR LOVE:

The agony of Shashi's death has had a different impact on Padma and Leelu. Padma is obsessed with grief while Leelu is attempting to move ahead with life. Leelu has a dreamy attitude and is as free as a butterfly. Her perception of Raja is quite different from Padma's. Leelu loves Raja romantically, whereas Padma has imagined Raja to be in the place of her son, Shashi. This breaks her heart. She hates Padma's affectionate and interaction with Raja. This causes internal stress between Padma and Leelu. Raja too loves Leelu, He is a meritorious boy who aspires to become a doctor and work for poor people. He would like a wife who will be a doctor too. Leelu is attracted to this persona of Raja. However, in Raja's dream, she has no place. Padma loves Raja as Shashi, which initially causes Leelu to hate Raja secretly and get annoyed. She rankles on him. She asks Raja to leave the house. However, Padma does not like it and hence he avoids going away. Leelu calls her mother a 'hypocrite woman'. Her mother has become an obstacle in her love.

The author through the dissection of the flower indicates what will happen of love that is blossoming in the hearts of Leelu and Raja. The author never tries to create an image of *Flower of Blood* consciously but it comes naturally to it. This one-act play has fortified its content through the beautiful use of imagery and symbolism. Elkunchwar depicts Leelu-Raja's silent self-less sex experiences of enchanted love on one golden evening.

THE THEME OF ISOLATION AND EMOTIONAL SEPARATION:

Padma's life changes after Shashi's death but she never appreciated Shashi's merits when he was alive. Sorrow is natural and fundamental emotion of human life. This is a reciprocal inconsistency of human life. It is important to accept life as it is. There are our relatives, our kith and kin; there are persons of flesh and blood, and still, the human being is helpless and alone.

Leelu and Bhau slowly and steadily depart from Padma. Although father and daughter hold a good reciprocal relationship, they are inwardly alone and depressed. It's not only Padma but all four characters that go through the freaks of isolation and separation.

Although Padma, Bhau, Leelu, and Raja live under one roof, their company with each other is stressed. This stress ultimately destroys all of them. Even though being in each other's company, all of them are lonely. They fail to understand each other's minds and continue to live alone and aloof. The drift between Bhau and Leelu again proves this fact. All of them living under one roof are sad and grief-stricken. This is the unavoidable tragedy of human life. Still, Padma gets the emotion of promising kindness from Bhau. This touch is like a light in very thick darkness, life of them all in under darkness. Darkness symbolizes sorrow, suffering, and pain, Bhau has touched upon this darkness with kindness, and still, Bhau becomes angry and slaps Leelu forcefully for the first time in their life.

CONCLUSION:

Flower of Blood presents the meticulous details of stress in reciprocal human relations and anarchical attraction between blood relations. It also portrays the painful restraint of the human mind that becomes disappointed regarding perplexity of predicament, the perversity of the human mind, the blossoming of enchanting consciousness of love, and the snakes of hatred in mind in an artistic manner. The use of *Flower of Blood* as symbolism is quite suggestive. Elkunchwar truthfully takes an account of loneliness.

Elkunchwar's other triumph is that with this play, he has been successful in developing a relationship with his people, country, and their aspirations by deviating from the western philosophies in theatre. He presents the unique experience of life after absorbing western philosophy and drama. The importance of *Flower of Blood* is extensively maintained in the creative works of Mahesh Elkunchwar.

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INDIAN CULTURE AND PATRIOTISM IN THE WRITINGS OF SAROJINI NAIDU

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INTRODUCTION:

Sarojini Chatopadhyaya was born on 13 February 1879 and passed away on 2 March 1949. She was a nineteenth century poet. She was called the Nightingale of India. She was a poetess, freedom fighter and activist. Her father was a scientist and her mother a Bengali poet, therefore she also had the strong literary ties. This gave her the space and opportunity to write and develop her English poetry. She used her connections and social standing to embark on a political career that would advocate for women's rights and Indian independence from British. Her first collection of poems was published in 1905 with the title of 'The Golden Threshold'. Her Bazaars of Hyderabad was published in 1912.

She started writing poetry at the age of thirteen. Her poems rejoice in varying meters and using highly decorated in order to create a great vision of India by recalling an ancient mythic India. They also provide to reveal her abiding patriotism.

Sarojini Naidu expressed her feelings of patriotism and the importance of Indian culture in the poems 'The Gift of India' and In the Bazaars of Hyderabad. 'The Gift of India' is a patriotic poem, a mother singing about the bravery and sacrifice of her sons (soldiers). In the Bazaars of Hyderabad describes the bazaars of Hyderabad which reflects the Indian culture.

OBJECTIVES:

- 1) To understand the poetry of Sarojini Naidu.
- 2) To understand the Indian Culture in 'The Gift of India'.
- 3) To understand In the Bazaars of Hyderabad.
- 4) To understand Cultural and Patriotic feelings of the poetess.
- 5) To understand and improve the feelings of Cultural and Patriotism among Indians.

THE GIFT OF INDIA:

'The Gift of India' is a tribute to the contribution of Indian soldiers who fought in favour of Britain during World War I. It is an appeal made by mother India to the world to remember the contribution and selfless sacrifices of the Indian soldiers. In the beginning, the poet regards all the benefits of raiment, grain, and gold unearthed and taken away across the world as gifts from India. She asks if there is anything that was withheld by her such as "raiment or grain or gold?" She has sent the priceless treasures torn from her breast (symbolically meaning the way it was taken away forcibly) to the countries of the East and the West. Moreover, she has sent her sons to the faraway lands to fight in the battle. The 'Sabers of doom' represent the nature of the war and the destruction that could happen in its wake.

It pictures the pathetic situation of those who lost their lives miles apart from home. Mother India shows the sacrifice of the Indian soldiers from a different angle. These brave soldiers who fought and gave up their lives are buried in mass graves in the foreign countries where they died. They were away from their homeland, and even their bodies did not get the comfort of finally resting

in their own motherland. The speaker says that “they sleep by the Persian waves, and scattered like shells on Egyptian sands”.

It also expresses on the grief brought home by their death. She asks them if they can measure her grief and her tears or know her woe, her sufferings when she watches all these. She says that they can never fathom the pride that thrills through her heart, in spite of her despair. The poet suggests that the speaker, despite her sadness and deep rooted anguish, is proud of her sons who have fought bravely and brought victory. She gives expression to the voices of countless Indian mothers whose sons have fought in the war. The poet says that the people of the warring nations can never comprehend the small hope that comforts these mothers from the pain of praying for their sons’ safety.

In conclusion, the poetess appeals to honour the sacrifices of the Indian soldiers. It describes about the ensuing peace after the war and the martyrdom of the countless soldiers. The terror and tumult of hate which has created the war shall end and there will be peace. Life will be refashioned; it will go back to normal with drastic new changes. People will pay their respects to the dead who fought in the war, the comrades in many ranks who gave their life. They will honour the deeds of those soldiers, who will never be forgotten. When such a time of peace comes, the speaker asks that the blood of her martyred sons be remembered as well, that they be honoured as well.

In the Bazaars of Hyderabad

In the Bazaars of Hyderabad is a vibrant, colourful poem. It describes the bazaars of Hyderabad. This poem was written during the British rule when Indians were asked to boycott foreign products and buy goods from traditional Indian bazaars. During this time, publication of Indian newspapers was banned so the poet might have thought that the best way to spread the message to people was through her poems.

‘In the Bazaars of Hyderabad’ begins with a question from the poet to the merchants in the bazaar about what they are selling ‘What do you sell O ye merchants?’. The merchants reply that they are selling silver and crimson coloured turbans, purple brocade tunics, mirrors framed in amber and daggers with handles made of jade.

It is about another stall and the same question is asked by the poet to the vendors about what they are weighing and selling. Saffron, lentils and rice are being sold by the vendors. The poet asks the maidens what they are grinding and she gets a reply that they are grinding henna, sandalwood and spices. The poet then questions the pedlars about what they are selling and they say chessmen dice made from ivory.

Then the poet asks a goldsmith what ornaments they make. The goldsmith replies that they make wristlets, anklets, and rings. Moreover, they say that they manufacture bells to be tied to the feet of blue pigeons. The bells are as delicate as a dragonfly’s wing. Simultaneously they make gold girdles for dancers and sheaths for kings to keep their swords.

The poet visits a fruit shop. There she enquires about what the fruit men are selling. They tell her that they sell lemons, pomegranates and plums. Then the musicians are asked what they play and the reply is that sitar, sarangi and drums are played. She even comes across magicians and asks them what they are chanting and they say that they are chanting magical spells to charm thousand ages to come.

In conclusion of the poem, it describes the flower girls who are asked what they are weaving with strands of red and blue flowers. The girls reply that they are making garlands for bride and

groom to decorate their bed for their wedding night. They are also weaving sheets of white flowers which are placed on graves for fragrance.

Conclusion

The poem ‘The gift of India’ started as a celebration of India’s contribution to the causes of others. This poem contains the patriotic feeling towards our nation. It describes about the destruction and evil causes of war. It also expresses the courage, honour and recognition of the heroes who fight in it. This poem arouses a sense of pride and patriotism in the hearts of us. ‘In the Bazaars of Hyderabad’ is structured as conversations between vendors and their prospective buyers in a ‘bazaar’ (marketplace).

These poems help us to understand the poetry of Sarojini Naidu. The Indian Culture and patriotism are understood through ‘The Gift of India’ and ‘In the Bazaars of Hyderabad’. Therefore the Indianness is greatly in the writings of Sarojini Naidu.

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GIRISH KARNAD'S *THE DREAMS OF TIPU SULTAN*: A PLAY OF VISIONARY DREAMER

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Indian English playwright, Girish Karnad is well known for his use of Indian Myth, legends and history for his plays. He uses Indian history for his three plays: *Tale-Danda*, *Tughlaq* and *The Dreams of Tipu Sultan*. For *Tale-Danda*, playwright uses the historical movement in 1168 AD and focuses on Sharanas social movement against evil traditions and practices of caste. For *Tughlaq*, he applies the history of Muhammad-bin-Tughlaq who ruled over India in the 14th century. For present play *The Dreams of Tipu Sultan*, Girish Karnad applies Modern Indian History of Tipu Sultan and his dreams recorded in the book *Khwab-Nama*.

Girish Karnad has wrote a play *The Dreams of Tipu Sultan* in 1997 on the occasion of the celebration of the Fiftieth Anniversary of Indian Independence and broadcasted by BBC on 15 August 1997. The playwright himself notes it in the preface:

In 1996, the BBC commissioned me to write a radio play to celebrate the Fiftieth of Indian Independence. The plot obviously had to deal with some aspect of Indo-British relations and I immediately thought of Tipu Sultan, one of the most politically perceptive and tragic figure in modern Indian history. It was the late A K Ramanujan who drew my attention to the record of his dreams maintained by this warrior. (Preface 3).

Girish Karnad Knows very well about the true history of Tiger of Mysore. So he wishes that Government should be named after Tipu Sultan to international airport at Bangalore. Ali Ahsan notes, "Girish Karnad was forced to publicly apologies in November 2016 after he said, 'Just like the airport in Kolkata is named after Subhash Chandra Bose, the airport in Bangarole could be named after Tipu'" (p 3). When BBC commissioned Karnad, he has remembered the recorded dreams of Tipu for the present play *The Dreams of Tipu Sultan*. These dreams were inspiration and sources for Tipu Sultan. Sohe bravely fought against British in order to make India free from British Empire. He also dreamed to build trade and commerce, to develop industrialization and made glorious Mysore. Tipu Sultan had seen and recorded thirty seven dreams in his *Khwab-nama*, but Girish karnad has applied only four dreams for his play. Thiyam Naoba Singh records it, "Karnad's had mention only four dreams in his play. --- But in history Tipu had recorded 37 dreams in his dream book (Khwab-nama)..." (p 13). Girish Karnad proves that these dreams were the vision of Tipu Sultan for nation building. The aim of present paper is to highlight these dreams with their contemporary significance. In the play *The Dreams of Tipu Sultan*, these dreams are narrated through historian, Mir Hussain Ali Khan Kirmani to Oriental Scholar, Colonel Colin Mackenzie.

Very early in the first scene, Girish Karnad writes that all the dreams seen and recorded by Tipu Sultan in the letter, he was handed over to his loyal employee Mir Hussain Ali Khan Kirmani before his death. But after the death of Tipu Sultan, Mir Hussain Ali Khan Kirmani betrayed Sultan and narrates his dreams to Colonel Colin Mackenzie.

1. Tipu's First Dream Reveals His Vision for Salvation of Women and Secularism

The first dream applied by Girish Karnad for the theme of play, reveals the vision of Tipu Sultan about the salvation of women and secularism. This first dream came on the 3rd day of the

month of Thamari, the last night of the month Ramzan followed next morning by Idd in the year of Dalw 1213 from the birth of the Prophet. Tipu Sultan was returning from Farrukhi near Salamabad with his army. He had a dream as he had been on an elephant Shikar and on his way back was walking with his Finance Minister Poornaiya. They saw a big temple but couldn't recognize properly. It looked mysterious. The idols in the ruined structure seemed some gods which belong to any religion, but were not recognized. But Tipu Sultan observes minutely and finds that some stone images are moving their eyes and getting up. These two images are nothing but two women stand up in the last row. They are wearing nine-yard saris. Tipu Sultan asks them:

Tipu: Who are you? Are you human or are you some spirits?

Woman: Your Majesty, we are living women. The rest of us, these men here, are merely images. We have been here for many centuries now, praying to God and seeking our salvation.

Tipu: Good. I'm sorry then we've disturbed you. Do you need any help?

Woman: None at all except for total isolation. (19)

Above conversation reveals that Tipu keeps respect towards women and ready to help them. When he comes to know that these women are praying to God for seeking their salvation, he decides to repair and to rebuild the walls of the temple for women's safety and isolation. Then these women after God are not disturbed. His decision of repairing and rebuilding the temple's walls shows his vision for secularism.

2. Tipu's Second Dream Reveals His Vision for Foreign Policy, Trade and Commerce, Industrialization

The second dream of Tipu Sultan comes with the first. The second dream applied by Girish Karnad reveals that Tipu had dreamed for second Great Alexander in the world. To complete this dream, Tipu concentrates on foreign policy, trade and commerce, import and export for industrialization. In the second dream, Sultan saw two old men with long beards, in flowing silk gowns, approach them. Beside them are two elephants and several footmen carrying spears and guns. These old men are nothing but the diplomat of the Emperor of China and approached to greet Tipu Sultan. When Sultan asked them about their object of visit, they answered:

Old Man: We wish nothing but the promotion of greater friendship. The Emperor of China sends you a white elephant and these horses as a token of his friendship and affection for you.

Tipu: The elephants and horses are indeed beautiful. I am deeply touched. I am also eager to know how you capture and train elephants in China. Besides, I know from Hadrat Nizami's book, *Sikandar-nama* that the Emperor of China had sent a present of a white elephant, a horse, and a female slave to the Great Alexander.

Old Man: Yes indeed. The Emperor has never sent a white elephant to anyone except the Great Alexander and now to Your Presence. (20)

These dialogues between Tipu and diplomats express Tipu's foreign policy and his desire of becoming the second Alexander. Sultan has been maintaining the foreign policy which is helpful for trade and commerce. He thinks that the greetings from China are nothing but the prophecy for him. He says: "The dream is that God Almighty and our Prophet will make me another Alexander" (20). Immediately he calls conference with administrators and discussion on policies and planning which will be useful for state and his dream. He knows that foreign policy, political strategy, military power and economic policy are quite important for the development of state. And he well knows that these policies need to be based on modernity and innovative approach. He does not believe in traditions, so he steps towards the modernity. He gives value to export and import because industrialization is

based on it. Girish Karnad portrayal him as a master of trade and commerce. Sultan has carried out the trade relationship with France, China, Turkey, Muscat, Arabia and other countries. He traces that sea is the key to export and import. He says: Mine is a land-locked kingdom. So I thirst for the sea, for today the sea is the key to power prosperity” (54).He exports ivory, sandalwood and spices and imports toys from France, silkworms and eggs from Muscat, and brings *kababs* from Kashmir.

Tipu Sultan maintains foreign police in order to develop military power, trade power and economic power. He sends his delegations to various countries like France, Muscat, Turkey, Arabia, etc. His policy with France has hidden motives. He sends two trusted nobles to France and advises them to meet the King Louis the XVI and persuade him to sign a treaty of perpetual alliance with Mysore. His hidden plan is to sweep away the British with the help of the French. Tipu Sultan convinces the King Luis through his delegates as:

Tipu: ... Louis and I could sign a Treaty of Perpetual Alliance. Then if ten thousand French soldiers could march uner me-under me, make that clear, no separate treaties with the British or the other Inian prience, I give the orders- if the King could give me that little, we could change the face of India. (24)

Even he has made a provisional list of professionals like a doctor, a surgeon, a smelter, a carpenter, a weaver, a blacksmith, a locksmith, a cuter, a watch-maker and gardeners. He includes some instruments like thermometer which will help the *hakim* to decide the treatment. This list expresses that Tultan’s is fully modernist. He wants what are new and innovative in Europe which invent in our country. He says: “That’s what makes Europe so wonderful-it’s full of new ideas-inventions- all kinds of machines- bursting with energy. Why don’t we in our country think like them?” (25).Tipu Sultan is deeply fascinated by European trade. He has experienced that British came to India as a trader and now they become ruler of India on the basis of their trading. That is why he also tries to develop trade, industry and communication. English Governor General, Mornington remarks: “Tipu is building a trading on the European model and succeeding eminently” (56). Tipu Sultan dreams to conquer the world through trade and commerce and become second Great Alexander.

3. Tipu’s Third Dream Reveals his Skill to Find the Trick of Enemy

The third dream comes on the sixth day of the Khusrawi month in the year of Busd, as he was preparing for a night attack on the Maratha armies of Hari Pant Phadake at Shahnur near Devgiri.He reams that a young man, turbaned like a Maratha, is a handsome, fair skinned and light eyed, approaches to Tipu Sultan. When Sultan sees a young one, he asks: “Who are you, young man?” (28). The young man is not ready to tell anything except Sultan’s favorite queen Ruqayya Banu. Sultan bursts out on his ill mannered talk yet young man requests Sultan in woman’s voice to take off his turban. Sultan takes off the turban and a cascade of long hair comes tumbling down on the shoulder of the youth. The young man is nothing but woman in disguise. She comes in disguise to deceive the Tipu Sultan. That young one again requests Sultan: “Will you unbutton my blouse, Your Majesty? ... I didn’t realize Your Majesty is such a shy man. Let me do that for you, sir.. Here!” (29). A youth self unbuttons the blouse. Sulta does not see such deceiving behavior of woman. He immediately reacts as: “You are a woman! Why are you in this disguise? .. You’ve tricked me. You’ve inveigled the Padshah giving you audience.. Get out of here! Out!” (30).This ream discloses the talent, honor and skill of Tipu Sultan who is having all these qualities. He immediately finds the trick of Maratha whose are not support him to fight against British. After the dream, he assures that Maratha will not follow the Treaty of Perpetual Peace which signed with him.

What has happened finally, Marathas join hands with British to bring down the Tipu Sultan. His dream of collaboration with Maratha and Nizam to drive the British out of India is turned out to be sad.

4. Tipu's Last and Fourth Dream Reveals his Repentance and Confidence to Victory Over the British:

The last and fourth dream in the play applied by Girish Karnad reveals Tipu's repentance over his decision of hands over his sons to British as their hostage. The last dream shows his confidence to get the victory over the British. This last dream comes to Sultan because he has signed the treaty with British and as per the condition; Sultan has handed over his two sons as a hostage of British Emperor. They will be kept them until the terms of the treaty to be completed. This condition in treaty is deeply impacted on Tipu and he decides that he sleeps on the stone floor while sons are in the hands of British.

Once Tipu is undressed sited on the stone floor, he listens the voice of his father Haider. In fact Sultan's father was dead. But his father appears in Sultan's dream and expresses that he is deeply wounded by the Sultan's decision of hand over the sons to British. Haier reveals his pains: "I'm maimed, Tipu. I have no limbs... You have maimed me, Tipu. You have cut off my limbs and handed them over to the enemy" (50). Tipu listens the voice of father and feels shame on himself guilty. He and wants punishment from his father. Tipu says: "I don't know, Father. You remember, once I messed up your campaign and you gave me a lashing, almost skinned me alive. My body still bear those welts- such scars that I'm ashamed to undress in front of anyone. This crime is much worse than that"(50). But Haider has no arms to punish Tipu. He blames that British are stranger and Tipu is frighten them. Sultan has spent more time in his account books. He becomes trader than Sultan. Haider says: "You're beginning to think like a trader" (51). Finally Sultan confesses over his mistake like crime and promises his father to get the victory over the British and restores his father's limbs. How Tipu Sultan tries to complete his last dream, Kirmani narrates it vividly to Mackenzie.

Kirmani: I remember it vividly. .. He was staying in the carvanseri on the northern ramparts. .. We were half-way through our lunch, our sweat streaming into our plates... At that moment, news came that Syed Gaffar had been killed by a cannonball. He mumbled a prayer and left.... I forgot all about the letter. Naturally, with all that followed. Next day, I found it in my pocket. Reluctantly, I broke open the seal. Inside was a paper on which he had recorded the dream, he had had the previous night. His last dream (8-9).

Tipu is recorded his last dream of victory over the British. Tipu narrates: "Today we celebrate. We pray and thank God. With the Marathas and the Nizam on our side, we can chase the English into the sea any day" (63-64). Kirmani tell: "That was Tipu's last dream" (64). But unfortunately the Marathas and Nizas joined hands with British to bring down the Tipu Sultan. He was killed on 4th May 1799. After identifying the dead body of Tipu Sultan, women from Srirangapatnam were wailing loudly. The wailing of women washed out the dream of Tipu Sultan.

It concludes that by applying the recorded and seen dreams of Tipu Sultan in the play *The Dreams of Tipu Sultan*, Girish Karnad tries to discover the unexplored and denied history of Tiger of Mysore. It reveals that Tipu Sultan was great warrior who tried to drive out the British from this country. He was modern king of Mysore. He had framed the foreign policy to develop the trade and commerce. He always experimented and invented new ideas and technique in his state in order to glorify the Mysore. S. Sathyabarathi writes,"An important point to remember is that Tipu himself years to be regarded as a 'Modern King'" (22). Through the play, Girish Karnad gives answer to right

wing fundamentalists group. They have been always trying to project Tipu Sultan as a fanatic monarch of Mysore. The fact discovered by the playwright is that Tipu was secular, modernist, nationalist, trader, respectful towards women and visionary King of Mysore.

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CHETAN BHAGAT'S *2 STATES*: A CULTURAL CONFRONTATION

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Globalization knocked through the various opportunities on the doorsteps of mankind. It demolished the boundaries of the nations. All this resulted in the foundation of multinational companies across the countries. These opportunities brought together the people not only across the state but of many nations. Theyoungsters get jobs in different big projects and multinational companies where they meet and interact with different religions, caste and various people from different states. Sometimes they maintain their relationship as friends or colleagues but sometimes, with same interest, habits and various similarities between two, they get closer and decide to get married.

Indian culture is more complicated as compared to the world around. It is with complex, deeply rooted socio cultural traditions that create the problem for multicultural India. In addition to it racial discrimination still also exists in the society. It is a grim reality. Really we are outwardly modern but inwardly we still live in the past and cling to orthodox system.

ChetanBhagat's *2 States*: The Story of My Marriage creates the experiences of the social reality. He mirrors the issue of inter-racial, inter-state marriages. The novel is grounded on the novelist's personal experiences of his life. The portrayal of various characters and incidents gives a perfect picture of the diverse culture and tradition. He reveals the realities of modern Indian society. It represents the difficulties involved in intercommunity and inter-state marriage. It is a social document of contemporary youth's issues. The novel shows how the cultural differences of two states create obstacles in the wed-lock of two lovers. They fight against the customs of a traditional and conservative society. The back side of the novel covers the realistic image of contemporary Indian society concerning the love marriages.

ChetanBhagat is well known for his representation of reality in the contemporary society. His *2 States* unfolds a realistic account of his own love affairs leading to marriage. The difficulties faced by them in this whole procedure are recorded here. Both Krish and Ananya represent two different cultures and two different states. They are representatives of modern Indian youth who are grown up in an atmosphere of cosmopolitanism and globalisation. They refuse to carry the old, conventional baggage of cultural dissimilarities and racial discrimination like their parents. Krish is a Punjabi boy from Delhi and Ananya Swaminathan is a Tamilian from Chennai. Both fall in love with each other and also become romantically involved with each other. But their destiny does not seem in their favour as they faced a lot of barriers to convert their love story into marriage. Several families go through this situation in India. It deals with cultural contradictions. It depicts how the multiculture can create problem in the matrimonial alliances and how hard the couple has to fight against the destiny for the union. Krish and Ananya also have to work hard to make their dreams true.

The author has touched some of the sensitive issues of cultural differences. He is of the view that love knows no boundaries whether it be of caste, creed, religion, state or country. Culture comprises of language, ideas, beliefs, customs, taboos, work of art, rituals and ceremonies. We find how love shines amidst darkness and despair. The main emphasis is about cultural contradictions. The cultural anthropology reveals about cultural differences between two states i.e. north-Indian families and south-Indian families. They enjoy each other's food, but hate each other for the unknown reasons. They have diversities in their languages customs, and rituals.

The story starts in the IIM Ahmedabad mess hall, where Krish sights a beautiful girl, Ananya, arguing with the mess staff about the food. She starts an argument about the cuisine:

“She stood two places ahead of me in the lunch at IIMA mess. I checked her out from the corner of my eye, wondering what the big fuss about this South Indian girl was” (2 States P:2)

Ananya was labelled as the "Best girl of the fresher batch". When Krish offers her to go for the lunch, now the cultural clash becomes even more obvious from this conversation of Ananya and Krish:

“She laughed. ‘I didn’t say I am a practicing Tam Brahmin. But you should know that I am born into the purest of pure upper caste communities ever created. What about you, commoner?’ To this Krish replies about Punjabi cuisine ‘I am Punjabi, though I never lived in Punjab. I grew up in Delhi. And I have no idea of my caste, but we do eat chicken. And I can digest bad sambar better than Tamil Brahmins’”. (P. 7)

They become friends within few days. They decided to study together every night. They become romantically involved. They both get jobs, and have serious plans for their wedding. Both of them have to struggle and face a lot of problems in order to convert their love affairs into marriage. He arouses a comic situation at the time of convocation when Krish's mother makes racial and ironic remark on Ananya's family by addressing them as 'Madrasis.' He uncovers the conventional mentality of Indian people through this. The hero Krish tries to make his mother understand the sensitivity of the situation and suggests her to call them Tamilian. Krish's mother shows the conservative and low mentality for his girlfriend Ananya. According to her, she is trying to trap her son. She makes a racist comment as:

“These South Indian don't know how to control their daughters. From HemaMalini to Sridevi, all of them trying to catch Punjabi men” (P. 48).

He insisted the dressing difference i.e. Chudidhar of North India and Half Sari of South India.

“I turned to look at her. I was seeing her after two months. She wore a cream coloured cotton sari with a thin gold border. She seemed prettier than I last saw her” (P. 91)

The characters stress on the importance of these two and confine strictly to themselves that their argument is correct. When Krish observes the South Indian man in the picture that's Ananya's father as a middle aged man with neatly combed hair rationed his gin. He wore a half sleeve shirt with a dhoti in most of the pictures. He looked like the neighbour who stops you from playing loud music. The protagonist describes and narrates his mother's dress etiquette representing the North Indian style, ornaments, clothing and culture. He himself introspects his mother's dress attire by imagining his close companion that is Ananya and her mother. When Krishna meets his mother at the railway station, he finds her with a complete pattern of North Indian style from top to toe. After

receiving their parents, both of them wanted to convey the fact they were in love and they would like to get marry. Both are worried to convey this to their parents. So they thought to convey it after the convocation. They planned to arrange an introductory session with both the families. At the time of convocation, Krish's mom and Ananya's parents arrived. Hence, the protagonist narrates the dress appearance of them.

“My mother takes forever to put on her sari. I came first to get good seat. Ananya wore the same peacock blue sari that that she wore to her HCL interview.” (P. 45)

After the convocation during the discussions, Krish tried to convey their love matter to his mother. He wanted to say her gradually by conveying Ananya as her best friend. Though he was aware that her mother would be reluctant to that upon that, she was furious to discuss and wanted to show some girl's photos to set a match with Krish. She shows some photos at that situation, Krish narrates her mother's dressing style:

“Open this album. See the girl dancing in the baraath next to the horse. She is wearing a pink lehnga I saw a girl in pink Leanga her face bearily visible under a lot of hair” (P. 57)

It is a cultural contradiction between a Punjabi and Tamilian which transformed a obstacles for their marriage. Krish's mother is no longer ready to accept Ananya. She finds herself uncomfortable after hearing his relationship with a Tamilian girl. Both Krish and Ananya try to persuade their parents in favour of their marriage. Krish's mother wants to select the bride for her son according to her own choice. It shows how the variations in two cultures create problem in the matrimonial alliances and how the couple has to fight against the fate to be in the wed-lock. The hurdles in love due to multiculture creates issues and this is very true in the case of Krish and Ananya. The main focus is about cultural contradictions and inter-caste marriage in India.

He also highlights the linguistic and cultural alienation that North Indians feel when they go to southern region of India. He also points out the feeling of cultural dissimilarities which Krish feels when he is exposed to South India:

“I saw the city. It had the usual Indian elements like autos, packed public buses, hassled traffic cops and tiny shops that sold groceries, fruits, utensils, clothes or novelty. However, it did feel different. First, the sign in every shop was in Tamil. The Tamil font resembles those optical illusion puzzles that give you a headache if you stare at them long enough. Tamil women, all of them, wear flowers in their hair. Tamil men don't believe in pants and wear lungis even in shopping districts. The city is filled with film posters. The heroes' pictures make you feel even your uncle can be movie stars. The heroes are fat, balding, have thick moustaches and the heroine next to them is a ravishing beauty. Maybe my mother has a point in saying that Tamil women have a thing for North Indian men”. (P. 77-78)

Racial discrimination towards North Indian is clearly revealed when Krish reached Chennai and is grasped in the quarrel and argument that is raised by a taxi driver who called other taxi drivers and talk to each other in Tamil so as to snatch money and valuables from Krish, a Sardar came for his rescue.

Krish decides to join in Citi Bank first and then convincing of his mother later after the settlement of his love and marriage. He wanted to get familiar with Ananya's parents for that purpose he takes up his job in Chennai where he can mingle with Ananya's family and make use of the time for convincing them for their marriage. He takes appointment and joins in Citi bank and takes an apartment with co-employees. At that time he observes the way of dressing and casual wear of Tamilians and narrates in this way:

“I nodded and reached my apartment. Ramanujan (his roommate) saw me place? He put the bottles in the fridge. What's that, he wore a Lungi and nothing on the top apart from a white thread on his shoulder?” (P. 100)

The Protagonist faces a lot of problems after coming to Chennai with the ambience and language food habits. But Krish focuses on Ananya's family so as to familiarize with them and get good name from them so as to become their son-in-law. He then meets Ananya and enjoys the romantic life with her. So he feels happy with that but in the meanwhile he is furious to observe that there is a match which comes to Ananya where her parents insist to make her sit and see the groom before checking the horoscope. Krish gets worried and annoyed with this. At the moment he goes to Ananya's house to give tuition to Ananya's brother Manju and observes Ananya. He finds she is neatly dressed her up for the occasion. In that situation he comments,

“Why are you wearing this stunning sari?” (P. 125).

After the familiarization with Ananya's family, Krish helps Manju through tuitions. Ananya's father becomes close to Krish. It has been slowly recognized by Krish and he feels happy and conveys the same to Ananya too. During the times Ananya's father and Krish meet together and like to talk each other about the bank issues as they both are related to the same profession. Sometimes, Krish and Ananya's father meet and eat together. Krish and Ananya Plan to go Pondichery a long drive to Ananya's office. There they want to talk to the office authorities. He presents how the youth like to go faraway places on bike drive with the example of these two lovers Krish and Ananya. Ananya herself covers her head and face and sits behind Krish on a two wheeler. At that time Krish narrates her dressing,

“Ananya sat pillion in a maroon salwazkameez, using her white, dupatta to cover her head and face. She looked like a member of Veerappan gang” (P. 159).

There are ample evidences of such cultural confrontation in the novel. The author sincerely advocates national integrity, mirrors the issue of racism and submits that this is a threat to national unity. Despite all these he stands at every place to criticize and mock the narrow mindedness of typical Indian whether it is of South-Indians or North Indian. The real message of the novel is to give more importance to human relationship based on human emotions and sentiments. The main objective of the novel is to show that in the era of globalization, caste, religion or region are less important than the human relationship. *2 states* is a typical novel which forecasts the cultural contradictions between two different states of India. This contradiction is observed in every corner of the country.

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THE EFFECT OF INDIAN TRANSLATION ON CULTURE

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ABSTRACT :-

Culture is defined as the way of life and its manifestations, which are unique to a society that uses a particular language as a means of expression. Culture may be defined as a set of beliefs, which governs the behavior patterns a society. These beliefs include religion, economy, politics, literature and language. Thus, languages is an integral part of culture, and translation involves two cultures, the culture of the source language (source culture) and the culture of the target language (target culture) Aziz and Muftah say that cross-cultural translation may constitute many problematic areas. This is true of translation between English, which represents part of the western culture, and Arabic, which belongs to the oriental culture.

TYPES OF INDIAN CULTURAL PROBLEMS OF TRANSLATION:

GEOGRAPHICAL CULTURE:-

Two cultures involved in translation may have divergent backgrounds related to such topics like animals, plants and climate. The Arabic speaking person may be said to inhabit states generally characterized by a hot and dry climate like Iraq, Syria, North Africa etc. whereas the culture of Western Europe is cold and Wet. Within these two cultural frameworks, the different geographical terms will acquire different shades of meaning for the people using them.

RELIGIOUS CULTURE:

Religion has deep roots in many different cultures and is revealed in how people speak and behave. However, some communities are more religion conscious than others. In general, the impact of religion is stronger and more obvious in the East than it is the West.

SOCIAL CULTURE:

Social ideologies raise a number of problems. Theses include the attitudes of various societies toward love, marriage and the concept of decency.

Material Love :

The term material love has a broad sense and includes such things as food, means of transport and other objects that people use in their daily life. These may be different from one community to another. Developed Countries would deal with various material things like E-mail WWW, which may not be found in Developing Countries.

LINGUISTIC CULTURE:

How people view the external world and what distinctions they draw between its various parts are likely reflected in their language : some linguists draw a distinction among three basic language functions. These functions are ideational, interpersonal and textual. They are realized differently in different languages. At the ideational function, for example, English recognizes two terms as far as the number system is concerned: the singular which means (one) and the plural which means (more than one) whereas Arabic distinguishes three terms singular which means (one) dual which means (two) and plural which means (more than two)

DEFINITION OF TRANSLATION :

Translation plays an important role in human communication, and the importance of its has grown dramatically in the 20th century the amount of information and ideas exchanged among different languages has increased. Yet, the emergence of translation as a profession comparatively recent that is still surrounded with controversy much of which emotionally inspired. Existence of a particular society. Society has implicit and explicit values, norms and laws, and with all its particular conditions of life, economic, social political and cultural.

Culture is defined as the way of life and its manifestations which are unique to a society that uses a particular language as it means of expression.

Aziz mentions that translation is an operation that is performed on two or more languages in which the source text is replaced by the target language on the basis of equivalent between both texts (lexis and grammar of the target language; and the source language phonology or graphology is also subsequently replaced by target language phonology or graphology)

TYPES OF TRANSLATION:

Transition has been viewed differently by different scholars. There is no unanimous agreement about its definition, models and types,. However, some scholars attempt to define is and specify its types and models. With regard to its types and models, catford classifies the type of translation according to rank, extent and level. Nida and Taber, mention two types of translation, namely formal equivalence and dynamic equivalence. The up-date methods of translation are those suggested by Newmark. In what follows we will talk about each one of them very briefly.

SEMANTIC TRANSLATION:

Newmark mentions that in semantic translating, the concentrations is on the message than on its effect or force. The basic aim of the translator is to convey the SL formal and contextual meaning of the original texts as accurately as the semantic and syntactic structures of the original SL text. This type of translation is characterized by being more complex, more concentrated, inclusive of more details and focus on the content rather than the intention of the author of the original text, or the resultant effect.

COMMUNICATIVE TRANSLATION :

In communicative translation, Newmark confirms that the focus is on reproducing the same effect on the TL receiver as that of the original text on the SL receiver (i.e., its emphasizes the force of the message more than the content of the message). In this method of translation, the translator gives himself the right to add or remove certain lexical items in order to make the thought of the SL text clear to the reader. Communicative translation is characterized by being subjective, smoother, clearer, simpler and more direct than the semantic one. For this reason, Newmark prefers this method to the semantic one.

Translation and Culture:

It is a commonplace fact that cultural presuppositions and value system create, by virtue of cultural specificity, a mental set characteristic of each culture and it is expected that various mental sets overlap between one language and another, but they rarely match

exactly. These mental sets as reflected by language look like some invisible borderlines drawn across the world image, which does not largely differ among and between languages. For instance, in the western world, dragons are regarded as symbols of dire danger and as such they fit in the Book of Revelation which harbors several terrible creatures besides the dragons while the dragon is normally regarded as a symbol of good luck in the orient.

Culture-bound expressions explicitly spot light the cultural relativity and prove that the Linguistic Universal Theory does not comprehensively hold in time and place.

Let's take some local examples, Satan the crow, the Magi and the Jew. Different cultures harbor different systems of beliefs what is held sacred for an Indian can only be viewed with horror or disrespect for an Arab. Satan is worshipped by the Yezidiz while damned by Muslims. In reviewing the folklore of the Middle East nations two phenomena stand out. The first is the hostility between the Arabs and persians; the second is hatred between Jews and Muslims. The first discord is national and racial while the second one is principally religious and historic-political.

For many Muslims, the term "Jew" is a term of insult. It is a synonym of niggardly, miser, mean and lousy, while the term "magus" stands for passive association. Whether derived from the Arabian Nights or some other sources, this stereo-typical example betrays cultured bias and as such cultural relativism. A cow to a North African is an animal of boon on good omen while an owl is a bird of bad omen to most nations. It is not the bird by any characteristic ominous but rather human bias which associates this bird to deserted and directed palaces. Being a night bird.. the associative meaning thus single out certain entities as being positives or passively. When these entities, say animals, and colors, are used in a text like Chinese, Indian, Russian, Arab or English they definitely cannot show their positivism or passivism. "Black" certainly is a benign color for African Negroes thus affecting not only language but the aesthetic sense.

CONCLUSION :

All in all, these cultural have their great relevance to translation And it seems that cultural equivalence when lacking can very likely block the process of translation. One method to solve this problem is to provide an explanation and place it in the footnote for making clear this aspect to the readers. Another method is to expand cultural awareness of both translators and readers through an over-expanding cognitive mapping and wider-world view so as to understand such differences in the TL in their SL meaning potential and connotation without affecting any change in the TL text equivalence. However, it seems that along time must pass until this aim becomes within reach and since this cannot be achieved on, by resorting to footnote.

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CHETAN BHAGAT'S *FIVE POINT SOMEONE*: A PROTEST VOICE OF YOUTH

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Merriam Webster Dictionary defines modernism as a style of art, architecture, literature, etc., using ideas and methods which are very different from those used in the past. It represents radical changes in art, architecture, photography, music, literature. It is characterized by a self-conscious break with traditional ways of writing both in prose fiction and poetry. The traditional modes of representation are overturned and the new sensibilities of the time became the centre of conscious desires of the writers. The modern artists' works violated against nineteenth-century academic and historicist traditions believing that earlier aesthetic conventions were becoming out-dated. The modernist art reflected the experience of life in which tradition, community, collective identity, and faith were erased.

In modern times, Indian fiction in English has gone through a lot of transformations from early to modern time fiction writers. In recent years, India has a good number of Indian English fiction writers with their art of writing. ChetanBhagat through his writings has reshaped the Indian English novels. He experimented not only with his content but also with form and style. His characters are modernized in nature and are followers of global culture. They ignore traditions and values of past and believe to run their day today activities of life with ease and in their own way. They don't want to be kept in the prisons of customs, traditions and cultures.

Due to modernization, the urban Indian society is impacted to a great extent. It has affected people's behaviour and thought pattern. It has brought westernization with it and standard of living, language, education, business, clothing, food habits of the people have been much affected because of the modernization of the society. A new culture has taken shape in the society in which modern impact is seen apparently dominant. The mall culture has replaced traditional market. The people gradually become brand conscious. The expensive brands in clothes and shoes, international branded fast food and many other items of daily use have taken a deep hold over the market. The party culture namely business parties, DJ parties, kitty parties and many other celebrations have a high impact of westernization. The changing urban realities have also given birth to many antisocial evils in the society like smoking, prostitution, drinking, gambling, crimes of different kinds.

ChetanBhagat's debut novel *Five Point Someone* focuses on such issues. This is the story of Hari, Ryan and Alok who are IIT exam-oppressed students competing to get success in life. Later these students rebel against the stultifying ambience of academic procedures of education. He rightly points out as:

“Continuous mugging, testing and assignments. Where is the time to try out new ideas...?”
(FPS 25)

He questions, the Indian educational system of relative grading and overburdening the students

“...where is the room for original thought? Where is the time for creativity? It is not fair.”

(Ibid 35)

While tracing the flaws of the so considered mostly advanced educational institutions, he further adds:

“And this IIT system is nothing but a mice race. It is not a rat race, mind you, as rats sound somewhat shrewd and clever. So it is not about that. It is about mindlessly running a race for four years, in every class, every assignment and every test. It is a race where profs judge you every ten steps, with you every semester...what have IITs given to this country? Name one invention in the last three decades.” (Ibid 101)

It is an attack on both the darker sides of the emergence of technology in India and the family as well as corporate problems of young generation. He sternly criticises the mechanical life style of Indians in the globalised nation.

In *Five Point Someone*, the youth icon of young generation has properly represented wide gulf even in nuclear family. The children do not agree with what their parents' wishes. The family of Hari has different issues and a wide gulf among the members of family. The father of Hari represents a traditional husband who is short tempered man often beating his wife. He has maintained good rapport neither with his wife nor with his sons. He often states:

“No TV, no music, no laughing loud. It is all for discipline” (Ibid 216)

He has strong influence on his wife who had remained silent for years. He used to hang his belt in his closet threatening to sue it on anyone defying him as a symbol of patriarchy. He always told Hari not to reply back,

“If you answer your superiors back, you will be punished, severely” (Ibid 216)

The family of Hari looks completely segregated over everything. The values of happy and contented family are broken. Besides, Hari's relationship with Neha breaks all the conventions of Indian society. They indulge in many illegal activities considering themselves to be more modern and open minded. Hari- Neha relationship manifests the power of passion. After the decision of Disco they feel disgusted by the way the things going on in the campus; Hari cannot help himself to be away from Neha for a long time missing her company. He himself accepts that the name of Neha does not allow him to sleep nights.

He states,

“However, none of these bothered me enough to cause insomnia. Infact, the four months off were great to catch up on sleep. But the one person whose voice, smell, image, feelings crept up next to me at night and made sleep impossible” (Ibid 222)

Hari is candid in his relation with Neha and he does not feel embarrassed to disclose his inner feelings for Neha. He openly admits,

“That is the only thing I ever did in IIT. It is my passion, my sweat and my belief” (Ibid 229)

The family of Alok also follows modern way of life ignoring their responsibilities as parents. They are businessmen spending most of their time out of country. Due to this they have ignored their lonely son, Alok who has suffered from alienation since his childhood. Ryan has no affinity with his parents and he does not expect them to be his part of life. He only needs them at the time of financial assistance.

The family of Professor Cherion is a good example where the novelist has rightly presented entire family living under one roof but every member has made an individual small world. The family bonding which is based on love or affection and care or kindness cannot be seen in the family. Professor Cherion being the head of the family is very dominating and leaves not enough space to his family. As a result Samir, the son of Professor, commits suicide after failing to realize the dreams of his father leaving the whole family in shock. On the other hand Neha cheats her family by enjoying physical pleasures with Hari with whom she is serious in love. She indulges in all this to overcome the frustration through which she was undergoing. She does not accept to lead her life in restrictions but believes in life where an individual has full freedom to fulfill his/her goals and aspiration. She is directed not to talk with any IITian but she does not pay any heed to instructions given to her developing relation with Hari to enjoy her life as per her aspirations. She breaks all moral and social chains of the patriarchal society. She aspires for one with whom she can enjoy the wonders of life and destiny brings her close to Hari. One can say that she breaks all strong values of Indian family system.

Due to modernization and westernization, the ideal Indian value system has broken considerably. In India people do not adhere to the conventional ways of living. The western values appeal to them a lot. They are inspired by values and norms that are suitable to other civilizations but not to Indian civilization. It is observed in the contemporary Indian society that the degradation of social and moral values has become very common way of life. To achieve their ends People in India follow all sorts of moral compromises. Therefore, ChetanBhagat has rightly portrayed this change in his novels.

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REFLECTION OF INDIAN SOCIAL REALITY IN SHASHI THAROOR'S *RIOT* : A STUDY

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Shashi Tharoor's *Riot* is a novel that deals with social reality or social realism. First we must know the term realism. It is a critical term which has several connotations and shades of meanings. It derives its inspiration from the spheres like art, literature, aesthetic, law and philosophy. It is a broader philosophical term adopted into art and literature. Realism is an artistic movement in the mid-19th century in European art and literature and it flourished in France as a reaction against romanticism and idealism. It assumes that a work of art is an imitation or a mirror of life. It is also assumed that realism is opposed to nominalism or idealism. It refers to a verisimilitude in everyday life and social settings. Realism also aims at bringing art and literature into close contact with ordinary life. Honore' de Balzac, Gustave Flaubert, Stendhal, Dostoevsky, Nicolai Gogol, Leo Tolstoy and George Eliot are its practitioners in European literature. Realism is the reflection of life itself in literature, the quality of being very like the real life. It is also a style of art and literature that shows things and people as they are in real life.

The paper focuses on social reality in Shashi Tharoor's *Riot*. The novel *Riot* is about Mrs. Priscilla Hart who works with HELP-US, a non-governmental organization in United States that stands for health, education, literacy and population. She is a committed social worker engaged in solving the problems of women in India. Population explosion has been a burning issue in India, as a result her objective is to create social awareness among women about having a restricted family through family planning techniques and more importantly, to educate them about facts of life. It is a social reality in India that the middle class faces five major sources of division, namely, "language, region, casteism class, and religion" (Shashi, Tharoor, *Riot*, 42). The District Magistrate of Zahirgarh V. Lakshman from Tamil Nadu and the product of St. Stephen's College, New Delhi like Ghosh, informs Priscilla of thirty-five spoken languages in India and twenty-five states as political and ethno-linguistic entities giving rise to regional feelings. He also informs her to the Indian society divided into four racial discrimination the Brahmins, the Kshatriyas, the Vaishyas and the Sudras. Besides the untouchables labeled as 'Harijan' by Mahatma Gandhi are the Dalits. The oppressed the Indians are also conditioned by class divisions such as the privileged class, the middle class, and the lower classes. In the field of religion Tharoor writes, "Hinduism is the best antidote to Marxism" (*Riot*, 43). It is no exaggeration that each kind of religion on the religion. Tharoor writes a novel that reveals. "The enemy is within and is wearing a saffron headband" (Shashi, Tharoor, *Riot*, 43). At the time of writing this novel, Tharoor says in his 'Afterword', "The Hindutva-inclined Bhartiya Janata Party (BJP) is in power at the heads of coalition government in Delhi and also runs the state government of Uttar Pradesh the temple has not yet been built" (Shashi, Tharoor, *Riot*, 268). But it would be wrong to blame only the BJP and its affiliates. The Congress Party, too for several years, has been pampering the Muslim voters. The Prime Minister has adopted two alternatives, either judicial process or a negotiated agreement. There is a need of compromise between the Hindus and Muslims about the Ayodhya dispute. If it happens in a compromising way it will be a welcome step

in direction of strengthening India's national integrity and secular spirit curbing riots and terrorist activities.

It is observed that communal clashes religious processions, desecration of shrines, illicit relationships between men and women of different communities, corruption in government, illiteracy, poverty and population explosion are the integral parts of social reality often commented upon. The local political leader Ram Charan Gupta criticize the foreign jour earth is practised on the Indian soil. In the democratic India as Lakshman observes, "We have given passports to a dream, a dream of an extraordinary, polyglot polychrome, poly confessional country." (Shashi, Tharoor, *Riot*, 45).

"Zahilgarh District in Uttar Pradesh affected by the sectarian fever becomes communally hypersensitive" (Shashi, Tharoor, *Riot*, 73). territory on account of building the Ram temple on the disputed are leading to a communal violence between the Hindus and Muslims in 1989 and then in Ayodhya on 6th December 1992. It has become a social reality in the wave of Hindutva that is nurtured by the contemporary ruling parties in India. The novelist has made a superb use of fact and fiction that reveals his contemporaneous attitude. Kumar Vikram points out that: the entire spectrum of socio-political realities of communal hatred, administrative insincerity, and vested interests in the heart of North India has been captured imaginatively in it. Of course, the Ram Sila Poojan programme itself is a politically motivated move of the Hindu fanatics that is responsible for the loss of national property. The District Magistrate regards it as mere politics.

(*The Mammaries of the Welfare State*, 6)

People say that the Muslims are "**pampered for political ends**" (Shashi, Tharoor, *Riot*, 114). The politicians seek votes in the name of religion, castenlists like Randy Diggs and photographers who bring into the limelight only the darker aspects of Indian reality for the Western readers. His anger is against their columns about the princely life-styles of bygone Maharajas and Queens, the colourful festivals in Rajasthan such as Pushkar Mela, the beaches of Goa and erotic sculptures of Khajuraho. He feels depressed to realize that the foreign correspondents have in mind the image of romantic India of Rudyard Kipling, John Masters and Gunga Din and they write, "Western stories for a Western audience and telling them you are writing about India" (Shashi, Tharoor, *Riot*, 229), but not of India's glorious culture, civilization, history and secularism. It reminds us of Tharoor's 'Foreword' to the five-dollar smile in which he quotes M.K. Naik's valuable suggestions about his writing that the acid test ought to be. "Could this have been written only by an Indian?" (Shashi, Tharoor, *Riot*, 12).

Tharoor writing, like other Indian writers in English, is always Indian. It qualifies that acid test as only an Indian in Indian English writes it about Indian multitudes, not only for Indians but also as an eye-opener to the Westerners. By and large, he digs into the distorted representation of India by the Westerners. America itself is not free from poverty disease, racial discrimination and religious strife. There is a discrimination against the Negroes who are humiliated as blacks. Besides there is a Christian Coalition, about the illicit man-woman relationship. Rudyard Hart's is a striking example though married to Katherine, he has an affair with his secretary Nadini from India which culminated into a divorce and the separation from his daughter precious and precious Priscilla, who did not forget her father's sin. And Priscilla as a school girl had an affair with an athlete Darryl Smith who was a Negro. After Darryl she got a Boston Brahmin Winston Everest Holt III and at the age of twenty-four, she had an affair with married V. Lakshman, a sort of Jesse Jackson shade, from whom she received in return nothing but apathy for the sake of his arranged marriage with Geetha.

Until her death at Koti, Priscilla did not come out of her father's sin and her lover's apathy. In the words of S. Prasannarajan, "Riot is more than political and so is Priscilla's secret relationship with District Magistrate Lakshman is the hormone part set against the adrenaline part of religious hate" (*India Freedom Fighter*, 54-55).

Tharoor does not ignore some facets of social reality in India. In India the arranged marriages are not always successful for instance Lakshman's loveless marriage (Shashi, Tharoor, *Riot*, 199) with Geetha and his uncle Sudhir's divorce on account of his affair with a young divorcee. The Superintendent of Police, Gurinder Singh warns Lakshman of his affair. Shashi Tharoor writes, "Don't confuse bedding well with wedding bell" (*Riot*, 87). Lakshman too is aware of it and says to Priscilla, "you in America think of marriage as two people loving each other and wedding to be together. We in India see marriage as an arrangement between two families, a means of perpetuating the social order" (Shashi, Tharoor, *Riot*, 153). Though an arranged marriage is a need of social order in India, sometimes it proves to be disastrous. Fatima Bi marries a government chauffeur Ali who ignores the family planning programme, give birth to seven children, and makes their lives miserable. When Lakshman decides to give up his family life for the sake of yellow-haired Priscilla, the novelist reveals a helpless condition of an Indian woman though Geetha who strives to save the marriage. The marriage is saved as Lakshman tells Priscilla, "I must end our relationship. I love you but I cannot leave my wife, my daughter my job, my country, my whole life, for my love. I just can't go on giving you the hope of a future together and returning home to the reality of my present" (Shashi, Tharoor, *Riot*, 239). Family obligations pertains Lakshman to end his seven-month old illicit affair with Priscilla. Another facet of Indian social reality is revealed through Kadambari's sister Sundari who is burnt down to death in kitchen accident by her husband and in-laws. This plight of woman is either for dowry or for not giving on heir to the family and it happens everywhere in India.

Kadambari, an extension worker with HELP-US, tells Mrs. Katharine Hart, "This is the real issue for woman in India no population control but violence against women" (Shashi, Tharoor, *Riot*, 245). Priscilla the pregnant maiden at the time of her untimely death intends "to make a difference in the lives of the woman in India" (Shashi, Tharoor, *Riot*, 3), but fails in her tasks. By making Miss Priscilla Hart, the protagonist and a missionary dedicated to women's cause in India. Tharoor intends to make a plea for feminism in India.

In a nutshell Shashi Tharoor had depicted the Indian social reality. His novel *Riot* serves as a beacon to the new generation in broadening of the mind, inculcating values and vision of life and building of character which are essential for the cultural, socio-political and economic development of the developing nation. Religious tolerance, universal brotherhood, international peace, the balance of ecology and positive humane values are mostly relevant in the most turbulent modern world.

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REFLECTIONS OF FEMINISM IN WOMEN'S LITERATURE

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ABSTRACT

Particularly is the biggest social scam known in human history. The creation theory specifies the creation of two genders to complement each other prosper. According to the anthropological evidence and archaeological research it comes out that the prehistoric society was the egalitarian with no distinction between the roles of the genders. Gradually as the Homo sapiens discovered agriculture and domestication of animal we find the roles being assigned to the genders. Particular developed in different parts of the world at different times (3100-600 BC). The men used to go hunting were as the women took care of preserving the hunt and taking care of the children. The elderly matriarch used to dictate to the group of women. This can be called as the early stage of family system. Gradually the society, and the family system developed giving rise to the more defined roles played by men and women. With the discovery of agricultural the society evolved itself, the men went to the farms and the women took care of the household. With the fulfilled needs of food and shelter, human gradually developed a more refined way of life giving birth to art, literature, music etc. Thus begin the tradition of literature, the oral tradition is the treasure house of ancient culture, tradition and mythology. This oral culture initially begin with womenfolk's singing song on different occasions both, happy and sad and reciting stories to the children on various religion of occasions.

KEY WORDS: Feminism, women, novel, reflections and literature

INTRODUCTION:

ORAL TRADITION:

Oral traditions is an inseparable part of any culture and civilization. It was use to share ancient wisdom and knowledge. The knowledge of the tribals, indigenous people without any social exclusion. The beauty of oral tradition is its all inclusivity. Women played an important role in the transmission of oral literature. By way of story, myths, traditions in the form of folk tales and songs. This was easy to transmit as it needed someone to just speak and other to listen found in all corners of the world this was used was used to pass the knowledge to future generation.

Through speech, songs, ballads the women folks used to talk about food, religion teachings, natural disaster, morals, environmental history, idea etc. The aboriginal Australian people have recorded the history of Gunditjmla people. It is believed that even Hower's poetry was composed and performed orally. The Native Americans also have rich oral tradition. But there are certain drawbacks of the oral tradition like the accurate transmission or variability.

The oral tradition has lasted for the longest period globally due to its attractive and charming rhythmic speech and proverbial sayings. In the initial stage of civilization oral governance was followed throughout. There are many examples ranging from Hower-to-Croatian oral epic tradition. Even the Bible, Quran and Hadith were initially orally transmitted. Traditionally women's contribution was ignored in many fields and oral tradition is no exception to it.

REFLECTIONS OF FEMINISM IN WOMEN'S LITERATURE:

The historical study of the women describes women across the ages, this moves across time and geography. The role played by them, the responsibility shouldered and also the atrocities tolerated. The changes both societal and historical, and its effect on the women. A look at the position of women in the ancient period tells us that the Egyptian women enjoyed better position than the women belonging to different parts of the world. A ancient Egyptian women was present everywhere from the kitchen to the throne. These women played all possible roles which a man did. Though it was a patriarchal society the woman had right on the property. Girls had read over the property of their fathers in order to confirm a marriage in a good family and in securing a good groom. But in the present class the women had to work in order to save for their marriage. These women worked equally with men in the farms. They used to sew and embroider to support for the smooth running of the family.

The royal women enjoyed a complete domination in the household and their highest duty wants to produce and heir. But there were certain Royal women who also took care of the governance of their Kingdom in absence of their husband. The ancient Egyptian society treated their women with love and respect. There are many evidences which prove men love their women and led a harmonious life enjoying material bliss.

There were also many goddesses, prestige who enjoyed a very respectable position in the society. There were women who also become Pharaoh. The first woman Pharaoh was Nitocris belonging to the 6th dynasty of Egypt. Many followed after her which continue till the 19th dynasty. Nibet becomes the first woman vizier of Egypt. There were Cleopatras, the most famous among them was the 7th Cleopatra, the beloved of Julius Caesar and Marc Anthony. But gradually as we move towards the medieval Egypt we find women getting confined to the household.

In ancient Mesopotamia, which spread through a very vast region we find very variations in the role of women. The elite women were better represented than compare to the lower class woman. A man had a complete right on the woman and could use them as per his need. But the women from the elite class had a right of the on the bride's wealth which was provided by the girl's father at the time of the marriage. Women were also allowed to work as magicians, administrative personnel's, but the number was very less. The Greek women in the pre archaic period enjoyed control rights on property but after the archaic period their situation become worst. It was only after 1952 we find Greek women enjoying some legal and official status.

Even the ancient Roman society considered the women to be secondary except for the women belonging to the Royal families. These Royal women played a major role in times of crisis whereas others were mainly valued as wives and mothers.

The position of women in the Islamic world was no different it was on record that the daughters were buried alive in the desert by the Arabs. It is only after Mohammed this brutal practice was stopped. The women in Islam is expected to keep her man happy. It is mainly the Quran and hadiths that define the role of women we are practiced accordingly by the muhamadians. Islam believes men and women are created to complement each other.

Similarly we find the women in the ancient China was framed by Confucianism which of course was secondary to men. In the Japanese society the religious power was equally distributed but in other aspects woman was only secondary to man. Africa so were treated as secondary to men with their duties confining the reproduction and maintaining the household. It is only in the 20th century and we find after the liberation of countries from the colonies rule women were given equal status by

the constitution. The rise of democracy provided women with this equal legal status but unfortunately the reality is otherwise. Even in the 21st century we find the woman was not completely the free from the male atrocities. This struggle of women for equal status in the society is represented in women's literature. There have always been exceptional women in all societies, the ancient, the medieval and the modern. The contribution of women in the ancient times, though was very scarce but it left a mark on literature as a whole. Here are some landmarks in women's literature throughout the ages.

Torulata (Toru Dutt) wrote both a French and an English novel before she died at the age of 21 in 1877. Both her novels *Bianca, or the young Spanish Maiden* and *Le Journal de Mademoiselle d'Arvers* became inevitably. The story of Bianca and her sister Inez and the story of Marguerite and Sister Veronique are two separate attempts to tell the same inner tragedy of sisterly love and bereavement.

Marguerite in the French novel is Bianca a little grown up, a little less native, but no less resigned to her fate. She loves Dunois who is unworthy of her, and makes a mess of his life by killing his brother for the love of a parlourmaid. After this disaster, Marguerite is resigned enough to come to term with reality; she agrees to marry the patient Louis, and she does achieve growth in understanding and love in her married life; and she is content to die after bearing his child. Although Bianca is supposedly a Spanish maiden and Marguerite a French girl, they are both in Toru's delineation essentially Indian, ardent, sincere, and capable of love and equally capable of resignation.

Among other early novels by women writers may be mentioned *Raj Lakshmi Debi's The Hindu Wife, or the Enchanted Fruit (1876)* and *Mrs. Ghoshal (Swarnakumari Debi)* was probably the first women novelist in Bengali and two of her novels were translated into English as *An Unfinished song (1913)* and The translated into English as an unfinished song (1913) and *the Fatal Garland (1915)*, a historical novel. As in Toru's Marguerite story, in An unfinished song also the heroine, Moni, changes from Romanath the sophisticated but flawed barrister to Doctor Chotu whom she marries happily in the end. In the Fatal Garland, Ganesh Dev is torn between Shakti whom he loves and Nirupama whom he marries under the misapprehension (induced by his mother) that Shakti is married already. Santa and Sita Chatterjee (daughters of Ramananda Chatterjee, editor of the Modern Review) had a Brahmo background, and wrote novels and short stories in Bengali and had them translated into English afterwards; *Tales of Bengal (1922)*, *The cage of godl (1923)* and *The Garden Creeper (1931)*. Already there is a hint of the new realism breaking into the mould of traditional romaine.

CONCLUSION:

In the ancient Indian society, we find the position of women shifting. In the Vedic times women enjoyed a considerable equal position with men, they were involved in academics, administration, military etc. but the post Vedic period the position of women deteriorated and were confined to the household. It is only after independence that the Indian women enjoyed equal constitutional status with men but in reality she is only secondary to a man.

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DR. APJ ABDUL KALAM'S WINGS OF FIRE AS A REFLECTION OF THE SELF AND SOCIETY

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ABSTRACT:

The present paper examines some of the implications of epistemology that figure up in Dr. A. P. J. Abdul Kalam's autobiography, *Wings of Fire*. It explores India's the journey of self-reliance and self-sufficiency in matters of space exploration and missile development. It is a systematic study of knowledge. Moreover, it is a critical study of the theory of knowledge in terms of self-knowledge, world-knowledge and god-knowledge. The paper also explores the author's reflective and insightful comments on the people, events and happenings which have been of utmost use for pretty knowledge enhancing. The paper elucidates and explores the author's reflective and insightful comments on the people, events and happenings. MLA eighth edition has been used to cite references and literary documentation.

KEYWORDS: viman, self-reliance, Hindustan Aeronautics Limited (HAL), direction, etc.

INTRODUCTION:

P. J. Abdul Kalam was the eleventh president of the Republic of India. He is, in the first place, a veteran defence scientist. He has been instrumental in rendering India self-sufficient and self-reliant in terms of defence technology. His autobiography *Wings of fire* published in the 1999, also narrates the development of a boat owner's son in the south Indian village called Rameswaram into a well-known defence scientist, and further the President of India. In this epoch-making book, the author essentially celebrates the power and force of knowledge. The author narrates interesting episodes and events of his life in a simple manner; however, if we peep deeper we find the deep structure reveals that the author celebrates the triumph of knowledge. The book offers a spiritual dimension as well. The author deals with the concepts of self-knowledge, world-knowledge and God-knowledge.

According to Dr. Kalam any person can obtain knowledge from both formal and informal ways. He says even people with little or no education often surprises us with their deep understanding and valuable experiential learning. The book is full of references pertaining to the concept of knowledge fetched from variety of sources. He sharply distinguishes between the knowledge brought from the external sources and the true, valid knowledge.

He says in the autobiography that his father had very little formal education yet he possessed an exceptional wisdom. He admires his father's wisdom as "the unschooled wisdom" (Kalam, *The Wings of Fire*, 10); whereas he describes the knowledge that he earned at Madras Institute of technology (MIT), as "the composite knowledge." He attributes the extraordinary way of demonstration of Hindustan Aeronautics Limited (HAL) technicians to their "intuitive feel for the work" (Kalam, *The Wings of Fire*, 22). This admiration for the informal education and for wisdom continued even while working on crucial scientific projects. He described SLV-3 human resources as "self-trained engineers", "untutored talent", "tangible asset" etc. (Kalam, *The Wings of Fire*, 77)

In his technical, engineering career whenever there was confusion, the words of Lakshmana Shastri gave him peace and comfort. In times of difficulty and frustration he remembered his father's teaching. He thinks knowledge as a tangible asset and tool that makes a human being free

in true sense. The words of KhalilGibran appear “full of wisdom” (Kalam, *The Wings of Fire*, 45). A sense culturalpride and strong patriotic fervour is born out of thisaspiration of spiritual knowledge. He respects TipuSultan for he tried to develop indigenous rockets in the eighteenth century. The technology of making bows in India inthe eleventh century also evokes a sense of pride, inspirationand patriotism. “It became clear that ancient Sanskritliterature is a storehouse of scientific principles andmethodology, even to the extent of there being textsabout how to build a *viman*.(aeroplane) (Kalam, *The Wings of Fire*, 87) Hewas surprised at “the versatility of composites, in thesense that they possess very desirable structural,thermal, electrical, chemical and mechanical properties”(Kalam, *The Wings of Fire*, 47)

The autobiography enumerates as to how a boat owner’s son scales great heights on the strength ofknowledge and hard work. He admits that right from hischildhood his most powerful urge had been to be morethan what (he) was at that moment. He remembers his father’s advice that “he who knowsothers is learned, but the wise is one who knowshimself. (Kalam, *The Wings of Fire*,17). He further elaborates this: “I desired tofeel more, learn more, express more. I desired to grow, improve, purify, and expand. I never used any outsideinfluence to advance my career. All I had was the innerurge to seek more within myself” (Kalam, *The Wings of Fire*,140). Self-reliancewhich is the central idea in the autobiography is thusclosely related to his philosophy. It manifests in terms of India’s self-reliance in matters of space and defencetechnology. He calls upon the young people to utilizethe inner resource like imagination. In his opinion whenone looks at the task from the uniquely individualstandpoint, he becomes a whole person. Pythagoras’s call “Above all things, reverence yourself.” (Kalam, *The Wings of Fire*,176) ispretty significant in this context.

One more feature of this space odyssey is thatit is a perspective of a scientist. He identifies the role ofgreat teachers that he met in his school days inconceptualizing the potentials inherent in his self.Iyadurai Solomon of Schwartz High School, forexample, helped “...the enthusiastic fifteen-year-oldremerged” by instilling in him a sense of “self-worth and “self-esteem” (Kalam, *The Wings of Fire*,12). He believed that we need tounderstand three mighty forces-desire, belief andexpectation. His education at Schwartz High schoolmade him “self-confident” (Kalam, *The Wings of Fire*,13)

According to him most people possess a stronginner urge for growth and self-actualization. Lack of Appropriate environment deprives them of this desiredgrowth and expansion. Out of this conviction he beginsto understand the self in others. The exclusive emphasison team work throughout the book is attributed to thiscentral conviction. In the larger context he lays stress onco-living and collective human endeavour. He believesthat God made each one with a specific purpose; thereis a way to transcend the human body and merge intothe vast cosmos. Prayer is a sort of connecting likebetween the human self and the vast and endless world.A sense of transcendentalism pervades the book. Whenhe says God works through man, he means it is theAlmighty that pours all his strength for realizing thetechnological wonders for the nation. His gratitude toGod flows out of this attitude.

Prayer gives stimulus to creative ideas. Theconsciousness that surrounds us is full of such ideas; we need to give them shape. Hidden in our mind arepersonalities, strength and ability which we need toexpand with the help of prayer. He adds that “prayerhelps to tap and develop these powers” (Kalam, *The Wings of Fire*,33). He holdsthat there is the kingdom of God within every humanbeing. He always receives power that he needs from thiskingdom. This is a sort of “internal power reaction”(Kalam, *The Wings of Fire*,49) It fills us with insight and wisdom. This revelationcomes in the form of our sudden and unexpectedencounter with a book or a person or a

word. Under the spell of this reaction unconsciously a decision is taken as something new breaks into our life. He puts it thus:

This could come from an encounter with another person, from a word, a question, a gesture or even a look. Many a time, it could come even through a book, a conversation, some phrase, even a line from a poem or the mere sight of a picture. (Kalam, *The Wings of Fire*, 49)

The author believes in psychological experiments as well. After the completion of the SLV-3 Project, some of his colleagues criticized him. A sort of envy aroused in some of his senior colleagues. At this hour of psychological crisis he tried to reason out the reality. In a scientific manner, he analysed the situation. His first analysis was that the bitterness because it was real. Consequently there was no conflict. He identifies techniques for strengthening personal freedom in life. Up-to-date knowledge has a strong connection with freedom. An ideal leader is one who keeps abreast with the events that happen around him in the real time. Thus leading teams or anything means engaging oneself in a continuing education. Direction is important in this context. “Know where you are going. The great thing in the world does not know so much where we stand, as in what direction we are moving” (Kalam, *The Wings of Fire*, 113)

CONCLUSION:

Thus, in a nutshell, Dr. A. P. J. Abdul Kalam's *Wings of Fire* offers a unique view of the self to develop in a society and nation. It flows through his philosophical, psychological and spiritual ideas. He has evolved his unique theory of knowledge. Insight has been the most important aspect of his perspective on knowledge. He has a keen interest in human beings, their thought process, action-reaction, aspiration and behaviour. He developed this sort of insight into human psychology owing to his involvement in crucial scientific projects. The book has got many dimensions. Studying the book from the point of view of a self-reliant and society reflection is a rewarding exercise in this context.

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INDIAN TRADITIONAL CULTURE IN KARNAD'S PLAYS

Dr. Bhosale Gajanan Vishwanath

ABSTRACT:

GirishKarnad, India's foremost actor and writer, re-invents and re-produces India's traditional culture. Cultural practices are shared and studied through his creative books. His plays are based on close study of Indian mythology, tradition, culture, heritage, history, folktales and social and religious conditions. To re-interpret Indian tradition and culture Karnad employs conventions of folktales, chorus, curtains, masks, songs, horse-man, dolls, music and narrators. He mingles human and non-human worlds and allows presentation of alternative points of view by borrowing a phrase "complex seeing" of Bertolt Brecht.

KEY WORDS: Mythology, Tradition, Culture, Vedic, Folktales, Narration, History.

INTRODUCTION:

Traditional cultural practices are shared by many writers through their creative books. As literature is the mirror of society, it also focus on cultural heritage. One can read Indian culture in the books of Toru Dutt, Vijay Tendulkar, Rabindranath Tagore, R. K. Narayan, Raja Rao and many more Indian Poets, novelists and dramatists. GirishKarnad, one of the foremost actors and dramatist of India tried to present and represent meaning of Indian culture with the help of folktales, mythology, history, philosophy and Indian tradition. Folktales, history and mythology have transformed meanings of culture and human values and Karnad has used all these to represent Indian culture to the fullest. Most of his plays are based on mythology, Vedic literature, history, folktales, tradition, dance forms and people directly and indirectly associated with such activities. He studied and tried to retell meanings of culture through epics and classics translated in to English. Through the Indian mythological elements, history and folktales, he tries to find out meaning of contemporary life. In his plays including *The Fire and the Rain*, *Naga Mandala*, *Tughlaq* and *Hayavadana* he used all these elements to transform Indian culture.

Karnad, a foremost Indian actor and dramatist, has worked hard to go to the very roots of Indian myth, tradition and culture and tried to re-create Indian ways of life with its all perspectives. Dr. T. E. Rao rightly puts in his *Re-inventing Tradition: A Study of GirishKarnads Plays*:

Culture defines society. The cultural ethos of every society is unique in its form and essence representing the character of its people, their experiences and beliefs. Myths, legends and folklore are in fact the embodiments of these cultural ethos that represent the underlying values and principles of life, the shared experience of the race, the rules and the codes of society. GirishKarnad has time and again returned to eternal roots of his cultural tradition, taking inspiration from mythology and folklore. (02)

Karnad has studied Indian history, folktales, mythology and tradition and presented it with his imagination in his most of the plays. The incident of *The Fire and The Rain* is taken from Mahabharata, which is based on the myth of Indra and Yavakiri. *Hayavadana*'s plot has taken from *Kathasaritsagara*, an ancient stories of Sanskrit. Karnad borrowed this theme from *The Transposed Head* of Thomas Mann, a Sanskrit tale of an adventurous king. In it he tries to say that head is the supreme limbs of the human body. Even the transposed heads of protagonists cannot liberate their real identity. Karnad's plays share different problems regarding human identity in the world of tangled relationships.

Karnad's most famous play *Hayavadana* is full of traditional Indian culture, because in it he used myths, tradition, history and folktales. He also employs instruments and motifs of folk theatre including horse-man, chorus, narrator, curtains, masks, old songs and dolls to create effectiveness. When the play begins Bhagavata sings verses in praise of Lord Ganesha. His worship is typical of Yakshagana play. As traditional plays, Bhagavata narrates story of Kapila and Devadatta, close friends, one heart, one mind. He describes Devadatta as "a man of intellect" and Kapila "a man of the body". Their relationship gets complicate because Devadatta marries Padamavati, a beautiful girl of the village, and Kapila is in love with her. Village people describe them Ram, Laxman and Sita.

As the play develops, this two friends, one mind one body, kill each other, as they love Padmini and get entangled themselves. According to mythology, Padmini transposes their heads, and now Kapila gets Devatta's body and vice versa. However, this confusion of identity revealambiguish nature of human personality. Karnad, here, tries to solve problem of identity with the help of mythology. "As the heavenly KalpaVriksha is supreme among trees, so is the head among human limbs. Therefore the man with Devadatta's head is indeed Devadatta and he is the rightful husband of Padmini" (Hayavadana: 40). However, Devadatta and Kapila behave differently because of mixed bodily personalies, but gradually they change to their former selves. Kapila takes real revenge on the body of Devadatta. He offers rigorous hardship to his newly body and gradually more strong as iron body. About his robust body, his expression is very interesting:

When this body came to me, it was like a corpse hanging by my head. It was a Brahmin's body after all—not made for the woods. I couldn't life an axe without my elbows moaning. Couldn't run a length without knees howling. I had no use for it. the moment it came to me, a war started between us. . . . The stomach used to rebel once—Now it digests what I give. If I don't it doesn't complain. (55-56)

The play is very interesting and is full of mythologies, uses of narration, temples, Goddess Kali and Indian culture. In one of the scenes, they, KapilaDevadatta and Padmini make religious tour to Ujjain, as the part of ritual and religious duties. This journey is very interesting and a symbolic according to Hindu culture. Karnad wants to tell his readers that though, they make religious tour to Ujjain, they cannot hide their sins from their wrong doing. Because, according to Hindu culture Padmini, Devadatta's wife, should be loyal to her husband as she is his half-body. But padmini is not loyal to Devadatta or Kapila. Towards the end of the play she gets reward of losing both Devadatta and kapila.

The sub-plot of the play *Hayavadana*, the horse man represents the significance of the main theme of incompleteness, by treating it differently and effectively. The horse-headed character tries to do anything for being complete identity, is also comic. Even Lord Ganesha, the destroyer of all hurdles, who removes every obstacle in the paths of success, is imperfect. As Bhagavata describes Lord Ganesha, "An elephant's head on a human body, a broken tusk and a cracked belly—whichever way you look at him he seems the embodiment of imperfection, of incompleteness. How indeed one can fathom the mystery that this very VakratundMahakaya, with his crooked face and distorted body, is the Lord and Master of Success and Perfection?" (01)

Karnad very skilfully uses BertoldBrechtian style of narration figure in the role of Bhagavata. He very tactfully is able to narrate the play with the help of folk theatre and dramatic devices. The concept of incomplete identity runs through the whole play, by offering different examples, including Lord Ganesha.

Both the plays *Hayavadana* and *Naga Mandala* are rich source of Indian folklore tradition. *Hayavadana* is based on Thomas Mann's concept of transposed head—the head is the supreme limbs of human body—of Sanskrit 'VetalPanchavishati' and also shares the part of 'Kathasaritsagara'. His *Naga Mandala* is inspired and based on the snake myths prevalent in South India, and it is a combination of Karnataka's two folktales. However, myth of naga Cult is widely practiced in many parts of India.

In *Naga Mandala* readers come across Naga Cult, a kind of worship in Kerala. People of Kerala worship Naga (Cobra) and there are several temples dedicating to Naga worship. According to Indian mythology the hood of cobra is the symbol or icon of culture. There are some Naga cult performances in Kerala. In Karnad's *Naga Mandala* is considered as an existence of God. Naga is able to transform into human shape and image and it is a dominant belief of Southern Culture.

Naga Mandala is a folk cultural and morality play in its deep structure. In marital life, society has assigned responsibilities and homely duties to husband and wife. Here Rani, a queen, is a loyal wife to her husband, Appanna, a careless and disloyal husband who always ill-treats her. According to Hindu culture and morality, it is husband's duty to perform marital duties responsibilities and be loyal to his wife, but Appanna is opposite to it. He quenches his sexual desires out of home, cheating and ill-treating his wife, and keeps Rani as a servant. This play is multi-symbolic, mythical and feministic. Male dominated society and vision of male sexuality is well conveyed in it. the story of Rani held sympathetic attention of readers. she is typical, dominated woman of Indian society. The whole story revolves around predicaments of typical Indian middle class woman and her emancipation from the clutches of family members, including her husband. Sexual pleasure and mellow dreams of newly married woman are well presented by Karnad in the play. Extra marital affairs is one of the sins in morality stories, Karnad, here makes meaningful. Here, society accepts Rani's sexual relationship with Naga, because he is considered as divine part. Karnad makes realize that finding pleasure out of married relationship is not wrong, if it is done as a part of religious and spiritual duties. The same society approves Radha's love for Krishna and considers it pure.

Karnad is able to transform myths effectively by interweaving his imagination in his stories. Generally, snakes don't assume milk, but in Indian mythology they do. Here Rani makes curry of red roots to have effect on husband. But Rani, because of its red colour, assumes it as poisonous, pours it in anthills. Naga, in the anthill, consumes the curry and gets fascinated by the beauty of Rani and establishes sexual relation with Rani by assuming Appanna's image. Here, again, tried to prove Naga's ability of assuming human image and shape and perform manly duties. "He lays her down gently. Gets up. Goes to the bathroom, turns into his original self and slithers away. Morning. Rani wakes up, and looks around. No husbands. Comes to the front door. Pushes it. it is still locked. Baffled..." (*Naga Mandala*: 21). Towards the end of the play, Rani has to go through snake ordeal, a test of purity. In mythology, there are several tests like this. Rani has to prove her chastity.

The Cobra slides up her shoulder and spreads its hood like an umbrella over her head. The crowd gasps. The Cobra stays its hood gently for a while, then becomes docile and moves over her shoulder like garland. . . . The light changes into a soft luminous glow. Rani stares uncomprehending as the Cobra slips back into the ant-hill. There are hosannas and cheers from the crowd. (*Naga Mandala*: 39)

The Fire and the Rain is based on a myth from the *Mahabharata* and *Ramayana*. It is the story around the myth of seven-year long sacrifice made in order to please God of rain. it is

interwoven through evil treatments including seduction, murder, betrayal and many more. In the play Karnad re-imagines the world of Hindu antiquity. He structures this story about passion, love, loss and suffering in the context of Vedic rituals.

Karnad uses masks, myth and chorus in *The Fire and the Rain*. The first myth in the play is that of Indra, the king of gods and rain, also known as a thunder god who conquers the demons of drought and darkness. However, he has such qualities, he treacherously kills his brother Vishwarupa. Readers find, here, how Indra fascinates Vishwarupa and takes him where the sacrifice is going on. He let him sit and plunges the sword in his back without mercy and proves to be selfish and cruel. Cruelty and evil is too much in bloos of Indra which defames his popularity.

CONCLUSION:

Girish Karnad is one of the greatest dramatists of India along with Vijay Tendulkar and Badal Cincar, shares important place in Indian writing in English Drama. He is well known for trans forming Indian culture by using various devices. In most of his plays, he tries to poses a moral problem and at the same time tries to ridicule the mechanical conception of life.

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INFLUENCE OF GANDHI IDEOLOGY ON RAJA RAO'S KANTHAPURA

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ABSTRACT:

Mulk Raj Ranand, R. K. Narayan, and Raja Rao were the men who contributed to Indian English literature, especially, to pre-independence literature. Most of their works were influenced by M. K. Gandhi and his ideology. They depicted Indian freedom struggle, Indian society and Indian youth participating in freedom struggle movement through their novel and through a variety of characters. Raja Rao, in his novel Kanthapura, portrayed freedom struggle that was led by the protagonist Moorthy, who was influenced by Mahatma Gandhi. So the present research paper studies Raja Rao's novel 'Kanthapura', as a Gandhi epic. It deals with how story of the novel revolves around the Gandhi ideology. It studies how Indians were influenced by M. K. Gandhi. How the protagonist, Moorthy, works on all the three strands-religious, political, and social, that were mentioned by Mahatma Gandhi is also studied in this research paper. It also deals with how a remote South Indian village Kanthapura, is a representation of all Indian villages. Moorthy and Ratna, the major characters of the novel, are symbols of Indian youth and how their efforts motivated other Indians to take part in freedom struggle movement is also studied in the present research paper. Freedom or Swaraj, was a holy thing for Kanthapurians. According to them Swaraj too had three eyes like that of Shiva. And those three eyes were self-purification, Hindu-Muslim unity, and Khaddar. The importance of freedom and awareness about freedom struggle movement were conveyed to Kanthapurians through Moorthy by the protagonist of the novel, Moorthy. Moorthy was supported by Ratna and Patel. They took the responsibilities of all the freedom related activities in absence of Moorthy. Achakka, Bhatta, Swami, Venkamma, Narsamma, Hunter Sahib were the other major characters that played the important roles. The present research work also deals with the pre-independence times and condition of women of that time. Gandhian impact on Moorthy, Ratna, Kanthapura, and India is studied in the present research work.

KEYWORDS: pre-independence, freedom struggle, Gandhi ideology

INTRODUCTION:

The present research work deals with the novel 'Kanthapura' written by Raja Rao. It deals with the story of a South Indian village and how Gandhi ideology influenced the people of that village. The novel was written in the year 1938 and deals with the incidences that were going on in India during 1919 to 1931. Raja Rao himself was influenced by the ideology of M. K. Gandhi and that made him create the character of Moorthy, the protagonist of the novel. Moorthy was a young Brahmin of the village who went to city for education. There he came across the Gandhian philosophy which he implemented in his life. Also he decided to take part in the Indian freedom struggle movement under the guidance of Gandhi and his ideology. There is fourfold program on which Mahatma Gandhi asked Indians to work on. Those were- Spinning and weaving on charkha and boycotting of foreign clothes, eradication of untouchability, village upliftment, and Hindu-

Muslim unity. All these changes were brought in village by the protagonist Moorthy. And that is the reason why people called Moorthy as Village Gandhi, too. Also, Moorthy was conducting different activities to promote people towards freedom fight. His efforts brought a change in villagers. All of them participated in freedom struggle movement and threw British out of Kanthapura and India. In these tasks, Moorthy was supported by Ratna and Patel Range Gowda. All these aspects are studied in the present research paper.

OBJECTIVES:

- To study the pre-independence times in India
- To study the participation of Indian villages in freedom movement
- To study the role played by M. K. Gandhi through ‘Kanthapura’
- To study the Gandhian impact on Indian masses
- To study Kanthapura as a Gandhi epic
- To study how Kanthapura represents many other Indian villages
- To study the representation of Indian youth through characters Moorthy and Ratna

LITERATURE REVIEW:

Dr. R. Prabhakar, in his research work ‘Gandhi’s Ideology- Raja Rao- Moorthy in Kanthapura’, says that, the novel Kanthapura is the magnum opus of Raja Rao. His work portrays the influence of Gandhi’s ideology on a remote South Indian village that was completely unaware of the freedom movement until Gandhi philosophy entered in their village. According to Dr. Prabhakar, Rao has become successful in craving the real picture of Indian village in pre-independence era. He further says that, Kanthapura is not just a political novel, but also a novel which concerns with social, religious, and economic transformation during struggle for independence. He considers Kanthapura, a Gandhi epic. Dr. Prabhakar further mentions how Gandhi ideology influenced Raja Rao, which resulted in the creation of character of Moorthy. At the end, he explains how Moorthy inspire people towards freedom struggle under the influence of Gandhi.

R. Narayan, in her work, ‘Analysis of Gandhian Belief in Raja Rao’s Kanthapura’, argues that, Kanthapura is a sort of epic which manages the belief system and opportunity battle on Mahatma Gandhi. According to the research scholar, M. K. Gandhi is the primary impact throughout the novel. All the characters in the novel are affected by Gandhi. She also says that, Raja Rao gives a visual of colonized India and how common Indian people were mistreated by British. While AN Shaikh, in his research work ‘Depiction of the Women Characters In Kanthapura By Raja Rao’, deals the portrayal of women characters by Raja Rao in the novel Kanthapura. He says that, women characters are skillfully delineated by Rao. There is a great variety of female characters in the novel, according to AN Shaikh. He has included Ratna, Rangamma, Achakka, and Narsamma in the discussion. He concludes by saying that, Raja Rao has represented women as various forms of Shakti.

EP Vijaya Pallavi, in her research study, ‘Gandhian Ideology: A study of Raja Rao’s Kanthapura’, says that, Indian Writing in English is influenced by Gandhian ideology. In her study, she reveals the influence of Mahatma Gandhi on the village of Kanthapura. She finally says that, Rao’s trust in Gandhian thought led him to idealize Gandhi as a true god, and in Kanthapura, Rao depicted M. K. Gandhi as emblem of divine power as well as great reality.

RELEVANCE & SIGNIFICANCE OF THE STUDY:

The present research work deals with the impact of Gandhi ideology on Indian masses and the struggle of Indians in pre-independence times. It specially emphasizes upon the timeline between 1919 and 1930, where the Indian freedom struggle was at peak. All these aspects are portrayed by Raja Rao in the novel Kanthapura through various characters. The present research work studies how Moorthy was influenced by Gandhi philosophy and with that that impact how he promotes Kanthapurians toward freedom movement. This paper also explains how a small South Indian village Kanthapura, represents all the remote Indian Villages. It also deals with how Moorthy and Ratna represent Indian youth and how M. K. Gandhi influenced them. Thus, present research plays a significant role. It studies how Gandhi ideology influenced and motivated Rao to create Kanthapura, and how the story of Kanthapura revolves around M. K. Gandhi.

DISCUSSION:

Kanthapura, an Indian novel, written by Raja Rao, is not just the story a South Indian village named Kanthapura, but it is the representation of all the Indian villages that were fighting for freedom and Indian independence. As it was written in 1938, and focuses on the timeline between 1919 and 1931, the novel deals with various freedom struggle movements and with the most important aspect, Gandhian impact on the masses. Though Mahatma Gandhi is not present as a character in the novel, his teachings and thoughts accompany readers throughout the novel. The core theme of the novel is the impact of M. K. Gandhi on Indian masses. Kanthapurians were following Gandhi and were walking on the path showed by him. What happens in Kanthapura was happening all over India, and what happens in India was happening in Kanthapura. All these aspects are portrayed by Raja Rao through various characters. Moorthy is the main character who takes us through this journey. Through various incidences, it is narrated how Indians were following Gandhi wholeheartedly. In short, the novel deals with the pre-independence times, freedom struggle all over India, and influence of M. K. Gandhi on Indians.

As mentioned before, Moorthy is the one who was working on all three strands mentioned by M. K. Gandhi- Religious, Social, and Political. Moorthy was a young Brahmin who had studied in the city, where he came across the Gandhian philosophy and freedom struggle movement. After which he decided to stay in his village, Kanthapura and contributed to freedom struggle movement. He was supported by different characters like Ratna and Patel Range Gowda, from the novel. As Moorthy was educated and humble in nature, everyone in the village used to listen to him. And Moorthy used this condition for good deeds. At first, he convinced village people for 'Harikathas'. Moorthy brought Jayramachar, the best Harikatha man to tell the stories. And as Harikathas are the stories of gods and goddesses, every villager came to listen to them. But, the twist was, Jayramachar did not narrate only the stories of God, but he narrated every effort taken by M. K. Gandhi to free India from the clutches of British. This innovative Harikatha session motivated Kanthapurians to participate in Indian freedom struggle. Moorthy made people of his village aware about the works and efforts taken by M. K. Gandhi for the freedom of Indian citizens. So, this was the religious strand which Moorthy worked on. Then Moorthy established Congress Committee on village level. He gathered people and discussed with them the importance of freedom. Moorthy also trained those people, so that they can stay non-violent in the government repression. All these activities of Moorthy were supported and permitted by Patel Range Gowda. And as he was 'Patel' of the village and a tiger like personality, nobody ever denied him. Villagers even said that, the coconut roofs will also turn into gold roofs if Patel says so. This was the power of Patel, and he too, like Moorthy, used

that power for good deeds. Then, there was Ratna, a progressive educated widow, who worked with Moorthy. Both of them established a separate women's committee like that of Congress Committee. Ratna motivated many village women to take part in the freedom struggle. She too, trained those women to stay firm and non-violent in any situation. But Ratna was criticized a lot for all the things done by her. She was a widow, but was educated. She was progressive in thoughts. Though she was a widow, she wore sindoor and colorful clothes. She talked to men. And villagers thought that, she was getting closer to Moorthy day by day. And the time, in which the novel is set, the things done by Ratna were a big disaster. Thus, people criticized a lot. But, still she stayed firm on her thoughts. She never changed herself for the sake of people. Ratna also followed Gandhian philosophy and participated in Indian freedom struggle. Also, when Moorthy was arrested, it was Ratna who handled all the village level activities of the freedom movement. In Moorthy's absence, Ratna did leadership. Not only 'Kanthapura' is the representation of all Indian villages, but Moorthy and Ratna too, represented Indian youth who were actively participating in freedom struggle and following the paths showed by M. K. Gandhi. And establishing committees at village level, training people and conducting various activities was the political strands held by Moorthy. After this, Moorthy worked on social strand, which included many important aspects like economy and educating village people. Moorthy went home to home and people about the importance of charkha- spinning and weaving. And he also gave people tips and tricks for economic stability. For which he offered free charkhas through the congress committee established by him. So, these were the three aspects that Moorthy worked on. And activities conducted by him symbolize the Indian youth struggling for freedom. Apart from this, Moorthy also tried to remove untouchability from the village. Though he was Brahmin, he went to potters and pariahs quarters in the village. For this act, he was excommunicated by Bhatta, the first Brahmin of the village. In the novel, Moorthy was supported by a few people and was opposed by few. The village head Bhatta, policemen Bade Khan, waterfall Venkamma were against Moorthy, while Ratna, Patel Range Gowda, Advocate Sankar supported him.

Another important aspect in the novel is, 'The Skeffington Coffee Estate' and its 'white owner' Hunter Sahib. He had many poor Indian workers to work at his coffee estate. And he exploited them a lot. People called him Hunter Sahib just because he always beat those workers with the hunter. He also exploited the wives of those workers. Here, it can be said that, the owner of the coffee estate symbolize British rule in India and workers symbolize poor Indians. But the day comes when workers in the Skeffington coffee Estate came to know about the freedom fight going on in Kanthapura, they too, revolted against Hunter Sahib.

After this, there came a day when Kanthapurians decided not to pay the tax on their lands. And they stayed firm on their decision. Though their houses, lands and cattle were occupied, they remained peaceful and non-violent. But a moment came when violence broke out and the villagers were ruthlessly repressed by the British government. In such conflicts, there was only lathi-charge before, but now, there was gun shooting too. But still there was only one cry, 'Mahatma Gandhi ki Jai'. British roots in Kanthapura were shaken by the activities of Kanthapurians. And British were forced to leave Kanthapura. Same was the condition in other Indian villages and all over India. That's why it is said that, Kanthapura is the representation of all the Indian villages that were fighting for freedom. As a result of that fight, in 1947, British were thrown out of India.

CONCLUSION:

The present research paper studied the pre-independence times depicted in Kanthapura written by Raja Rao. It explained how a remote and sleepy south Indian village Kanthapura

represents many Indian villages that fought for independence. The things that were happening in India were happening in Kanthapura, too. For example, when Congress committee was established in India, the protagonist of the novel, Moorthy, also established it at village level. When women started to take part in freedom struggle at country level, Ratna also motivated village women to participate in freedom movement and encouraged them to stay non-violent and peaceful in the times of government repression. The no-tax campaign, Harikatha session, Charkha, Khadi, and all the other ways to freedom told by M. K. Gandhi were implemented by Kanthapuians, and by all Indians. And finally their efforts became successful and they were able to throw British out of Kanthapura and India.

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RAJA RAO'S KANTHAPURA: A MICROCOSM OF THE INDIAN TRADITIONAL SOCIETY

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Kanthapura is the microcosm of the Indian traditional society and what happened in Kanthapura was also happened in India during 1919-1930. It is not only a political novel, but also a novel which concerns with socio-religious and economic transformation during the struggle for independence. On the surface level, the novel 'Kanthapura' (1938) by Raja Rao recounts the rise of a Gandhian nationalist movement in a small South Indian village of the same name. The story is narrated by Achakka, an elder Brahmin woman with an all-encompassing knowledge about everyone in her village. She narrates the story in the style of a *sthala-purana*, a traditional history of a village, its people, its gods, and local practices.

What is more intriguing about the novel is the charming world that it introduced the readers to. And it is not a world that is fictional or unrealistic. Rather it is one that we are all familiar with. Raja Rao relocated the events of the novel in a rural area. One might wonder why Rao did not select one of India's cities, which were being ruled by the British. This could be because of the fact that villages had always formed India. Before India even came under the British rule, the village had been the only existing form of a community. The villagers were integrated in various economic and social functions. Due to division of labour, inhabitants of villages had to perform certain tasks. They either sold their hand-made products or they offered their services in exchange for payment. But it depended on the affiliation of the caste, which work the villagers had to do. Whereas members of the upper caste like the Hindus were in sophisticated positions like teachers or priests, other persons, who belonged to a lower caste, earned money e.g. by weaving. In the rural area, workers had a particular working-place which separated members of different castes.

The village is believed to be protected by a local deity named Kenchamma. She supposedly battled a demon "ages, ages ago" and has protected Kanthapura's people ever since. The villagers frequently pray to her for help, perform ceremonies to honour her, and thank her for their good fortune. Kenchamma exemplifies the traditional religion that Kanthapura's people gradually come to leave behind.

Stratification into castes determined the members' social position. Religious affiliation depended on birth. When a child descended from Hindu parents, then it likewise became a Hindu, too. But if a person belonged to another religion, he or she could not be a member of the Hinduism. In the village, the caste hierarchy was the "bearer of stability". For centuries, religion had encompassed almost every facet of life. Spiritual experience and upholding Indian traditions gave the population reliability in a time, when their country came under the governance of Britain, and when the technical progress of the West was overflowing India (Sethi, 24). In the years after the beginning of the British Imperialism, the rural community provided orientation and steadiness in times of economic growth, rapid changes and disorder.

Dominant castes like Brahmins were privileged to get the best region of the village, while lower castes such as Pariahs were marginalized. Despite this classist system, the village retains its long-cherished traditions of festivals in which all castes interact and the villagers are united. At the

beginning of the book, traditional caste divisions permeate Kanthapura, determining every aspect of life: caste dictates who may associate with whom, who does certain work, and who may live in and enter certain places. The caste system oppresses the majority of the village's population, working to the advantage of those in power. It benefits the brahmins, the religious leaders who stand at the top of the caste hierarchy, as well as the colonial government that benefits from people's strong trust in the brahmins: the government collaborates with brahmins like the landowner Bhatta and the Swami in Mysore (an important religious teacher), in order to convince the villagers not to resist and preserve the caste system. The portrayal of the village Kanthapura is very realistic. The brilliant account of the village lends hold to the describing of the work of fiction. Rao shows a thorough knowledge of this tiny village in the previous Mysore State.

The sociological feature of caste divisions on the lines of Manu Dharma Shastra is widespread in Kanthapura as in any other village in India. The socio-economic separations are obviously set with quarters divide to each caste in the caste ridden conventional rural society. The 'Paraiyah-Quarter' and 'Brahmin-Quarter' of four and twenty houses provide a real image of a traditional Indian village. Talking about the Sudra-Quarter Achakka says:

“...and a Sudra-Quarter. How many huts had we there? I do not know...There may have been ninety or a hundred – though a hundred may be the right number. Of course, you wouldn't expect me to go to the Paraiyah-Quarter, but I have seen from the street corner Beadle Timmaiah's hut. It was in the middle, so let — me see — if there were four on this side and about six, seven, eight that side, that makes some fifteen or twenty huts in all”. (Kanthapura, 6)

Kanthapura, in the beginning, appears as a village lying sleeping in some inaccessible part of the country, profoundly rooted in age-old traditions, false notions and religious activities. Just as a nation is divided into states, Kanthapura also has different quarters - the Brahmin, the pariah section, the potter's section, the weavers section and the sudra section. It is founded on the principles of Hindu 'varnashram dharma', having four castes - 'brahmin', "kshatriya". "vaishya" and 'sudra'. Guna (quality) and karma (kind of work) decide the caste of a man. The Purusha Sukta (of the "Rig-Veda") also refers to this class separation. The Brahmins came out of the mouth of the Lord, Kshatriyas from His arms, Vaishyas from His thighs, and the Sudras from His feet. The qualities of a true Brahmin consisted of calmness, self-restraint, strictness, transparency, amnesty, uprightness, knowledge, realization and faith in God. The kshatriyas had prowess, magnificence, firmness, dexterity, bravery, generosity and lordliness. Duties like agriculture, cattle-rearing and trade fell under the class category of vaishyas and actions consisting of service were the lot of the sudras. All services being born from their individual natures. Kanthapurians sternly follow the rules laid down by the erudite rishis. In this world of caste and class division, the Brahmins would not even look into the outsider or a sudra quarter and the narrator Achakka, a brahmin woman, was not sure about the precise number of huts in the pariah quarter. She confesses it: “Of course you wouldn't expect me to go to the Pariah quarter, but I have seen from the street corner Beadle Timmayya's hut. It was in the middle, so - let me see - if there were four on this side and about six, seven, eight that side, that makes some fifteen or twenty huts in all”. (P.13) The potters and the weavers belonged to the vaishya class. Chandrayya made pots for Gauri's celebration while others seldom went out to the adjacent village to assist people make bricks. The Brahmin quarter included corner-house Moorthy, Bhatta, Patel Range Gowda, Rangamma, Waterfall Venkamma and old Ramakrishnajya. True to his nature,

Ramakrishnayya, the erudite father of Rangamma gives discourses on Vedanta. All Brahmins congregated on the promontory of the Iswara's temple to listen to the Sankara Vijaya interpret by him with a calm, bell-metal voice. They also talked about maya-vada, the philosophy of maya. His daughter Rangamma was a well - educated woman through progressive thoughts. She occasionally sat with the uneducated villagers telling them about different things like aeroplanes, wireless, the country of the hammer and the sickle. A dynamic member of the Congress, she became the means for introducing urbanization among the rustic folk. It was Rangamma's Brahminism that imparted her power and, motivation to give explanation on Vedic texts. The practice of 'pranayama' freed 'sattvic' force, assisting her in spiritual progress. Basically a Brahmin by birth, she possessed kshatriya distinctiveness too. Presenting the instance of brave women like Rani Lakshmi Bai and Padmini before the innocent, introverted, humble and uneducated women of Kanthapura, she stimulated them to build internal power to face the blows of lathis without moving a hair as they were out to fight a non-violent war.

The novelist succeeds in portraying familiar pictures of village life through actual details of their names, houses and profession. Postmaster Suryanarayana has two storeyed house, of Patwari Nanjundaiah has glass panes to the windows and Range Gowda has nine beamed house — so goes the description. The owners are also recognized by the houses they own, as the hero of the novel is known as 'corner house Moorthy'. Some other names are: 'Kannayya house people', 'the temple people' 'Fig tree house people' etc. This is indicative of the dialectical affiliation between person's identity and place.

The novel Kanthapura is the microcosm of the Indian subcontinent of the British time. This little village, snoozing for centuries, unexpectedly comes to life, due to the non-violent, non-cooperation movement of Gandhi in 1920's and 1930's. The portrayal of Kanthapura is based on Raja Rao's own village Harihalli or Hariharapura. It is village in the territory of Kara, situated high on the ghats and the steep peaks of mountains in front of the Arabian Sea. In his unique garrulous style the storyteller describes Kanthapura and its neighbouring:

“Roads narrow, dusty, dust-covered roads, wind through the forests of teak and of jack, of sandal and of sal and hanging over bellowing gorges, and leaping over elephant haunted villages they turn now to the left and now to the south and bring you through Alambe and Champa and Mena and cola passes into the great granaries of trade. There on the blue waters, so they say, our carted cardamoms and coffee get into the ships and no Red-men bring and, so they say, they go across the seventh oceans into the countries where our rulers lived.” (P.7)

The narrator of Kanthapura is an old woman, who has been an observer of turbulent upheaval of Kanthapura and is gifted with highly sensitive imagination. In order to intensify the level of truth, she continually inter-mingles poetry and politics. Raja Rao's choice of the narrator is prudent and sensible. By portraying the landscape and introducing her acquaintances, the narrator Achakka, an old woman of the village, takes the reader on a walk through the village. Mentioning the vicinity like the Tippur Hill, the river Himavathy and the red Kenchamma Hill, the novel creates a tranquil atmosphere. Unfortunately, the noise caused by labour, when Indian goods are shipped off across the sea, destroys the peaceful tranquillity for a moment (Rao 1993: 1). But as soon as the carts, which contain Indian commodities, have reached the hilltop, calmness returns to Kanthapura. This implies

that the economical and political British intervention into the Indian daily life heavily disturbs the villagers.

The novel *Kanthapura* has been written in *Puranic* structure. Its narrative method is based on the traditional technique of story-telling. It is written from the point of view of "I" as witness-narrator. It is notable that he chooses Achakka, a simple old village- woman, with deep wisdom. She is witness-narrator and intertwines the past and present, gods and men together in her narrative. As a matter of fact, Raja Rao chooses a narrator who conforms to the prerequisite of the novel. Achakka, the old woman is gifted with unusual insight, cleverness and a sense of discrimination and thus can actually understand the significance of the *Satyagrah* and the diverse characters of the village.

An important feature of Raja Rao's narrative method is his successful and widespread use of myths, legends and symbols through which the novelist not only shares his idea of life but also gives form and neatness to his novels. Myths being eternal have always been an essential part of literature. It is a multifaceted store and merge of fact and literature. People regard these myths as the expression of the internal meaning of the universe and human life.

Raja Rao emerges as the leading supporter of the Puranic form of storytelling, the oldest method of narration. To drive home a point, digressional fables are used. There are stories within stones. The Mahabharat and the Ramayan are obvious examples. He mythicises modern events. In his "Foreword to *Kanthapura*", Raja Rao confesses:

“Episode follows episode and when our thoughts stop, our breath stops, and we move on to another thought. This was, and still is, the ordinary style of our story telling. I have tried to follow it myself in this story”.(Rao, 6)

Kanthapura is an exceptional instance of the blend of Puranic and folk-tale elements. The legend of the plunge of Kenchamma from heaven on earth to murder demon is puranic but when the storyteller decides to make a definite point of the colour of the hill, the constituents of legend and purana mixed together make a Sthala Purana. The characters are portrayed larger than life. Jayaramachar, the Hari-katha man gives Gandhi the rank of a god as he is first acknowledged with Rama, for killing the demon Ravana (The Red-man) and then with Krishna, killing the Kaliya (The venomous British administration). Gandhi's visit to England for the Second Round Table discussion has puranic overtones: "They say that Mahatma will go to Red-man's country...he will get us Swarajya...come back with Sita on his right in a chariot of air." (P.257) The use of mythology and folklore in the case of Mulk Raj Anand, R.K. Narayan and Manohar Malgaonkar is informal and does not fall in a purposeful design. But in Raja Rao myths form an essential part of the organic organization of the novel. Prof. M.K. Naik has rightly commented about the use of myth in *Kanthapura*. "It is so vividly at the centre of the novel that any criticism which ignores this, is itself bound to appear peripheral." (Naik,7) P. Dayal in this connection boldly declares:

“He (Rajeev Taranath) compares his mythical sensibility with that of T.S. Eliot and concludes that Rao's use of myth is peripheral. However, it may be pointed out that Raja Rao's treatment of myth is effective both in *Kanthapura* and *The Serpent and the Rope*. He employs myth to extend our understanding of a particular situation or give meaning, symbolic meaning to the theme undertaken by him. As a great artist, he often assimilates the myth into the narrative.” (Dayal,12)

Religion is the anchorage, the villagers of *Kanthapura* devoutly clutch on to. Gandhian movement secular though it is with its ideals of truth and non-violence, prayer and sacrifice easily

fits into the religious vision of the people of Kanthapura. Their faith in God stands by them in times of political crisis. Faith is, in fact, their prime strength. The faith they repose in God, they transfer to Gandhiji, who they believe is capable of ushering in 'Rama Rajya'. On a careful analysis one finds that political zeal and religious fervor are not two different emotions mutually exclusive, one being secular and the other religious. They are the facets of same experience springing from a common source : faith. Vasudev and Rangamma arrange bhajans with symbol, conch and camphor, clapping hands and droning drums in Siva Temple:

“Changing he changes not, ash smeared his Parvati’s sire moon on his head, and poison in his throat chant, chant, chant the name of Eesh, chant the name of Siva Lord!” (Kanthapura, 155)

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AN EXPLORATION OF BAMA AND URMILA PAWAR: DALIT WOMEN'S FEMINIST VISIONS

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ABSTRACT: -

Dalit women's feminist visions defined about the subaltern feminism. It explains that 'Women's oppression is the most considerable and the deepest structure of oppression in society. Based on this assumption of inferior position, girls are known as the 'subalterns'. The troubles agitating ladies belonging to exceptional cultures are different. 'The illustration of the subaltern women, who is the subordinate officer of British army of postcolonialism. She is usually insufficient or absolutely nil in the literary discourses of the subaltern guys as properly as the mainstream ladies writers. These writers flip a blind eye closer to the persecution, trials and tribulations, bodily and intellectual trauma confronted by using these women. Thus it turns into integral for the subaltern female writers to deliver to the fore, the limitation of subaltern women, the victims of 'triple exploitation caste, type and gender' via their literary works. This paper tries to discover the extent of the illustration of Dalit girls and their victimization in the lifestyles writings of the chosen Dalit guys and female writers and endeavours to spotlight the want for and the relevance of Dalit girls voice.

KEYWORDS: Intersectional oppressions, Caste, Dalits, Gender, Outsider-within status, Exchanged knowledge, Viewpoint.

INTRODUCTION

Dalit literature is solitary of the necessary literatures in India. Dalit literature offers voice to Dalit people. The phrase Dalit is derived from the Sanskrit phrase Dalits 'which ability crushed, broken to piece and suppressed'. The phrase Dalit refers to a specific crew of human beings or community who are economically and educationally backward. Dalit humans are dominated and removed with the aid of the higher caste people. During the Vedic length Dalits had been handled as slaves. Rig-Veda describes that all human beings have inclined from God. Rig-Veda tells the Brahmans were his mouth, the Kshatriyas tries into his arms, the Vishay's have been his thighs and the shudras had been his feet. An analysis and trust provide area to caste system.

'Millions of Dalits, Tribals and others nevertheless face insight, definitely the female and girls. In too many communities, mystical minorities additionally suffer. We ought to continue Gandhi's fighting for equality'.

Dalit literature immersed as an location of social reformation movement. Dalit literature is specially written to enable voice to the Dalits, and equipped of the protest seemed Dalit literature especially to aid the movement. Hence, its personal aesthetics with more modern subjects, styles, techniques, and forms. During the twentieth century, inside the age of post modernism and premodern, the world confronted a democratic revolution that demanded a society with equal human rights. The new waves of humanism unfold throughout India conjointly and lots of social revolutionaries commenced moves in opposition to the defamed social practices. The motion moreover confronted the grading of the caste device that is believed to be a root justification for the oppression of many Dalits for lots of years. Beside exclusive social rebels, Jyotiba Phule and Dr. Ambedkar protested in opposition to the oppressive and selective type structure. Dalit literature in

the foundation emerged in Marathi unfold throughout India. It's mainly written in regional languages due to the fact it is frozen inside the soil. It added forth the marginal, aboriginal, and consequently the burdened. It's moreover a conflict for Dalit literature as on one hand it is written in regional languages for credibility and on the contrary hand, the solely actual reason of translating a Dalit textual content will serve the goal of its existence via attending to an outsized range of people.

URMILA PAWAR'S THE WEAVER OF MY LIFE

'My Mother used to weave aaydans, the Marathi established time period for all matters made from bamboo. I discover that her act weaving are organically linked. The weave is similar. It is the weave of pain, struggling and affliction that hyperlinks us' by Urmila Pawar.

Urmila Pawar is a famed Dalit creator and feminist. Her memoir Aaydan is at the beginning written in Marathi and later translated into English by way of Dr. Maya Pandit and Urmilatai converted a worldwide personality. In this daring and intimate memoir, Pawar bit her private tragedy along with private and inter-communal social clashes and patience. It problematizes principal troubles of caste, gender and class in the Indian context. In her creative writings, Urmila Pawar completely offers a portrayal of Dalit women. Many of her quick testimonies are based totally on the pain, agony, and difficulties the Dalit girls have to go via in their day-to-day existence and the way they overcome such life-situations. For many years Dalit male writers have been detached to these issues. So when Urmila started out writing about the plight of Dalit girls there had been protests from Dalit men. Pawar has targeted very minute proof of oppression and exploitation of female young people and women. Infrequently the humiliation is so lots that it is bitter to the reader with his/her sensibility. She has described her experiences of sexual exploitation in her early maturity and about her schoolmates. This narration and incidents of sexual exploitation are evident in her biography.

As Pawar writes,

'the neighborhood grew up with a feel of perpetual insecurity, fearing that they should be attacked from all 4 facets in times of conflict. That is why there has usually been a tendency in our human beings to decrease inside ourselves like a tortoise and proceed at a snail's pace.'

The written content Karukku portrays the sufferings of girls in the Dalit neighborhood in more than one approaches proper from a younger female to an historic woman. This textual content questions numerous patriarchal regulations present in our society that oppress women. Through this text, Bama explores the hardships and daily fact of Dalit women. She initiatives herself questioning a range of post-colonial and normal establishments that oppress the Dalits. Women as depicted in the textual content are wage people at the identical time they play a fundamental position in assisting the household thru their everyday income. But they have been now not given a suitable reputation and consciousness in the family. In the workplace, girls are now not paid a true fee for their work whereas guys are paid a good deal greater in contrast to them. Furthermore, the cash which is earned by means of ladies is responsibly utilized and spent on family affairs to run the family. But guys can spend their cash in accordance to their desires barring any acceptable pastime of the family. Such boundaries certain girls to keep the duties of a household the place guys remain irresponsible in household matters. Sexual harassment is every other good sized trouble projected in the texts. Women are regarded no greater than a sexual object. Bama expresses the sexual exploitation of Dalit ladies at the place of job as properly as at their homes. In the meeting, all people tried to blame her for the misbehavior. On the different hand, female are sexually stressed via their personal husbands at home. In the evening, when they return from the place of work with full tiredness, quickly after ending all the family works they have to lay down their worn-out our bodies to their husbands

Poverty and starvation are the two worst evils of each and every society. These have usually been problems for the Dalits from ages. It is poverty that compels Dalits to slump earlier than the higher caste people. Furthermore, it is the starvation that turns Dalits to do the filthiest works at the properties of the higher castes. Namdeo Dhasal, in his poem Hunger, explains the sufferings of Dalits due to hunger. It additionally displays the urging irritated and resistance of Dalits from hunger. The query of survival will become greater vital than anything. Either it may additionally be thru accepting bodily torture of the higher caste or by using cleansing wastages at their homes. In the textual content Karukku, Bama has portrayed a sequence of incidents that mirror Dalit poverty and hunger. The segment in the quoted line above 'And for some reason' displays the entirety which is the solely reply to the query of hunger. The acceptance of the tasted meals would ultimately evoke a query of their identity. But these meals would curb their starvation which works as nectars in these empty stomachs. These ancient female are compelled to go to work so early in the morning. If for some reason, they would attain in late at their masters' houses, even the left-over meals would no longer be served. These bad girls have no different approaches than breaking their bones, days and nights. After working difficult for the complete day in the crop fields they attain again domestic late at night time and proceed to do the identical on the different day.

Today, even though many democratic and constitutional guidelines have been initiated for their rights, it has been discovered that such guidelines are no longer tremendous to a enough level. The exploitation of Dalit ladies is nonetheless usual in our society. They are often pushed to the subaltern positions via a number regular and colonial forces

LEITMOTIFS IN DALIT WOMEN'S LIFE NARRATIVES:-

Dalit ladies are frequently trapped in relatively patriarchal societies. The extreme discrimination they face from being each a Dalit and a woman, makes them a key goal of violence and systematically denies those selections and freedoms in all spheres of life. This endemic intersection of gender-and-caste discrimination is the result of severely imbalanced social, monetary and political energy equations. Dalit ladies go through from extreme boundaries in get admission to justice and there is enormous impunity in instances the place the perpetrator is a member of a dominant caste, above the Dalits in the caste system. Dalit girls are consequently viewed effortless objectives for sexual violence and different crimes, due to the fact the perpetrators almost continually get away with it.

CONCLUSION:

Legislation by myself does now not tackle structural discrimination. The UN has an essential function to play and need to step up to the plate to assist cease caste-based violence in opposition to women. Since Dalit memoirs are social documents, college students can be sensitized to the number of troubles associated to the lives of girls in normal and Dalit girls in particular. Students and instructors may also talk about the modern-day social problems in the category such as divorce, exploitation of women, the reasons of upward shove in rape instances etc. By reading the memoirs of the Dalit writers, college students will strengthen a experience that gender discrimination, caste discrimination and atrocities on girls are the hurdles in a nation's progress. The socio-cultural troubles depicted in the memoirs of the Dalit writers have a wider appeal. Therefore, the instructor in the category can make his college students apprehend that self-esteem, equality, justice and freedom are necessary factors for setting up social equilibrium. The effective language used by means of the writers can be solely understood in the Indian socio-cultural context. The college students are mostly benefited through creating their interpretative ability. The instructor being a facilitator can inculcate

in the college students to interpret literary discourse specially Dalit writing through making use of the standards of sociolinguistics. The autobiographical writing can be first-class understood by means of juxtaposing the works of different Dalit writers. It turns into an fascinating as properly as a comfortable literary activity. The instructor can exhibit the documentary on the traces of the theme of untouchability, sensitize the college students on the modern social problems going through the country, and assist them make higher citizens. This sort of learn about additionally allows the exploration of the nature of Dalit society and the aspirations of its contributors in the present day Indian society.

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THE THEME OF *BHAKTI* REFLECTED IN TAGORE'S GITANJALI

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ABSTRACT:

**“Moksha Sadhana samagriyam
Bhakti reva gariyasi”**

It is said that of all the spiritual sadhnas the easiest and the best is Bhakti- The best path of devotion. It can be attained either through singing or through the repetition of the divine name. We love music because it is the Language of heart and not the language of tongue. We can captivate any one by music- not only human beings but animals, too. We find that almost all the poets involved in Bhakti movement are a great force, a great integrating force amongst us spreading the gospel of harmony, universal brotherhood and love. Their poetry sprang from the bottom of their hearts. It was the outpouring of their inner feelings. Their songs continue to have a great impact and shower spiritual benefit on us. Among these we have poets like Ramkrishna, Vivekananda and Tagore etc. Therefore it would be quite essential to study Tagore's Gitanjali-a collection of Bhakti songs originally in Bengali and after wards translated in English in 1912 to understand its theme i.e. Bhakti.

KEYWORDS: Religious, moral, spiritual, prayer, sadhana, God, reflection, Bhakti.

Rabindranath Tagore, the most outstanding name in modern Bengali literature, was the greatest creative genius of the Indian mind. He played a vital role in the history of Indian renaissance in 19th and 20th century. The award of the Nobel Prize for literature give him recognition on a global scale to which their cannot be many parallels in literary history. His fecundity and vitality were amazing. His active literary career extended over a period of 65 years. He wrote probably the largest number of lyrics ever attempted by any poet. Being a great bilingual writer, we legitimately can say that, his works form part of Indian writing in English.

‘The Gitanjali’ means ‘song offering’ and in the words of Dr. Radha Krishanan “the poems of Gitanjali are offerings of the finite to the infinite”. It is the poetry of highest order, poetry which very nearly approaches the condition of prophecy. Whereas T.S. Eliot opines that it is a great poetry which “expresses in perfect language permanent human impulses,” and thus brings strange consolation to the human heart. In such works poetry becomes a revelation, an incantation, that flashes open the inner quality. It is poetry in which men converse with eternity. It's hundred and odd lyrics explore (i) the relationship of God and human soul; (ii) of God and Nature; (iii) of Nature and the human soul; and (iv) of the individual soul and humanity. Such a number of themes and ideas are woven together to make up its complex texture.

The central theme of the **Gitanjali**, however, is devotional; it expresses the yearning of the devotee for re-union with the divine. It is in the tradition of the devotional poetry of India, but it finds a new and original treatment. Apart from the sense of devotion, there is an element of human approach in **Gitanjali**. Tagore expresses that service to man is service to God. He is of the opinion that relationship of soul with God is not possible without relationship of soul with man. He says that God lies among human beings. He is in you, me and every living being. Consequently, to love everyone in this world is to love the Almighty, God. God is not to be found in the temple but with

the tiller, the stone-breaker and honest laborers working in the spirit of the Gita ideal “Yoga is skill in works God is with them too. To him the idea of ‘escape’ from the world’s demands is puerile and vain.

He says in **song no. 11** of the **Gitanjali** “*leave this chanting*” He is there where the tiller is tilling the hard ground and where the path maker is breaking stones. He is with them in rain and in shower and his garment is covered with dust. Throughout this song Tagore condemns ‘*isolation*’ in an ivory tower of the ascetic way of life, and makes a forceful plea for participation in the daily activity of humble humanity. In this poem, the poet is a humanist and a rare spiritual realist. The humanistic approach, here, is at its height.

The waywardness, and wretchedness of human being is indeed endless. Slavery and misery form numberless patterns. To end them once and for all faith from below and grace from above are needed. In **song no-35** of **Gitanjali**. ‘*Where the mind is without fear*’ which reveals his concern for the motherland, for his fellow countrymen, and for the society in general. In this song he prayed to his father, to raise the people of his country to a perfect man, so that out of all turmoil, depravities and narrowness his country might be ready for a struggle towards perfection; ready to stand on its own feet as a country, marching towards the heaven of freedom. The urge and appeal in it to God, the earnest aspiration of the poet was to see India free with its people perfectly humane so it could stand among the nations holding its head high. To the poet freedom lay not in physical acquirement of the country but in becoming free in spirit and status. This lyric, too, is a fine instance of Tagore’s spiritual humanism.

The humanistic element is also seen in **song no-36** of **Gitanjali** ‘*This is my prayer to thee, my lord*’ here Tagore prays to God, his maker, to remove his spiritual poverty. He also prays for strength to bear easily the joys and sorrows with love and sympathy. He wants to serve fellow human beings.

Each poem of Tagore translated into English is packed with a beautiful thought. The assurance of God to human life, the shelter from the restless Journeys is described in **song no -63** of **Gitanjali** ‘*Thou hast made known to friends*’ expresses his faith in the reincarnation of the soul after the death of the body, as well as his faith in the oneness of all, in the total identity of man, God and Nature. The lyric provides a direct and clear statement of the poet’s spiritualism.

The theme of humanism in itself covers the hollowness of Indian traditions and rituals. In **song no-64** of the **Gitanjali** ‘*on the slope of the desolate river ...*’ Tagore exposes the uselessness of religious rituals which are so characteristics of orthodox Hinduism. True worship of God, according to the poet, lies not in the performance of rites and ceremonies, but in extending a helping hand to the suffering and the needy. The repetition of the word ‘useless’ here, drives the point home as by a hammer stroke.

Another poem i.e. **song no.50** of **Gitanjali** ‘*I had gone a-begging from door to door ----*’ stresses the virtue of power and charity and self-sacrifice. According to the poet man must sacrifice and renounce his all only then he can realize God. Total surrender to Will of God-complete self-sacrifice, perfect charity, and absolute renunciation of all our possession-is the only way that leads to God. He further asserts the fact that one who gives all, gets all.

The anthology concludes with an appropriate poem ending with ‘**Like a flock of homesick cranes flying night and day back to their mountain nests let all my life....**’ (**Gitanjali-103**) Tagore’s yearning for the eternity was not the spiritual goal, but his apprehension of death, a physical conclusion of life, usually.

To Conclude the Gitanjali songs are mainly poems of *Bhakti* in the great Indian tradition. The Bengali bard, Tagore, is a lyricist with a rare humanistic approach. He glorifies the potentials of man, and depicts the exploitation of the poor. He stands for equality, fraternity, and liberty. He advocates the need of helping mankind to enable them to achieve spiritual liberation. It is because he is acknowledged as a spiritual humanist. Due to uniformity of thoughts and ideas, with his sublimity and the theme of spiritual humanism, **The Gitanjali** has acquired a unique feature among all his works. To sum up, the imagery, the conceits, the basic experience, the longing, the trial, the promise, the realization-all have the quaintly unique Indian flavor and taste. It was any how poetry unmistakable, which aspires to a condition of prayer and whisper chiming into Bhakti songs.

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THE REFLECTION OF SOCIO-CULTURAL ISSUES IN SHARANKUMAR LIMBALE'S *THE OUTCASTE*

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ABSTRACT:

The two concepts 'society' and 'culture' are closely associated and by and large used interchangeably. It is significant to understand the social structure to know one's social status, the culture, the customs, the religion and the social institutions to which he/she belongs. Since India's entire social structure is based on castes, the caste-system becomes an inexorable entity in the socio-cultural domain. The concept of casteism prevalent in India is has different facets and connotations such as caste hierarchy, caste-discrimination, domination, sexual exploitation, injustices, undue humiliation, atrocity, utter poverty, perpetual hunger, starvation, caste based conflicts and its worst effects on the present generation. This paper is an attempt to explore and analyze the socio-cultural issues reflected in Sharankumar Limbale's *The Outcaste*. It attempts to pinpoint the origin of Dalit life and how the Dalits have been treated inhumanely by the high caste Hindus by believing irrationally and prejudicially in falsely ascribed emergence of Dalits as Shudras prescribed by the so called Hindu religious scripture *Manusmriti*. Sharankumar Limbale's *The Outcaste* is emotionally violent autobiography reflecting series of inhuman treatment inflicted on the Dalits due to the Indian rigid social structure, cultural practices and undue exploitation of the dominant castes.

KEYWORDS: Socio-cultural issues, *Manusmriti*, caste hierarchy, caste discrimination, domination, utter poverty, sexual exploitation, caste based conflicts, *The Outcaste*

INTRODUCTION:

The studies regarding the reflection of society and culture in Indian writing in English is a matter of great concern. It is pivotal to deal with the aspects of society and culture to perceive one's identity, religion, customs and the social institutions to which he/she belongs. Indian socio-cultural set up is completely based on the rigid caste system. The Indian caste system is multi-faceted have different overtones such as caste hierarchy, caste-discrimination, domination, sexual exploitation, injustices, humiliation, atrocity, utter poverty, hunger, starvation, caste based conflicts, etc. In view of this, it is worth studying the socio-cultural issues of Indian Dalit life specifically Sharankumar Limbale's autobiographical work originally written in Marathi as *Akkarmashi* (1984) and later on translated into English by Santosh Bhoomkar as *The Outcaste* (2003). Prior to the analysis of Limbale's translated autobiographical work, it is essential to overview the social structure and caste system pervaded in India.

Social Structure and Caste System in India: An Overview

The traces regarding the origins of Dalit life are found deeply rooted in the *Varna* system, its subsequent caste system and untouchability as an integral part of the Dalit life. The creators and supporters of the *Varna* system falsely ascribed the emergence of this system to God. It was falsely convinced that God himself created various *Varnas*. It was very cunningly affirmed that God Mahaprajapati brought the four *Varnas* that are, the *Brahmin*, the *Kshatriya*, the *Vaishya*, and the *Shudras* into existence. They said that the *Brahmin* sprang from the mouth of *Brahma*, the *Kshatriya* from the arms, the *Vaishya* from the thighs and the *Shudras* from the feet. Hence, the occupation of

the individuals depended upon the caste they belonged to. The *Brahmin* and the *Kshatriya*, being higher in the hierarchy of social order, dominated the other castes for several centuries.

The dominant castes who supported the four-fold classification of *Varna* system did not accept the Dalit as a human being. The religious documents like *Manusmriti* and others prescribed an inhuman and torturous life for the Dalits. In the tenth chapter of the *Manusmriti* Manu prescribes horrible kind of life and duties for Shudras. Manu writes that the *Shudras* must not be allowed within the limits of the village. They should be forced to live in isolated, frightening places like burial grounds. In order to be easily identified, they should bear certain marks on their bodies and should live on inferior professions. Their dwelling should generally be outside the main habitations of the upper castes and they should not have invaluable things except dogs and donkeys. They should eat the left-over food from broken mud pots. They should wear ornaments of black iron and should wander from place to place. No upper caste person was allowed to have any contact with them and their marriage relations should take place only among themselves. They were allowed to use clothes, beds and ornaments of the executed criminals and were allowed to use refused grains. Such was Manu's horrible prescription for the *Shudras* (Muller, 1886, p.301-04).

The most horrifying part of the whole thing was that Manu's prescriptions were followed, implemented and executed by the upper caste Hindus. Even today in several parts of India, such horrible and heinous treatment is given to the Dalits. The history of miserable plight of Dalit life in India compels to condemn Manu thoroughly because his *Manusmriti* is the root cause of the torture meted out to the Dalits. It is for this reason that Dr. B. R. Ambedkar, the emancipator of downtrodden and the father of the Indian constitution, publically burnt *Manusmriti*. Dr. B. R. Ambedkar, a voice of the Dalits attacked the *Varna* system and the religious texts on which the caste system was based. He asserted that the Hindu society must be reorganized on the basis of the principles of liberty, equality, and fraternity.

Sharankumar Limbale: The Concept of *Akkarmashi*/the Outcaste Culture:

Sharankumar Limbale, born in 1st June 1965, in the village Baslegaon in Akkalkot taluka Solapur district of Maharashtra, is Dalit poet, writer and literary critic. He wrote more than forty books but he is immensely acknowledged for his autobiography *Akkarmashi* (1984) which was translated into English as *The Outcaste* (2003). Through this landmark autobiography, Limbale puts forth the readers an objective account of his life from his birth to adulthood, very carefully creating the reflection of his Dalit community in conflict with the contemporary social and cultural conditions.

At the very outset, in an *Author's Note* of *The Outcaste*, Sharankumar Limbale states,

My history is my mother's life, at the most my grandmother's. My ancestry doesn't go back any further. My mother is an untouchable, while my father is a high caste from one of the privileged classes of India. Mother lives in a hut, father in a mansion. Father is a landlord; mother, landless. I am an *akkarmashi* (half-caste). I am condemned, branded illegitimate (Limbale, 2003, ix).

The word *Akkarmashi* is a humiliating word used in Marathi as an abuse. It is particularly used for a person whose birth is illegitimate because he is born of sexual relationship outside marriage. Sharankumar's father is Maratha, a high caste Hindu whereas mother is Mahar, a low caste Hindu. Therefore, he can neither be claimed as a complete Maratha nor a complete Mahar. Mahar community calls him *akkarmashi* because his father is a high-caste Hindu while high-caste people call him an untouchable because his mother is Mahar. He is recognized by so called Hindu culture as a half-caste, impure, incomplete, etc. Consequently, Sharankumar gets identity as the outcaste, a

curse being fatherless throughout his life. As an outcaste, he is ostracized, excluded from the society, deprived of his rights and privileges as human being and lives a life of untouchability.

Sexual Exploitation of Dalit women:

Sexual exploitation of Dalit women by the high caste Hindus was a common practice among village Patils. Sharankumar's mother Masamai was married to Ithal Kamble who was as a farm worker at Hanmanta Limbale in Baslegaon village. They had two sons named Dharma and Suryakant. Hanmanta Limbale was the village Patil. He used to extend help to Ithal Kamble but did not have good intention. He had an eye on Masamai. He planned such a way that he enforced Ithal and Masamai to take divorce and became successful to make Masamai his concubine. Masamai was given a rented house at Akkalkot where Hanmanta used to visit her frequently to gratify his sexual hunger. Later on, Masamai gave birth to Sharankumar as a result of illicit sexual relationship between Masamai and Hanmanta. However, Hanmanta denied taking responsibility of Sharankumar and did not acknowledge as his offspring. He started avoiding both Masamai and Sharankumar and kept on quarreling with her every day. Fed up with the quarrels, Masamai and Sharankumar came to stay with Santamai, Sharankumar's grandmother.

Sharankumar, in his narration, speaks of the plight of Dalit women. He says that to be born beautiful among Dalits is a curse. His mother Masamai was beautiful and therefore became victim of the lust of high caste Hindus and suffered a lot. She was divorced by her husband Ithal and later on Hanmanta kept on having sexual exploitation of Masamai and deserted her when she gave birth to a child. In view of the sexual exploitation of Dalit women, Sharankumar comments painfully,

People who enjoy high-caste privileges, authority sanctioned by religion, and inherit property, have exploited the Dalits of this land. The Patils in every village have made whores of the wives of Dalit farm labourers. A poor Dalit girl on attaining puberty has invariably been a victim of their lust. There is a whole breed born to adulterous Patils. There are Dalit families that survive by pleasing the Patils sexually. The whole village considers such a house as the house of the Patil's whore... (Ibid, 38).

Sharankumar's mother Masamai represents every Dalit woman who is the victim of sexual exploitation by the high caste Hindus. Later on, when Masamai came to stay with her mother Santamai, she came in contact with Kaka, the Patil of Hanoor whose name was Yeshwantrao Sidramappa Patil. Kaka kept on doing sexual exploitation of Masamai. The illegitimate sexual relationship between Masamai and Kaka resulted into the birth Nagi, Nimi, Vani, Suni, Pami, Tamma, Indira, Sidrama. In this context, Sharankumar says, "We were all of one womb and one blood. We shared a common mother but different fathers" (ibid, 38). It clearly shows how Dalit women were fascinated, imposed to be concubine by the high cast Patils, cheated and exploited to gratify their lust. Such a dilemma of Dalit women raises question of the place of Dalit women in Indian society and culture.

Reflection of Varna System and Prescription of Manu's *Manusmriti* for Dalits:

Sharankumar Limbale's autobiographical work is quite evident of the practice of *Varna* system and implementation of the prescription of Manu which he had prescribed in *Manusmriti* for the *Shudras*. The Dalits narrated by Sharankumar shows that they mostly lived in the huts and outside the villages with very limited utensils. The Dalits used to do menial and subordinate jobs. Santamai, Sharankumar's grandmother swept the village street, worked as midwife, Dada Dastgir lit the street lamps and had to drag dead animals, skin them and eat their flesh. They used to wear worn out tattered clothes given by the high caste Hindus. They used to beg and collect leftover food from

high caste Hindus. Sharankumar narrates an event of school picnic in which high caste boys offer Sharankumar and his Dalit friends their leftover food. Moreover, when Sharankumar tells it to his mother, she interrogated him, “Why didn’t you get at least a small portion of it for me? Leftover is a nectar” (Ibid, 3). Further, the Dalit could not stay long at one place. They had to move from place to place. It is seen in Masamai’s life. She has to move from place to place for the sake of survival.

Utter Poverty, Perpetual Hunger, Starvation and Untouchability:

The portrayal of Dalits in the present autobiography shows their utter poverty. Due to lack of earning sources, The Dalits faced utter poverty, perpetual starvation and hunger. Most of the time, they had to beg for the stale or leftover food in the localities of high caste Hindus. However, the food collected by begging was not sufficient for their families. The Dalit women used to share begged food to the children and for themselves they used to drink water and went asleep. He had to beg whenever necessary. His grandmother had to tell lies for the sake of getting food from high castes people. The poverty makes them to eat what animals eat when there is no way to have food. Sharankumar’s sister Vani is seen eating banana peel to satisfy her hunger. Santamai is seen picking up lumps of dung and on the way to home washed the dung in the river water, collecting only the clean grains. She then dried them in the sun and ground the jowar grains and prepared *bhakaris* which had the flavor of dung. This pathetic Dalit life compels to state that it is this rigid system of society, the social structure and culture supporting the caste-hierarchy, dominance and caste-discrimination which has indeed imposed poverty on the Dalits. They have been deliberately thrown to periphery which has almost been entirely mistreated.

CONCLUSION:

The present study attempted to explore and analyze the socio-cultural issues reflected in Sharankumar Limbale’s *The Outcaste*. It has pinpointed the origin of Dalit life and how the Dalits have been treated inhumanely by the high caste Hindus by believing irrationally and prejudicially in falsely ascribed emergence of Dalits as Shudras prescribed by the so called Hindu religious scripture *Manusmriti*. Sharankumar Limbale’s *The Outcaste* reflects suffering of the Dalits due to the Indian rigid social structure, cultural practices and undue exploitation of the dominant castes. It has put forth Indian society based on caste system which raises socio-cultural issues such as the stigma of *Akkarmashi*, the outcaste culture, sexual exploitation of Dalit women, reflection of *Varna* system and prescription of Manu’s *Manusmriti*, utter poverty, perpetual hunger, starvation and the evil practice of untouchability.

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DYNAMIC OF CIVIC YOUNGSTERS, THEIR LANGUAGE & NON RURAL REALISM OF INDIAN THE NOVELS OF CHETAN BHAGAT

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ABSTRACT:

Chetan Bhagat is an immortal title when it comes to writing of fiction as he has been the recognized as the function mannequin of the formative years in India. He has written 6 fictions and one non-fiction and nearly in each novel he has highlighted his deep subject about the formative years today. Many students and researchers trust that Chetan Bhagat's fiction is interesting to the reader as it is without problems understood and comfortably reachable to the public. Reader is impressed with Bhagat's issues about globalization, altering city realities, Socio-Economical, Political and technological modifications in India. This paper sheds mild on Bhagat's presentation of younger Generation in India. The younger technology proven in Bhagat's fictional world possesses an experience of competition, at the identical time very bold and wishes to do the whole thing that is feasible to climb up the profession ladder as excessive as possible. Along with being competitive, more bold and techno savvy, they are modern-day as well. It is authentic that developing consciousness of technological know-how and the use of it have virtually uncovered India to a new environment. This alternate has come about due to sturdy desire of youths to take part in the technological revolution that is going on all round the world. In Bhagat's fictions the attitudes of early life toward love, marriage, and intercourse is realistic and at instances very casual. Bhagat thru his fictions painting the quickly developing cities and city zones alongside with all the world factors, affecting the life, experience, dreams, and attitudes of today's youth. Urban milieu is the primary difficulty of Chetan Bhagat.

Chetan Bhagat is an Indian English writer who carved an area of interest himself amongst the readers. It used to be Chetan Bhagat who explored the limitless chances of the phrases with his easy language. Chetan Bhagat who is a formative year icon amongst the authors of Indian pulp fiction has received the love of human beings as his intensions are to create consciousness amongst

INTRODUCTION:

Chetan Bhagat, born on 22/04/1974, is an Indian author, Columnist, and motivational speaker. Five Points Someone [2004], One Night @ the Call Center [2005], The three Mistakes of My Life [2008], two States [2009] Half Girl Friend [2014] and Revolution 2020 (2011) and a non-fictional work. Chetan Bhagat books have remained fantastic agents when you consider that their release, and have been adopted into predominant Bollywood films. The problems that we experience our very own are mirrored in his writing. Youth is the essential part of the society who is supposed to construct the nation. The childhood of India is conscious about corruption and it is considered in the novel Revolution 2020. New technology needs to trade India. Bhagat's fictions appear actual lifestyles story and it unravels the thinking of the modern-day youth. The secular and broadmindedness of Indian formative years is mirrored thru his characters. Bhagat center of attention is on Metro Generation and the altering Scenario of cutting-edge India. It is proper that IIT Delhi and IIM Ahmadabad helped him to assemble a complete idiom of the lifestyles of youths struggling in opposition to the conditions that are accountable for perversions and sickness.

In his debut novel 'Five Points Someone', what no longer to do at IIT. He shares his opinion that the e book is now not an information on how to live through university however it cites examples of how screwed up our university years can get if we do not assume straight. It is about the adventures of 03 mechanical engineering students, Alok, Ryon and Harikumar, who fail to cope with the grading machine of the IIT. Alok joined IIT below the trailing stipulations of household and private life. Therefore, he decided to be a "nine pointer". Hari finds it hard to listen on his studies. Hari develops his relationship with the daughter of Professor Cherian her name as Neha. She turns into a comfort in his life. Professor Cherian pressured his son to grow to be an engineer although he was once fascinated in Law. Due to parental stress and his very own hobby he dedicated suicide in depression. Through this incident it looks Bhagat tries to deliver a message to all the dad and mom to information their young people in profession remember and now not to pressure their infant to take specific faculty. They need to have liberty to take their very own decision, involving desire of profession as an end result they would love their work and be blissful in their life. Ryan used to be the shrewdest and the smartest of all the three boys. He did now not operate nicely in his educational project however with his lab experiment, he earned attention and money.

Chetan Bhagat has additionally committed his time to teach the readers. His intention has been made clear proper from the establishing of the novel- to make the readers recognize about the imperative function of English in our day by day life. According to him what lies in between the Non-English kinds and English sorts is the incapacity to assume in English. An occasion is when Riya asks his name. Here the protagonist makes use of the expression, Myself Madhav Jhawhich is viewed unpolished through the elite English classification in the country. He feels that such expressions are used by using the low class. However, this specific sequence can be recognized as one amongst many situations used by way of the writer to scorn the human beings who consider solely their tradition and language are eclectic and refined. Most of the humans from rural region locate it challenging to communicate English and they frequently swap to their mom tongue seeing that they are relief with it. In a positive sequence, Madhav says 'My English isn't good,' to which Riya replies

'What you say matters, now not the language.'

The significance of English language has been portrayed certainly in the novel. The story of Madhav can be recognized as the story of each and every rurally added up boy who finds it tough to cope with the needs required by means of the quickly paced technology of technology. What hurdles Madhav from Riya's existence is his incapability to carry his affection in its purest form. Here Madhav ideas and reflections are absolutely primarily based on his English talking skills. Madhav speech at the feature in the college is the most vital section that displays the author's opinion. An excerpt well worth quoting goes like this,

Today, I talk to you in English. I didn't understand this language well. I was once scared and ashamed. People made exciting of me. I spent my complete university existence with a complex. I don't choose that to show up to these kids. I don't prefer every person to inform them they are now not excellent enough.' (Page no: 183).

To wrap up, the creator is aiming for Madhav amongst the readers as he costs „In a experience it is a e book with the aid of Madhav written for the Madhav. As the Varna machine collapsed, a new category of English- speak me elite emerged. This research paper seeks to exist how Chetan Bhagat via his fictional works depicts the altering kids in India in this globalized world. The young generation proven in the fictions possesses an experience of competition, at the equal time it is

pretty formidable and desires to do the whole lot that is viable to climb up the profession ladder as greater as possible. Fictions of Bhagat exhibit techno-friendly youths, taking part in the development, use and the unfold of it. Through sure episodes, Bhagat has underlined a palpable distinction between the younger and the ancient technology the place the young technology in evaluation with the historical one is technologically greater participative. Along with being competitive, ambitious, and techno savvy, the technology in Bhagat fiction is present day as well. The international style has no longer left the society untouched. Due to free incoming of values, costumes, dresses, and the dwelling habits of western world, the foundation of Indian tradition has been considerably influenced.

In Bhagat fiction the mind-set of youths toward affection, bridal, and sex is now not at all emotional, on the opposite it is pretty casual. Affection as it is an instinctual feeling the younger era feels the vibrations of it each now and then however the expression of it and the carrying of their love relationships have really changed. As we see in his narratives there are love proposals and rejections of them however the whole lot is taken pretty healthily or say in a matter off act way. That is why they indulge in intercourse each now and then. Thus his narratives depict a city actuality that the younger era is extra in favour of love marriages than in organized ones. The mindset of this technology closer to sex is now not encumbered with guilt. They seem to be at sex as a way of expressing their love for their partner. Bhagat takes lifestyles for enjoyment no longer for repression. He advises the human beings to cease searching at pleasure and enjoyment as sin. Human existence is constrained and if we do not revel in our time here, what is the factor of it. While depicting this ideal truth Bhagat additionally indicates us nonsense now and again dedicated through fickle-minded youth. People are so an awful lot fancied by using the phrase love, that now and again love members of the family get started out even between the humans calling and receiving incorrect numbers. He says,

‘Our historical texts such as the Upanishads talk about intercourse in an express manner. The Mahabharata refers to Drupadi's polyandry. The temples in Khujaraho depart little to the imagination’.

With developing urbanization and globalization a variety of possibilities have opened up all around. Men and Women are no extra viewed thru the historic spectacle which marked guys as best and ladies as inferior. In this world atmosphere, so a ways belittled female are given their due area and respect. With their personal mind and skills they are viewed to be working shoulder to shoulder with men. Even in case of marriages, now ladies assert their personal opinions and choices. Women work even in night time shifts. They earn their very own dwelling and make profession choices. Steps in the direction of female empowerment can be considered to be rushing up.

CONCLUSION:

In Chetan Bhagat imaginary world metro technology is in temper to trade themselves and the world. They are in hurry to grow to be prosperous by way of discovering a variety of shortcuts. Bhagat expresses his subject for the despair and illness developing speedy in the minds of younger formidable technocrats. Also Bhagat exposes the conflict of ideologies in go cultural marriages. Bhagat asserts that corruption has weakened our system which is very risky for our nation. The fictional artwork of Chetan Bhagat has come to be a classification in itself and it has given a new route to the circulation of Indian English fiction. Chetan Bhagat Writes in ordinary English and it is reassuring for younger humans to be aware of any person is aware of what they are going through. It tends to be easy with linear narratives and vivid story telling. He admits that he is no Arundhati Roy,

The Indian Booker Prize prevailing author and says he is aware of critics experience his books are shallow. But he enjoys a rock star like reputation amongst his Readers, aged generally thirteen to 30, and stated he has the last repute- 'my e book sell'.

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SOCIO-CULTURAL PERSPECTIVES IN NARAYAN'S *THE GUIDE*

Dr. Bhosale Gajanan Vishwanath

ABSTRACT:

R. K. Narayan is considered as a convenor of social and cultural aspects of countryside in Indian English Writing. His aim of writing is not to preach, but to reflect the reality of Indian society and its culture. He is neither a teacher nor a social reformer; he is the lover and observer of life-lived-as-it-is. His Sahitya Academy Award winner novel *The Guide* introduces us social and cultural traits of contemporary Indian life. He is also known as one of the greatest regionalists of Indian English Literature, because of him the imaginative town Malgudi came in the light of world map. *The Guide* is an epitome of contemporary Indian social and cultural perspectives; it is too rich in exploring of Indian culture. Its flashback technique is brilliantly put forward the realistic aspects of contemporary Indian society. Besides, the East and the West, tradition and modernity are remarkably presented with his extraordinarily techniques. Narayan is aware of the fact of the changing traits of native customs and traditions of Indian society and conveyed major changes took place in the past 1947 Indian society.

KEY WORDS: Social, Culture, Tradition, Customs, Religious, Natya Shastra etc.

Narayan's *The Guide* is representation of contemporary Indian social and cultural life. It got immense reputation both in national and international literary context. His writing is fully occupied by Indian people, their lives, Indian society and its culture and regional landscapes and mindscapes. He is neither philosophical like Raja Rao nor strict and angry like Mulk Raj Anand; rather he is ironist and humourist who put forward inner qualities of his people with different skills and techniques. He is a great lover of his land, people, their manners, and social norms of contemporary Indian life. Human relationships, their drawbacks, occupations, personal traits, landscapes and cultural traits are the commonest themes in his novels.

India is the land of culture, beliefs, saints, gods, temples, traditional values, myths and sacred rivers. *The Guide* is full of all these things and the novelist combined them effectively. The opening scene presents Raju, the protagonist of the novel, as a holy man, mistakenly identified by villagers of Mongal. The village people are very strictly adhered to Hindu culture, saintly advice, beliefs for tradition and God. Raju is true to his identity, but people ultimately make him a real saint. It is Velan who first sees Raju as a saint and becomes excited by Raju's posture 'sitting cross legged' on the stone, as if it is a thrown. The novelist very skilfully provides Indian cultural background in very first few pages. The ruined temple is surrounded with trees, chirping birds, ancient shrines, rivers, and people with Hindu cultural background and protagonist's appearance as a philosophical saint. The protagonist, separated from domestic life and now he becomes Yogi to preach or vindicate paths of sacred lives to the people of Mongal. Village people get logical and satisfactory solutions to their problems from Raju. He tells Velan about his past life, but coincidents make ultimately a Swami. The village girl does not believe her family members, including her elder brother, Velan himself, however shows gratitude in Raju's advices, as they are uttered by God himself. Velan, about miracles of saint, once says, "Do you know sometimes these Yogis can travel to the Himalayas just by a thought" (34).

The first and third person narratives take readers from past to present and from present to past many times, but by putting them together one can get the organic whole. Raju reminds his past life in town Malgudi before he becomes a jailbird for forgery. He remembers how busy he was in handling shop on railway station and doing job as a guide for Malgudi tourists. Malgudi is shown as culturally and religious rich town, surrounded by temples, caves, monuments, mountains, river, lake, garden, tourists and its famous railway station. The railway station and culture around it, shows entry of Western Culture. “As soon as a tourist arrived, I observed how he dealt with his baggage, whether he engaged a porter at all or preferred to hook a finger to each piece. I had to note all this within a split second, and then, outside, whether he walked to the hotel or called a taxi or haggled with the one-horse jutka.” Certainly, Malgudi is historically and culturally rich town, which attracts its tourists and pilgrims, where dozens of temples are there around it. Pictures of landscapes is one of the another major features of Narayan’s novels. The Sarayu River, its holy water, temples, churches, playgrounds and Malgudi’s famous Mempi Peaks create panoramic picture or picture gallery of Indian contemporary culture. Tourist’s interest in seeing a waterfall, broken idols, crumbling bricks, cracked plaster, caves, hills and temples shows Malgudi is not poor in cultural and historical heritage. It can be explained with description:

Just a nice place, such as the bungalow on the top of Mempi with all-glass sides, from where you could see a hundred miles and observe wild game prowling around. Of these again there were two types, one the poet who was content to watch and return, and the other who wanted to admire nature and also get drunk there. I don’t know why it is so: a fine poetic spot like the Mempi Peak House excites in certain natures unexpected reactions.(65)

References of caves, Mempi Hills, broken idols, dance, Bharatnatyam, ‘Natya Shastra’, *Nataraja*, *Ramayana* and *Mahabharata* are the examples of Indian historical and cultural richness. Rosie, the female protagonist of the novel, is renowned dancer. Her social background makes her abuse by her husband, Marco. He hates Rosie because of her love for dance, but he himself loves dancers in the shape of broken idols in caves. In India, at once dance was highly regarded, but later on it was abused and neglected by the society. Rosie, too, initially faced challenges, however ultimately makes bright career as a dancer. Bharatnatyam became famous about temple dancers and women who dedicated to Gods and Goddesses were called ‘Debdasi’. In Narayan’s time they were abused and were not considered civilized and respectable.

There was a drastic change in traditional and social values and beliefs after 1947. Marco is the man of letters and modern taste. In those days he could give advertisement for his marriage and got married to a woman of lower cast. He has valued and influenced by Western thinkers and its culture. Besides, he wanted an educated wife, as Rosie. Although, he is a man of dark sides, he is a great lover of monuments, caves, nature and values Western culture. However, he is against the freedom of his own wife, Rosie. He never accepts her as free and frank woman; rather he hates her art of dance. Sometimes, he shows his narrow-mindedness. This is the reason why he cannot respect Rosie’s talent and accept her as a free woman of independent India.

Rosie is clever and devoted dancer of independent India. As she is a great lover of dance, she leaves her husband, Marco, for his hatred of dance and argument about homely duties of Rosie. She, then, starts living with Raju at his home, without marrying him, shows her free and frank nature and western culture. However, it is not acceptable in contemporary society. Raju’s mother, a conservative and traditional woman, leaves her house and son, because Raju and Rosie break social norms.

Narayan very skilfully exposes social conditions and male dominating nature and view of a woman. Here, Marco really wants a wife, a housekeeper, not less than a servant, as Joseph, who according to him is a wonderful man. Besides, he looks down upon dance and misunderstands as “Old prejudices die-hard, and Marco for all his erudition looked upon dancing as just street acrobatics, and he killed Rosie’s instincts for life and love of art by denying her both of them” (...). He likes or loves, according to Rosie, his bed, because, after his rest, it does not complaints or demands anything. He does not respect equality, disregards every time Rosie’s emotions for him. On the contrary, Rosie appreciates his book on discoveries of ancient caves.

In *The Guide* Narayan portrays issues of caste, race, creed and ups and downs and leaves them unsettled or unanswered. He deals with problems of caste system through man-woman relationship, love and Indian marriage system. he upholds the Hindu customs, and culture and puts forward with his keen observation of Indian society. His almost of all novels portray Indian life, its customs and culture through the Hindu religion. His *The English Teacher*, *Bachelor of Arts*, *Sampat*, *Swami and Friends* and *The Guide* are the novels trace the growth of his protagonists firmly rooted in Indian social order that is again based on religion. His renowned protagonists including Raju, Chandran, Swami, Jagan, Raman, Sampat and Margaya are the members of joint Hindu family.

His view about Varnashram and four stages of human life i.e.the concept of Chaturashram, shows how Narayan is closely associate with Hindu cultural traits.Raju’s life and activities at Malgudi station and his being a tourist guide shows his Bramhacharyashram, his wooing, love making and relationship with Rosie shows Grahasthashram, when he is jailed it is Vanaprasthashram and ultimately he becomes spiritual leader i. e. Sanyasa.

Rosie is typical Indian woman and wife, despite having been from Europe tour and knowledge of Western ways of life and manners. She, after separation from Marco, nourishes deep affection and respects for Marco, when she reads his achievement in newspaper. She takes the copy of the book Marco published. It shows how Rosie is typical traditional Indian woman. Besides, when Raju is in jail for his forgery, Rosie tries to save and loves him despite of his wrong doing and misbehaves.

Ultimately, Raju achieves sainthood and his martyrdom serves humanity. His transformation from fake saint to real saint gets him real happiness. Desirelessness is the ultimate outcome of his sainthood. This time he becomes the real yogi, gathering Gaffur, Rosie, Velan, his mother and crowd of pilgrims. There is a large platform under the peepal tree. Pilgrims and villagers believe in the illumination of mind through prayers and holy mantras. However, the belief of all the gathered people comes true when it rains and Swami gets his highest position of sainthood. The ultimate words of Raju are: “Velan, it’s raining in the hills. I can feel it coming up under my feet, up my legs—” (256).

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CONTEMPORARY DALIT SHORT STORIES- AN OVERVIEW

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ABSTRACT:

The short story has a distinctive feature of its own in many a manner; it can be read in one sitting. Its size and length has made it different from longer fictional formats and styles. The writers America, Russia and France used short story to make experiments with tight plot and stripping narration. In the current time, short story is known for its realistic picturisation, the short story writers have used this genre of literature to show the realistic picture of the society to the world. The short story has been existed in the Indian culture since last thousands of years. *The Panchtantra kathas, Sarita Sangara, Barihat katha* are some of the famous collections of short stories in the medieval Indian literature. Indian short story was affected in this period due to confluence of the East and the West cultures.

Dalit literature is started from two classic short stories collections in Marathi by the eminent Dalit writers, Baburao Bagul's (1931-2008) *When I Hide my Cast* (1963) and *Death is Getting Cheaper* (1969) had created a great impact on the psyche of the Indian society. Shankarrao Kharat(1921-2001) and Anna Bhau Sathe (1920-1969) are the two prominent names in the early Dalit writing. In the current time so many young Dalit writers are writing short stories to explore the world of Dalit community in the present scenario. These Dalit short stories have been translated into English in the recent time.

KEY WORDS- Short story, Dalit literature, Dalit Short story

INTRODUCTION-

Short Story is the oldest form of storytelling; it was in the society in the oral form to impart the moral teaching in the community. *Aesop's Fables* were very much popular in the Greek culture and in the Indian context the *Jatakakathas* and *Panchtantra Stories* were popular as fables. M.H. Abrahams and Geoffrey Galt Hapman define Short Story as, "A Short Story is a brief work of prose fiction and most of the terms for analyzing the component elements, the types, and the narrative techniques of the novel are applicable to the short story as well." The short story has a distinctive feature of its own in many a manner; it can be read in one sitting. Its size and length has made it different from longer fictional formats and styles. Short story had been existed in all the cultures since the beginning of the civilization. In the ancient time Short Story was simple story of hope and wishes fulfilled. Sometime story was full of magic and super natural elements like fairy tales. It was called as "novella" or novel as it was supposed to be new in the contemporary time. The writers America, Russia and France used short story to make experiments with tight plot and stripping narration. In the current time, short story is known for its realistic picturisation, the short story writers have used this genre of literature to show the realistic picture of the society to the world.

The short story has been existed in the Indian culture since last thousands of years. *The Panchtantra kathas, Sarita Sangara, Barihat katha* are some of the famous collections of short stories in the medieval Indian literature. Indian short story was affected in this period due to confluence of the East and the West cultures. In the British Colonial rule, English education has

created modern sensibility which has given birth to modern short story in Indian literature. Premchand, Rabindranath Tagore, Raja Rao, Mulk Raj Anand, R.K. Narayan, Anita Desai, Shashi Deshpande are some of the major short story writers of India. Short stories have been written in all the regional languages of India. The process of translation has made these stories readable to all the readers of India and the whole world.

Short Story in the Dalit literature

Dalit literature is started from two classic short stories collections in Marathi by the eminent Dalit writers, Baburao Bagul's (1931-2008) *When I Hide my Cast* (1963) and *Death is Getting Cheaper* (1969) had created a great impact on the psyche of the Indian society. Shankarrao Kharat(1921-2001) and Anna Bhau Sathe (1920-1969) are the two prominent names in the early Dalit writing. They wrote short stories to build a strong foundation of the Dalit literature in Maharashtra. The earlier short stories showed revolt against the injustice on the name of lower caste. Dalit short story continued to grow from the last fifty years. Many Dalit writers have given the excellent short stories in the regional languages. Hindi, Marathi, Gujrati, Tamil, Malayalam and other Indian languages have a good tradition of the Dalit short stories. Autobiography is considered as the important as the dominant genre of Dalit writing, however Short Story is remained a favorite mode of expression for all the Dalit writers. The theme of the Dalit stories has changed in the course of time; earlier repression has turned into resistance.

The Renowned Dalit writer and Scholar Arjun Dangale's *Poison Bread* (1991) has translation of ten Marathi Dalit short stories of the famous writers like Bandhumadhav, Waman Hoval, Yogiraj Waghmare, Arjun Dangale, Bhimrao Shirwale, Baburao Bagul, Amitabh, Keshav Meshram, Anna Bhau Sathe and Avinash Dolas. The women writers like Urmila Pawar, Bama, Gogu Shyamala, Pradnya Daya Pawar have written the short stories in the regional languages, their short stories are based on their experience as a woman and their struggle for gender equality. Anna Bhau Sathe's *Gold from the Grave*, Omprakash Valmiki's *Amma*, Arjun Dangle's *Poison Bread* are the some classic short stories in Dalit literature.

Contemporary Dalit Short Stories-

In the current time so many young Dalit writers are writing short stories to explore the world of Dalit community in the present scenario. This section of the article will focus on the select collections of short stories by the contemporary Dalit Writers. All the following collections are from various states of India, it's a representation of various castes and culture of the Dalit community of India. These Dalit short stories have been translated into English in the recent time-

1) *Just One Word* (2018)-

Just One Word (2018) is written by the famous Tamil writer Bama, it has been included fifteen short stories. Malini Seshadri has translated this collection into English from Tamil language. In *Just One Word*, Bama takes us into the world that looks innocent, however, in truth, hate and prejudice bubble. Bama's writings include Dalit feminism and depiction of the inner strength of the subaltern woman, in the time of caste domination and social discrimination. She has portrayed some unforgettable characters with detailed description in the stories. In this collection she looks into the human nature from the perspective of feminism.

2) *Mother Wit* (2013)

Mother Wit (2013) is written by Urmila Pawar and it is translated by Veena Deo into English from Marathi. It has included fifteen short stories of powerful women characters. The characters of *this collection* are mostly women, are individuals living in a caste and gender dominated society.

They are double marginalized in their own community. Urmila Pawar's narrative is hardly ever fraught with angst it is firmly assertive at best and revolutionary within itself. The women in the short stories in *MotherWit* acquire their agency and autonomy through their own actions. This assumption is simply a part of Pawar's creative process and in no way is this reductive of women who have it harder and are still not empowered yet.

3) *Father May be an Elephant and Mother only a Small Basket, But...* (2012)

Gogu Shyamala's collection of short stories *Father May be an Elephant and Mother only a Small Basket, But...* is an amalgamation of sweet and sour; cheerful and dismal; good and evil happenings in Madiga community of a Telangana village. She has woven her experiences and memories into narratives. Her stories delineate the oppression and exploitation of Dalit women within and outside their own community. Oppression of women is one of the common subjects in her stories. The very first story entitled "Father May be and Elephant and Mother only a Small Basket, But..." revolves around the theme of gender oppression. Here the narrator is a little Madiga girl and talks about the hardworking nature of her mother who has kept the family going even in the long absence of her father. Her father ran away to some unknown place afraid of being beaten to death when he was accused of a theft by the village chiefs who are of higher caste. So, the mother and elder son work day in and day out to make both ends meet. But their utter poverty still persists.

4) *Amma and Other Stories* (2008)

This is an English translation of fifteen stories of the leading Hindi dalit writer, Omprakash Valmiki, best known for his autobiography *Joothan*. Together these stories vocalize the anguish and anger of the lowliest of the low in the caste hierarchy. More specifically, they deal with their sufferings at the hands of the dominant high castes and their questioning of their oppressors; their slender hopes and their small dreams; and their problems of identity as they try to make their way up the social and economic ladder. Omprakash Valmiki lists women of all classes among the dalits and there is a story in the collection that shows a high caste woman suffering at the hands of her male relatives. Softer emotions of love and longing are also not left out. Valmiki is acutely aware of the caste hierarchy among the dalits themselves and his story 'Shavayatra' makes for a deeply poignant reading. 'Amma' of the title is almost an epic tale of a dalit woman's resolve to keep her progeny away from the broom and the canister. At their best the stories are not merely dalit stories but a deeply human collection that will compel attention, engage the sympathies of the readers and make them ask inconvenient questions. The stories will also add a new dimension to dalit discourse. The English translation is being published in the hope that the stories will reach a much wider audience and will sensitise readers to the travails of the dalits and their efforts to make a space for themselves, and help prepare the climate for social change.

5) *Unclaimed Terrain* (2013)

Originally written in Hindi, Ajay Navaria's stories examine the prejudices of India's caste system, but they speak of inequality wherever it occurs. As complex as they are political, his characters - brahmin or dalit, thakur or mahar - are neither black nor white, neither clearly good nor evil. They evade the determinations of social expectation; they linger in the 'unclaimed terrain' between past object and future subject, between caste and democracy.

6) *Thunder Storm* (2015)

In fifteen stories that are at once grim, wryly ironic, humorous and affecting, acclaimed Rajasthani writer Ratan Kumar Sambhria portrays with rare acuity the injustices rampant in a caste-driven society and the triggers that spark rebellion. Poverty and greed degrade blood ties; money

plays a dramatic role in changing equations between oppressors and oppressed; livestock and land become precious beyond measure. Yet, love – between men and women, mother and child, a man and his land, and human beings and the animals they nurture – underlies such dark overtones, and integrity and honour shine through in the bleakest moments. Remarkable for their craft and rendered here in an authentic translation, these deceptively simple stories are narratives of love and anger, hope and fortitude, and subtly negotiate equality in a society inherently marked by inequity.

COCLUSION-

Contemporary Dalit short story has got a very important place in the contemporary Dalit literature. Many young writers from all the states of India are writing the short stories as this is a popular genre in the contemporary time.

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CULTURAL CONFLICT IN BHARTI MUKHERJEE'S *THE TIGER'S DAUGHTER*

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ABSTRACT:

The present paper aims to highlight the core reason, the central principle that underpins all of her heroines' dilemmas. Bharati Mukherjee is a Third World Feminist writer whose main focus is on concerns and problems affecting South Asian women, notably in India, while she maintains that her feelings are more similar to those of women in North America. She differs from other writers in the way she treats her heroines Indian women immigrants, focusing on their cultural conflict, which puts them off balance in life either directly or indirectly. Tara Banerjee in *The Tiger's Daughter* despite the fact that the heroines are portrayed as brave and aggressive, they are not immune to the 'culture shock' behaviour. They have a high potential for adaptability; they are well-positioned to modify their lives for the better, if necessary, and/or to accept the harsh reality of their life anyway.

KEYWORDS: Cultural conflict, *Zamindar*, Brahmin life-style, unwilling immigrant writers, *Tutul*, etc.

INTRODUCTION:

The term culture means the customs and beliefs, art, way of life and social organization of a particular country or group. Culture is too vast and baffling a term to be precisely defined in a few pages. Several sociologist, anthropologists, historians and men of letters have tried to define culture from time to time. However, the most comprehensive interpretation comes from T. S. Eliot, one of the profoundest of modernist movement. Even he seems to be different and he calls his treatise "Notes towards the Definition of Culture." In the first paragraph of introduction, "My aim is to help to a word, the word culture"(1). He initiates his discussion on culture and its ingredients with a simple proposition, "Culture may even be described simply as that which makes life worth living" (1). Thus, Eliot sees culture as the way of life, as one, which affects us as is affected, in turn by our activities. He believes that culture is ideally a whole way of life lived commonly and variously by a whole people. N. A. Nikam in his attempt to define culture quotes a translated verse from *Kathopanisad*:

In the quest of the imperishable that one chooses is his. Thus, culture, according to him, is a quest for good but it is not good if the quest is not free choice. The quest and the choice are, therefore, the two ingredients of culture and the tradition is formed by the culmination of centuries of history, or tradition may be defined as a passage in which there is both persistence and renewal. So, cultural concepts are ancient and contemporary, traditional as well as modern. (212)

The culture conflict, as the case may be, has for some reason always assumed a vital significant for the Indian novelist who writes in English. The women characters in Mukherjee's fiction are moored to their Indian origins the same way the author is like her; they shed their external commotions with India. They culturally disintegrate themselves from India but carry a core of beliefs in the interior of the self against which all new experience is measured.

The Indianness of Bharati Mukherjee is described in the attributes she gives to her fictional characters. The entrants through America's half open door of immigration laws juggle for a place in an unfamiliar though desired world. Their strategic plans, resilience, willingness to shed the old, don the new; make the stuff of Mukherjee's novels. What part of the Indianness is restrained through the adoptive process remains to be seen. And in what way, if any, do the immigrants broaden the horizons of American experience in another point for consideration. She says in her interview:

I see my 'immigrant' story replicated in a dozen American cities, and instead of seeing my Indianness as a fragile identity to be preserved against obliteration. I see it as a set of fluid identities to be celebrated. (46-47)

Bharati's heroines, however, are immigrants and undergoing cultural shock, but they try to stand strong with their own identity or individuality. This may be the reason for Bharati Mukherjee to have had significant attention, getting both positive and negative criticism from all corners of the literary world. Though she claims that she writes of expatriates with the feeling of a North American, she has written all the novels with predominantly feminist views. She portrays women characters as the victims of immigration, and yet actually the problems are not caused, because they are immigrants, but because the women characters fight for their rights as women and then as individuals just as the other feminist writers' heroines.

Mukherjee's Tara in *The Tiger's Daughter*:

The Tiger's Daughter, is the first novel by Bharati Mukherjee. The protagonist Tara Banerjee returns to India after a significant stay in the US. The story is of Mukherjee's own experience and might be of her siblings also, who had gone for study in America. When Tara lands at Bombay airport, she is not comfortable with her relatives as they are not in a position to accept a woman who is not accompanied by her husband, David. It is a very fine manifestation of cultural conflict. It reflects the artist's personal experiences as a woman caught between two cultures. This is an interesting study of an upper class Bengali Brahmin girl who goes to America for higher studies. Though afraid of the unknown ways of America for in the beginning she tries to adjust herself to it by entering into the wedlock with an American. She returns to India after seven years, only to find herself a total stranger in the inherited milieu. She realizes that she now neither Indian nor truly American. She is totally confused and lost.

The Tiger's Daughter is a story of Tara a young Indian-born woman who, like the writer, returns to Calcutta, after having spent seven years in the United States, to visit her family, and discovers a country quite unlike the one she remembered. She becomes painfully aware that while she has not yet eased herself into American culture, she no longer derives sustenance from values and mores of her native land. Memories of genteel Brahmin life-style are usurped, by the new impressions of poverty, hungry children and political unrest. The actual starting point of the story dates back to a rainy night in the year 1879. It was the day of the grand wedding ceremony of the daughters of Hari Lal Banerjee, the *Zamindar* of Village Pachapara. Standing under a wedding canopy on the roof of his house Hari Lal Banerjee could have hardly imagined what future holds in store for his coming generations, He "did not hear the straining and imprisoned ghost of change," Because:

The shadows of suicide or exile, of Bengali soil sectioned and ceded, of workers rising against their bosses could not have been divined by even a wise man in those days. (Mukherjee, 32)

After the marriage of Hari Lal Banerjee's daughters, life continued to be pleasant in the village Pachapara many more marriages took place and many deaths too. After two summers Hari Lal Banerjee fell a prey to an unseen assassin while mediating a feud. All the reputation and influence of Banerjee family died with him. Nobody knew at that time that year later a young woman who had never been to Pachapara would grieve for the Banerjee family and try to analyze the reasons for its change. She would sit by a window in America to dream of Hari Lal, her great-grandfather, and she would wonder at the gulf that separated him from her.

Tara's husband David Cartwright is wholly Western- and she is always apprehensive of this fact. She cannot communicate with him the finer nuances of her family background and of life in Calcutta. Her failure to do so is rooted in their cultural differences. In India a marriage is not simply a union of two individuals, it is coming together of two families as well. But in Western countries like America, a marriage is simply a contract between two individuals. David is hostile to genealogies and often mistakes her love for family for over dependence. He asks naive questions about Indian customs and traditions and she feels completely insecure in an alien atmosphere because 'Madison Square was unbearable and her husband was after all a foreigner.'

Although her fiction has shown a discernible movement towards Americanization is in style as well as in protagonist's acceptance of a country that invites them to make their own rules, free from the rigid and feudalistic traditions of their native past, Bharati Mukherjee's novel, *The Tiger's Daughter*, pursues an opposite direction with the return to India of Tara, twenty two year old daughter of a wealthy and prominent Bengali Brahmin. Vassar educated Tara has married an American and has been away from home for seven years. Although she has always regarded herself as an Indian, she discovers she is more an outsider than a native, concerned with the complex and confusing web of politics, poverty, privilege and hierarchies of power and class in India. She has dreamt for years of this return, but now finds herself imbedded with the 'foreignness of spirit' attributable not only to her American domicile but also to her early education in Calcutta at a private school run by Belgian nuns. Matthew Arnold's famous lines aptly describes Tara's dilemma in this novel. Wandering between two worlds/ one dead, the other powerless to be born/with nowhere to my head. Her seven-year stay at Vassar changed her outlook on life, though America did not fascinate her:

New York, she thought now, had been exotic. Not because there were policemen with dogs prowling the underground tunnels. Because girls like her, at least almost like her, were being knifed in elevators in their own apartment buildings; because students were rioting about campus recruiters for away wars; rather than the price of rice or the stiffness of final exams; because people were agitated about pollution. New York was certainly extraordinary and it had driven her to despair. (Mukherjee, 36)

After a gap of seven years Tara plans a trip to India. For years she has dreamed of this return and thinks that all hesitations, all shadowy fears of the stay abroad would be erased quite magically if she returns home to Calcutta, but it never happens. The new Americanized Tara fails to bring back her old sense of perception and views India with the keenness of a foreigner. Her entire outlook has changed. Shobha Shinde refers to this expatriate weakness, "An immigrant away from home idealizes his home country and cherishes nostalgic memories of it" (58) and so does Tara in America but when she comes to confront the changed and hostile circumstances of her home country, all her romantic dreams and ideals crumble down. She realizes that she has drowned her childhood memories in the crowd of America.

On landing at Bombay airport, her relatives greet her warmly but her response is very cold and dispassionate. When her relatives address her as *Tultul*, a nickname which they always used for her, it sounds strange to her Americanized ears. Seven years ago while on her way to Vassar “she had admired the house on Marine Drive, had thought them fashionable, but now their shabbiness appalled her” (Mukherjee 39). Her reaction towards the railway station is also one of despise. She “thought the station was more like a hospital; there were so many sick and deformed men sitting listlessly on bundles and trunks” (49). In the train she happens to share her compartment with a Marwari and a Nepali. She thinks that both will “ruin her journey to Calcutta”.

CONCLUSION:

Women have experienced through marriage and/or travel abroad, tremendous physical and mental changes in their personal lives. Though they seem to be well suited for adaptability in an alien culture, the shock they go through initially is indispensable. The reason is they all are born Indian and brought up very much immersed in Indian traditions to feel and behave as custom demands, but at the same time they want to break out of it and live like western women, looking forward to it with a dreamy and tinted glass outlook. They speak of feminism and liberation easily, but stumble in living the same. This is what is found to be the main struggle in the lives of all of Mukherjee’s ladies, especially in Tara.

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ABROGATION AND APPROPRIATION OF ENGLISH LANGUAGE IN INDIAN ENGLISH FICTION

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Use of English language in writing literary works of art by non-English writers has always been an issue of debate since its first use by non-English writer. English language has always been termed as the legacy of British Raj, and hence the language of the rulers, of colonizers. It never was the language of the ruled, of the colonized peoples. But gradually the situation reversed and now the same language has been used by the ruled, by the colonized peoples to write back. In other words, the writers, who were and are non-English in reality, seized the language of the rulers and began to write literary works of arts. But their use of language is different from that of English writers of Britain. This *difference* has very clearly been presented by the heavy-weights of literature.

The telling has not been easy. One has to convey in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omissions of a certain thought-movement that looks maltreated in an alien language. I use the word 'alien', yet English is not really an alien language to us. It is the language of our intellectual make-up – Sanskrit or Persian was before – but not of our emotional make-up. We are all instinctively bilingual, many of us writing in our own language and English. We can not write like the English. We should not. We can write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will someday prove to be as distinctive and colourful as the Irish or the American. Time alone will justify it. (Raja Rao, 1938)

'Can an African ever learn English well enough to be able to use it effectively in creative writing?' Certainly yes...if on the other hand you ask: 'Can he ever learn to use it like a native speaker?' I should say, 'I hope not'. It is neither necessary, nor desirable for him to be able to do so... I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in communication with its ancestral home but altered to suit its new African surroundings. (Chinua Achebe, 1965)

Something of the unwashed odour of the *Chamcha* lingers around its (English language) cadences. The language like much else in the newly independent societies needs to be decolonized, to be remade in other images, if those of us who use it from positions outside Anglo-Saxon culture are to be more than artistic Uncle Toms. And it's this endeavour that gives the new literatures of Africa, the Caribbean and India much of their present vitality and excitement. (Salman Rushdie, 1982)

The call for the decolonization of the English language, by Raja Rao, Chinua Achebe, and Salman Rushdie, is a crystallized expression of a historical process. However, the intensity and speed of the decolonization of the English language in the novel of colonial consciousness has its being in the coexistence of a plurality of voices, which test and contest the colonial space in the terrain of language to cleanse it of the unwashed odour of the *chamcha* as Rushdie puts it. 'The empire is striking back', warns Rushdie with a new force collected from diverse sources. While the empire installed a 'standard' metropolitan language on its subjects through its system of education, the

subjects are now writing back the ‘non-standard’, marginalized, ‘variant’ English language. It has been usurped, abrogated, and appropriated to make it culturally relevant.

Discussing this new phenomenon of ‘abrogation’ and ‘appropriation’ of the English language by the post-colonial writers, Bill Ashcroft, Gareth Griffiths and Helen Tiffin in *The Empire Writes Back* (1989) develop a theory for this literature, which they call ‘english’ literature to distinguish it from the canonical, hegemonic ‘English’ literature of Great Britain. They note that –

The crucial function of language as a medium of power demands that post-colonial writing defines itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonized place. There are two distinct processes by which it does this. The first, the abrogation or denial of the privilege of ‘English’ involves a rejection of the metropolitan power over the means of communication. The second, the appropriation and reconstitution of the language of the centre, the process of capturing and remoulding the language to new usages, marks a separation from the site of colonial privilege. (37)

This refashioning worked in several ways. Ashcroft, Griffiths, and Tiffin claimed that writers were creating new ‘englishes’ (the lack of a capital ‘E’ is deliberate) through various strategies: inserting untranslatable words into their texts; by glossing seemingly obscure terms; by refusing to follow standard English syntax and using structures derived from other languages; of incorporating many different creolized versions of English into their texts. Each of these strategies was demonstrated operating in a variety of postcolonial texts, and in each the emphasis was on the writer’s attempt to subvert and refashion Standard English into various new forms of ‘english’, as a way of jettisoning the colonialist values which Standard English housed.

The Empire Writes Back asserted that postcolonial writing was always written out of ‘the abrogation [i.e. discontinuing] of the received English which speaks from the centre, and the act of appropriation [i.e. seizure] which brings it under the influence of a vernacular tongue, the complex of speech habits which characterise the local language’ (38). The new ‘english’ of the colonised place was ultimately, irredeemably different from the language at the colonial centre, separated by an unbridgeable gap: ‘This absence, or gap, is not negative but positive in its effect. It presents the difference through which an identity (created or recovered) can be expressed’ (61). The new ‘englishes’ could not be converted into standard English because they have surpassed its limits, broken its rules. As a consequence of this irredeemable difference, new values, identities and value-systems were expressed, and old colonial values whole-heartedly rejected.

Various Indian novelists have experimented with the language they have used, and each has tried in his/her own way to evolve a suitable medium to express Indian sensibility, the very flavour of Indian life. Mulk Raj Anand has written a full book, *The Emperor’s English* (1948) besides a number of articles in defence of Indian English. Raja Rao, in his now famous ‘foreword’ to *Kanthapura* and his ‘Introduction’ to *The Serpent and the Rope* writes about is kind of English. R. K. Narayan too dismisses the question in a couple of articles, such as ‘English in India’, etc. These experiments with the language have usually taken three directions. *First*, there have been literal translations of Indian idioms, phrases, proverbs, words, etc. *Secondly*, changes have been introduced in the syntax or structure of the language. It has been modified, bent or broken according to need. *Thirdly*, Indian imagery has been profusely used to convey the flavour of Indian life. Raja Rao, Salman Rushdie, and Arundhati Roy, among others have used these devices with extraordinary success. Their texts – *Kanthapura*, *Midnight’s Children*, and *The God of Small Things* respectively are testimony to this.

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RUSKIN BOND: THE MAN BEHIND INDIAN SHORT STORIES

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ABSTRACT:

Ruskin Bond is an Indian author. He was born in 1934 in Kasauli, India. Ruskin has written 20 novels, numerous short stories and essays, and five memoirs. His works are often set in the hills of Uttarakhand. And explore themes of childhood and solitude. He was awarded the Sahitya Akademi Award for English writing in 1967. Readers warmly accept Bond's short stories because of their simple language, exquisite imagination, and profound content. On the other hand, traditional readers and critics only notice that his stories reflect a specific human-human relationship. He deserves to be recognized as a one-of-a-kind writer who investigated India and its varied features in his unique way, which has given him a place in literature today.

KEYWORDS: *Ruskin Bond, Short Stories, Ruskin Bond's Writing, Indo- Anglian writers*

INTRODUCTION:

Ruskin Bond is a prolific Indian author who has written over 200 books. Born in 1934, he is best known for his short stories and novels about India's Himalayas and other rural areas. Bond's writing is often described as simple and having the "flavor of the time," emphasizing character development and plot with a touch of romance. He began his career when he was still in school, submitting articles to newspapers and magazines. His first book, *The Room on the Roof*, was published when he was just 18 years old. Bond's most recent novel, *A Season of Ghosts*, is set in Shimla during the summer vacation of four children from different parts of India to visit their mother's grave near a Christian cemetery at Christmas time. 'The Room on the Roof.' Ruskin Bond has left a lasting legacy on writers from India and readers worldwide. In this paper, we will be going through some of the most significant features of his writing that have made him a household name among Indian writers. Bond's writing is often described as simple and having the "flavor of the time," emphasizing character development and plot with a touch of romance.

Ruskin Bond is widely regarded as the most environmentally conscious and ecologically aware of all Indo- Anglian writers. The presence of nature in Bond's writings is as evident as a plot in a narrative. It's difficult to envision a narrative from Ruskin Bond's pen without references to trees, animals, the gentle breeze of the mountains, and a sensitive human soul amidst all of this. Humans have become trapped in a rat race as a result of their progress. There is fierce competition and a constant push to stay ahead of the competitors. It is a critical position in terms of the social environment, because the environment that exists in society is reflected in the activities of the individuals who live there. This can be seen in the rise in crime rates and, more importantly, in people's attitudes, such as self-centeredness and indifference.

FEATURES OF RUSKIN BOND'S WRITING:

In addition to his children's literature, Ruskin Bond was an award-winning Indian author. He is famous for his children's books and has inspired generations of budding writers. He has written more than 50 books for children, 500 short stories, and two autobiographies. His mother, Aubrey Alexander, moved to New Delhi when he was four years old. The separation caused many challenges and led to a rich childhood. Despite a hectic career and a busy schedule, the author has maintained his passion for writing. His work has received several awards, and he is considered one of the most

popular authors in India. His autobiographical works, *A Flight of Pigeons* and *The Blue Umbrella*, were later made into films. His memoirs have also been adapted into Bollywood films. This is a great honor for the man who has dedicated his life to writing.

Ruskin Bond and the feature of his writing are two of the most popular novels by his name. In *'The Woman on Platform Eight'*, he encounters a woman near the railway station. The train's lonesome watchmen are even more menacing. In *'The Tiger in the Tunnel'*, he meets a little more uneasy man. *'The Sensualist'*, the author, a poet and a friend are battling to save a world from evil. In 2007, *The Blue Umbrella* was released in India. The film was based on a popular children's book. The movie won a National Award for Best Children's Book in 2008. *'The Sensualist'* won the Nobel Prize in literature. Based on the short story *Susanna's Seven Husbands* by Vishal Bhardwaj, *The Blue Umbrella* was the first Hindi novel with a recognizable British author.

His stories are based on the real-life experiences of Ruskin Bond and his family. As a child, he was fascinated by the tales of *Alice in Wonderland* by Lewis Carol. Most of his stories were based on life in hill stations. He often went for long walks to think of his stories. Despite his love for adventure, Ruskin Bond managed to find time for writing during these walks. Bond was born in England and spent most of his childhood in India. He was the third generation of his family to live in India. His parents were both born in England, but his father grew up in the princely state of Jamnagar (modern-day Gujarat). His father worked as a tutor for the royal children of the area, and when he was four, he left his mother and his younger brother to live with his father. However, his mother died young of malaria, so he could not attend school. A young boy named Bisnu travels to the town of Dehra Dun with his family, but he is not happy there. He is forced to work as a day labourer to earn his living. In his stories, he encounters snakes, banyan trees, and lonely tunnel guards. As a result, his family lives in an impoverished area far away from his friends and relatives. In his writing we can see the reflection of past and suffering as a lonely childhood.

The children's stories of Ruskin Bond will be divided into two categories: subjective and objective. Individual pieces have a personal or semi-autobiographical tone, in which he recalls his own reflections, failed interests, and minor projects. Subjective stories have an autobiographical or semiautobiographical tone to them, in which he chronicles his own life, including unmet passions and little adventures.

Reflection of Childhood in Ruskin Bond's Writing:

Ruskin Bond is a well-known Indian writer of short stories and novels for children and adults. He has written many books, including short stories, novelettes, novels, travelogues, and essays on diverse topics such as mountain trekking. His English language novels for children are among the most popular in India. His work spans various genres, including mystery, adventure, thriller, love story and romance. He was awarded the prestigious Sahitya Academy Award for his novel *'The Room on the Roof'* in 1979 and Padma Shri by the Government of India in 1992. His books were admired by readers and critics alike for their simplicity and emotional resonance. Many of Bond's novels and short stories are set in the hill stations of North India, some famous among them being *'The Room on the Roof'*, *'A Long Walk'*, *'Plain Tales from the Hills'*, *'The Blue Umbrella'* and many more. These have become part of the Indian literary canon. Some of his works have also been made into films. *The Room on the Roof* is one of the best-known books by Ruskin Bond. It is a semi-autobiographical story set in the mountains of Dehradun, which is the author's hometown. It features the friendship of the young protagonist with his father. In his report, Ruskin bond discovers the enchantment of love, despite being surrounded by gloomy people. Ruskin meets the beautiful girl in

the book, whom he has a soft spot for. It is this relationship that makes the character so endearing and charming.

This novel is set in India, where Ruskin Bond spent their early years. His grandfather died at a young age, and his stepfather and mother raised him. He aspired to be a tap dancer when he was a child and attended Bishop Cotton School in Shimla. His first novel was published when he was twenty-one and was a worldwide bestseller. His stories have been adapted for the big screen, including the Hindi film Junoon and the English film The Last King.

REVIEW OF LITERATURE:

Bond's stories are based on the real-life experiences of him and his family. As a child, he was fascinated by the tales of Alice in Wonderland by Lewis Carroll. Most of his stories were based on life in hill stations. He often went for long walks to think of his stories. Bond wrote on what he was most familiar with: nature. His eloquent depictions of nature's many complexities are based on his observations in Mussoorie, his adopted home. I was initially drawn to his novels by his description of nature, the simplicity of his characters' behaviors, and their carefree demeanor, and I am still drawn to them now. After a period of heavy coursework-mandated reading in college, reading his writing was like a breath of fresh air. His nature writing is best exemplified in *The Blue Umbrella*. It is still my favourite novella, set in a community in the Garhwal highlands. Binya's infantile yearning for a blue silk umbrella just because it was gorgeous is compared with that of Ram Bharosa, the village merchant, who wants it to increase his social status. This juxtaposition provides an intriguing look into human needs and wants. The village, its residents, and the surrounding mountains mirror Binya's purity, whereas the shopkeeper's pettiness is visible in his single-minded emphasis on money, which blinds him to everything else.

'The Tunnel,' a short story by him, is another example of his nature writing. Ranji, a schoolboy, observes the train passing through a tunnel near his hamlet, then walks inside it, spotting what appears to be a leopard. He quickly forms an innocent relationship with the tunnel's watchman, Kishan Singh, and the two spend the night together trying to locate the leopard. More than the sense of excitement, the narrative has stayed with me because of the descriptions of the jungle surrounding the tunnel, the leopard, the sweet mango blossoms, and the noises of barking deer or fox heard late at night. Bond's work associates nature's proximity with purity and simplicity. This is evident in his characters like Ranji and Binya, who are content to be mesmerized by nature's simple pleasures. As I read more of his books, I came to appreciate nature and find simple pleasures in everyday life. His words inspired me to take a 'stop and smell the roses' approach to life, which helped me find harmony and calm in our fast-paced city lives.

CONCLUSION:

Ruskin Bond's books are a must-read for anyone who loves Indian short Stories. As an author, Ruskin Bond is best known for his humorous works. Whether you are a novice or an experienced reader, you'll find something here to interest you in his writing. And you won't regret discovering this gem. So go out and read the stories. It's an excellent way to relax and unwind after a long day. His collection of stories is a must-read for anyone interested in the life of a young writer in the Indian subcontinent. His stories are a mix of love, energy, and Death.

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KARNAD'S YAYATI : A PARADIGM OF INDIAN CULTURE AND EGO IDEALS

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ABSTRACT:

Indian culture and conventions are popular throughout the world for their uniqueness. The cultural and time-honored ideologies are inculcated among children from their childhood. In Indian families children are told myths, legends and folktales by the grandparents. Consciously or unconsciously, Indian tradition, culture and ethics are inculcated in the young minds through Indian myths, legends and folk tales. Accordingly, their psychological approach fits into the culture and ethics they have learned. Though myths are supposed to be orally transmitted, literature has been playing a significant role in the transmission of myths and legends, throughout the world. Girish Karnad's *Yayati* is also based on Indian mythology from Mahabharata. In the present paper, an attempt has been made to explore Indian Culture, social structure, psychology and behavioral pattern of members in a family under various situations. Similarly, ego and superego ideals which affect the family relations are also considered for discussion.

KEY WORDS: Conventions, Indian culture, social structure, ethics, psychology, ego, super-ego.

India is popular for its culture and convention. Indian people are familiar throughout the world, for its rich culture and tradition. And the culture which was once known to locals was later on transmitted from person to person, village to village, nation to nation and to the world through the myths, legends and folk tales in both written and unwritten forms. The former or un written forms were limited only to the locals while the later or written form of literature contributed in the wide spread of the culture of India.

When the term culture is taken for the discussion, the social composition and the social setup such as class, community and family comes to our mind. Of them, family is the prominent structure where people with like minds live with an understanding and support one another. A family, as we are acquainted with consisted of elders, young ones and adults. Elders are respected by the younger ones and the younger ones support the elders at their old age, thus making the family structure a strong bond among particular people with blood relations.

A family consists of a man and woman without whom the family structure cannot be complete. And it is evident that women are indivisible part of family. Their existence and cooperation is equally important. But the deep rooted traditions and male ego ideology compel women to take a falling stand on several occasions. Nevertheless, both men and women are human beings and they possess their own psychology. Their psychology and behavioral pattern is an outcome of their culture which contributes in leading a successful family life. The culture and its impact on the psychology of members in a family is very artistically depicted by Girish Karnad in the play, *Yayati*. The present paper aims at exploring the behavioral patterns of humans, man and woman relations, familial relations, super ego or ego ideals which lead to psychological problems as reflected in Karnad's *Yayati*.

In our myths, Gods are symbolized as virtues with positive ideals while demons are symbolized as negative images. The similar thought has been depicted by the writers in their writings. Their writings depict men and women with their positive and negative qualities. Their

writings also vindicate the significance of values of life, morals and ethics in the family and in the society. In *Yayati* also Karnad attempts to bring out the archetype of Indian culture, family structure, human relations and the life values. Karnad's *Yayati* is a mythology based on the great Mahabharata. It is the story of king Yayati, a ruler of Bharata dynasty. He suffers from the curse of Shukracharya, to lose his youth. It is a kind of tragedy which bears a resemblance to the great Greek tragedies. A Shankar rightly commented on Karnad's art as playwright:

“The playwright has fractioned this short tale...in vesting it with an epic force reminiscent of the great Greek tragedies, the characters are titans, and their desires, motives, fulfillment and frustrations too are of epic dimensions”. (Shankar: 12)

Yayati is a story of an ambitious king Yayati and his struggle between his power and life. The play begins with the arrangements and celebrations for welcoming the prince pooru's return to the kingdom after his education. King Yayati and queen Devayani are very happy on the arrival of prince Pooru and his newlywed princess Chitrlekha. Yayati's queen Devayani and her maid servant Swarnalata's discussion on Sharmishtha, reveal the misapprehension and rivalry between Divayani and Sharmishtha. In *Yayati*, Karnad portray the character of Devayani as a positive image while that of Sharmishtha as negative one. The two characters highlight their behavioral patterns under varied circumstances.

Sharmishtha who was once a princess of Rakshasa clan finds herself dumbfound when she learns that king Yayati caught hold of Devayani's right hand and he held it for the lifetime. King Yayati weds Devayani in order to keep tradition and custom of Bharata dynasty. This particular incident shows the candor and compliance of a king, a representative of populace. The great People, particularly kings in the past knew very well to keep up their promises. It was like a pride on the part of the king to stick to his words or pledge. It depicts the culture of Indians particularly the kings in the past. Yayati's proceedings draw our attention to the importance of keeping the promises. And these values had been incorporated into the young minds through the myths and the images of the characters that they had heard or learnt from their parents. Jai Sinha, a psychologist rightly observed: “Indian Adults have deeply incorporated into their preconscious powerful emotional cognitive images of the vitally alive, richly complex mythology told by various mothering figure during their childhood”. (Sinha: 7)

The cultural values and ethics vary from person to person. The cultural values and morals of a person reflect one's personality. Psychologists regard Ego and super-ego as the elements of human personality. They help people in judging things and it shows their behavioral pattern. Sigmund Freud, father of psychoanalysis, observed that “the personality consists of three different elements; the Id is the aspect of personality that driven by internal and basic drives and needs. The ego is driven by reality principle. The ego works to balance both the id and super ego.... Superego is driven by morality principle the superego works to act in socially acceptable ways, it employs morality, judging our sense of wrong and right and using guilt to encourage socially acceptable behavior”.(Freud) The demeanor of Devayani and Sharmishtha also reflects their personality.

The association of king Yayati and Devayani, upsets Sharmishtha. She finds herself disregarded and neglected by the king and queen. Devayani, who was once a maid servant of Sharmishtha turns to be a queen, on the mischief of Sharmishtha. Consequently, Sharmishtha's father decides to attain salvation by sending sharmishtha to the king's palace as Devayani's maid servant. Sharmishtha once a master to Devayani turns to be a slave. This scrupulous incidence makes her furious and thus Sharmishtha decides to take revenge on Devayani. The revengeful attitude of

Sharmishta proves her super-ego. On the other hand, Devayani as a queen, develops a kind of connectedness towards the family members. Accordingly, she tries to keep Sharmishtha away from the king and the family members. She knew very well that Sharmishtha belonged to the rakshasas clan and had all demonic qualities. Sharmishta and Devayani's ego ideals make them rivals. They both wanted to retain their positions as queens. Devayani's connectedness and Sharmishta's jealousy prove their behavioral pattern. Carl Jung rightly commented on the tendency of humans: "Humans are clearly predisposed to enjoy the company of other humans, to co-operate, and we have a need for recognition and a sense of belongings well. At the same time, many of the pre-depositions that are common believed to exist in humans- envy, greed and jealousy".(Jung) The qualities of envy, greed and jealousy can be clearly seen in the character of Devayani and Sharmishtha. The cold war between Devayani and Sharmishtha is the result of their ego to retain their self. Unconscious displacement is also one of the reasons that Devayani tries to keep Sharmishtha away from her family and Bharata dynasty.

Sexuality is also one of the reasons for the hostility between Devayani and Sharmishtha. As women they have their own beauty, but they are jealous and envy of each other's beauty. Moreover, Devayani was afraid of losing her king Yayati to Sharmishtha. And Sharmishtha who wanted to take revenge on Devayani plays all her tricks to attract king Yayati. She uses her emotions and sexuality as a weapon towards king Yayati. Ultimately Sharmishtha wins over Devayani, in her sexual politics. Accordingly, Sharmishtha turns out to be a queen from a maid. This reveals the psychology of Sharmishtha as her super ego leads to the psychological problems. Out of angry, she determines to take revenge on Devayani, while Devayani out of her fear of displacement in the family, attempts to keep Sharmishtha away from king Yayati. This ideology can be the outcome of her connectedness towards her family members and Bharata dynasty. A kind of familial self or her emotional intimacy and connectedness makes her to keep Sharmishtha away. Alan Roland Aply said about the connectedness, "The familial self encompasses several important sub-organizations that involve emotional intimacy, emotional connectedness ... and inner experience of Atman". (Roland : 8)

At the end of the play, king Yayati loses his youth because of the curse of Devayani's father Shukracharya. King Yayati's ambition to remain immortal proves his ambitious tendency. The idea of old age crushes his nerves and he turns neurotic. Through Pooru, he approaches the people of kingdom for the aid by taking up the curse upon them. His request turns futile when they reject his proposal. A feeling of dharma or moral duty to his parents which he had learned from his parents, ancestors and the myths he had heard from his childhood, make Pooru realize his duties as a son. Pooru's connectedness towards his family make him dejected. It is aptly said: "The plethora of mythical models and relationships are not only suitable for ego-ideals ...but the dharma of each is elaborated in the myth".(Sinha: 7) King Yayati's neurotic condition troubles Pooru and was unconsciously forced to take the curse upon him. This incident reflects the psychology of king Yayati and prince Pooru. Yayati's ego ideals, lust for power and sexuality influence his mind set. He wish for the immortality. He even ignores his responsibility towards his son and his daughter-in-law. Yayati's comment on Sharmishtha's beauty proves his sexuality:

"I feel bewitched by her. I want her. I have never felt so entranced by a woman. I can feel youth bursting out within me again. Her beauty, her intelligence, her abandon in love.... I must have her".(Karnad : 30) Yayati's ego-ideals make him self-centered. He is driven by the fascination for youth and forgets his responsibilities of a king. Yayati overlooks ethics and morals.

On another occasion when Sharmishtha advises him to seek solitude, king Yayati turns contemptible. He declares that he cannot bear solitude and says, “I want people around me. queens, ministers, armies and the populace.... I want to be young. I must have my youth”. (Karnad :8) It shows Yayati’s lust for power and wish to be young. Yayati’s behavior depicts self-centeredness and egoistic tendency.

When Pooru decides to accept the curse on her father, the thought of family relations and connectedness can be clearly seen in the play. In Indian families children are brought up with some ideals. They are told myths and legends and the characters in the myths turn to be their role models. Accordingly, they learn emotional involvements and the idea of supporting the family and this is one of the special characteristics of our myths and legends in which the significance of emotional involvement, support and coordination are depicted. Pooru, the prince was also brought up with such ideas of family and relations. When Pooru learns about his father’s curse, though he was young and newly married, his connectedness towards his father make him accept the curse. From this it becomes obvious that he had learnt the family and life values which influence him from his childhood. His words prove his love and respect for his family and ancestors: “I want to root myself back in my family. I want to realize the vision that drove my ancestors”. (Karnad: 50) But Chitrlekha a newlywed princess of Pooru, poisons herself and sacrifice herself as she couldn’t bear the old age of Pooru. Chitrlekha’s death opens king Yayati’s eyes. He realizes that his ambition, lust for power and youth frenzied his daughter in laws life. He feared that, he would also lose his young son Pooru, who attain old age and decrepitude. Therefore, he pleads his son Pooru to take back his youth and rule well. “Take back your youth, Pooru. Rule well. Let me go and face my destiny in the wilds”.(Karnad : 50) And this particular incident reflect on the nature of the characters, their connectedness towards the family and their support for each other. It also reveal the importance of relations in a family. In this play, Pooru and Yayati support one another as they are aware of the life values.

Girish Karnad as a multi-faceted writer put forth his ideology to explore the psychological implications of our characters from Mahabharata. Though the climax in the original story is different, the writer twisted the story and tainted it according to the culture of contemporary Indian society. As the changing trends and the western culture influence the modern Indian society, the writer too tried to depict the social, cultural and family values to the society. The ego ideals of the characters reflected in the play is noteworthy. The importance of positive images through the characters like Pooru and an attempt to make people aware of the negative images like Sharmishtha, the significance of the man and woman relation in a family like that of Devayani and Yayati. The changing relations because of the influence of super ego and ego ideals among family members lead to psychological problems and conflict among the characters. Above all the observation of the story and the characters compel the readers and audience to contemplate over the significance of ethics and morals in one’s life. In fact, Yayati is a play which depicts the universal truth of life values.

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THE SOCIO - CULTURAL ISSUES OF PARSI COMMUNITY REFLECTED IN ROHINTON MISTRY'S A *FINE BALANCE*.

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Rohinton Mistry is a post independent Parsi writer in Indian writing in English. His texts seem to be preoccupied with the homeland and the political and the social environment of the place of his birth. His books as the diasporic writings are concerned with some basic representation. Mistry has been living in Toronto from 1975. Yet he has deep-rooted love for his native place India. His novels and short stories focus on the life lived by the Bombayites and especially the parsis. He is delineating the socio- cultural aspects of Parsi community in the context of Post -Independent India. He represented in the Parsi culture and their attitude in the social, political and spiritual crisis in his novel and short stories.

Rohinton Mistry being a Parsi, has closely studied the culture, customs, traditions and lifestyles of Parsi community. This community is basically known for its silent suffering and selfless service rendered to the nation. Parsis are the most urbanised community always opting English medium schools for their children.

Socio-cultural is a term related to social and cultural factors which means common traditions, habits, patterns and beliefs present in a population group. The Parsis are ethno-religious miniaturised scale minority network in India. Despite the fact that they are minority in India, commitment to the general public, financial aspects, business, science, governmental issues and writing has been significant.

Most of the Parsi writers, whatever the genre of their writings, they have tried to present Parsi culture, traditions and customs in their writings. Bapsi sidhwa, Firdaus Kanga, Ardashir Vakil, Keki Daruwalla, and Dina Mehta are some of the prominent writers who have given expressions to the Parsi culture in their works. Mistry is no no exception to this band of writers. He tries to show the uniqueness of Parsi community by focusing on their way of living and their cultural heritage. All the three novels-*Such a Long Journey*, *A Fine Balance* and *Family Matters* are crowded with Parsi characters. By giving authentic portrayals of the Parsis, the novelist accustoms the readers to the Parsi way of life, their religious customs, prayers and funeral rites.

Rohinton Mistry's second novel *A Fine Balance* (1995) won many prestigious awards. The book begins with a quotation from Balzac's *Le Pere Goriot*: "Holding this book in your hand, sinking back in your soft arm chair, you will say to to yourself: perhaps it will amuse me. And after you have read this story of great misfortunes, you will no doubt dine well, blaming the author for your own insensitivity, accusing him of wild exaggeration and flights of fancy. But rest assured: this tragedy is not fiction. All is true."

A Fine Balance is the second novel written by Rohinton Mistry. The novel deals with a tale of the turbulent 1970s in India. When Prime Minister Indira Gandhi declared a state of internal emergency and suspended India's constitution. The novel is primarily about man's brutal behaviour with man and the human spirit. The novel is set against Indian background.

The title is suggestive; it emphasizes the value of maintaining a fine balance in our lives. Mr Valmik advocates his Yeatsian theory: "you cannot draw lines and compartments..... You have to maintain a fine balance between hope and despair." (231). All the characters in the novel, Dina Dalal who is the protagonist of the novel, Ishwar and Omprakash darji and Maneck Kohlah faces many problems in the journey of their life. For them life is full of hard work. Some hurdles are sent by nature while others are created by themselves.

He tries to re discover the Indian identity by setting his novel in three different backgrounds. Dina Dalal lives in a metropolis, Ishwar and Om belong to village while Maneck is from high attitude. Dina Dalal is a middle class woman living in the urban world. She is a 40 years old widow. She is struggling hard to live the independent life. The protagonist Dina Dalal has lost his parents when she was very young he was took care by her brother who wants to protect her as a bird in a cage. Dina believes in freedom and she also loves humour. She does not feel comfortable with her brother. She forced to marry a rich gentleman but she prefers to marry a compounder namely Rustom Dalal. Before they tie the knot, Dina loses her husband in an accident. All her hopes are broken and she again had to be depended on her brother. Thus, Dina's identity fades away in the society as an independent woman. She fights for her freedom and individuality but she faces the continuous failures and threats by society. She also lost her flat and had to work as servant in her brother's house. Some feminist critics have argued that the author has done injustice to Dina Dalal by showing her coming back to her brother's house. It shows that it is difficult for a woman to live independently without any sort of male protection. Even she could live safely for some years under the protection of Beggar master. But the political situations like National Emergency distributed dina Dalal and also other characters in the novel. That is the reason why she loses her freedom.

After Mrs Shroff's death, she was not even allowed to study till matriculation in split of her desire. Her brother, Nusswan insists that she should marry a man of his choice but she proclaims her individuality. She marries Rustom Dalal, whom she loves very much Dina is the kind of "new woman" who denies to be submissive. She does not accept the stereotypical feminine role given to her. Even on that cruel night, when her husband dies, she behaves in a very dignified manner. "No wailing, no beating the chest of tearing the hair like you might expect from a woman who had suffered such a shock, such a loss" (46).

The novel gives a broader dimension to the present day realities and earns cultural confidence.

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SOCIAL REALISM IN MULK RAJ ANAND'S NOVEL *UNTOUCHABLE*

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ABSTRACT:

Literature is a tool that portrays the life of people and fights for the suppressed people. Like other literatures from different places of the world, Indian English writers have marked the lower-class issues with special attention in their works. Mulk Raj Anand is a prominent Indian English writer of his era. He raised his pen against the class and caste system of India during the decade 1930s. He takes remarkable efforts to represent underprivileged and the suppressed people who are struggling their existence. *Untouchable* (1935) is Mulk Raj Anand's first powerful novel. It highlights the condition of the untouchables. The novel is set in a remote village named Bulashah, somewhere in the interior of the Punjab. This is a small village and it is separately marked out the out-caste's colony. It is a sociological novel, and it is concerned with the injustice and exploitation to which one large section of Hindu society. Mulk Raj Anand's purpose is to focus on the disadvantaged, arouse sympathy for them and thus pave the way for their betterment. The ending of *Untouchable* is conceived as a "prophesy" suggesting "a choice of possibilities" (Christ, Gandhi, Marx or Machine) because of his realistic point of view.

KEY WORDS: Social Realism, Poverty, *Untouchable*, Bakha, Lower Class People, Deprivation.

Literature is a tool that portrays the life of people and fights for the suppressed people. Like other literatures from different places of the world, Indian English writers have marked the lower-class issues with special attention in their works. Mulk Raj Anand is a prominent Indian English writer of his era. He raised his pen against the class and caste system of India during the decade 1930s. He takes remarkable efforts to represent underprivileged and the suppressed people who are struggling their existence. Social realist artist tries to show people and their lives in a realistic way. The main characteristic of social realism is to adhere to reality, avoid romantic enhancements and create candid pictures and depict human flaws. Oxford Advanced Learner's Dictionary defines realism as, "a way of seeing, accepting and dealing with situations as they really are without being influenced by your emotions or false hopes" (1256). Social realism describes the daily life of people, the crisis and contradictions of their daily routine. And through this style writer tries to focus on the issues related to lower class poor workers. M. H. Abrams, in his book *A Glossary of Literary Terms* states,

Realism is applied by literary critics in two diverse ways: (1) to identify a movement in the writing of novels during the nineteenth century that included Horace de Balzac in France, George Eliot in England, and William Dean Howells in America and (2) to designate a recurrent mode, in various eras and literary forms, of representing human life and experience in literature (269).

Mulk Raj Anand is an Indian writer in English, was born on 12th December 1905, in Peshawar now in Pakistan. He is notable for the depiction of the lives of the poor caste in traditional Indian society. He is admired for his novels and short stories, which have acquired the status of classics of

modern Indian English literature. He is renowned for his insight into the lives of the oppressed and for their analysis of poverty, exploitation and misfortune. He completed his education in Amritsar where he came across Iqbal, the poet-philosopher who made a deep influence on his life and thoughts. He was awarded a scholarship which helped him to go to London for his doctor's degree.

The tragic incidents in his life broke his heart like demise of 9 years old cousin Kaushalya and second thing Jallianwala Bagh massacre. On this occasion Anand himself experienced the mercilessness of the Imperial power. Mulk Raj Anand's stay in England made him politically more conscious of the Indian freedom struggle and his position as a writer in India. His novels attack various aspects of India's social structure as well as the legacy of British rule in India; they are considered important social statements as well as literary artefacts. Originally, untouchability began in with the religion of Hinduism and later it blows out into the origin of the Hindu societies in India. Mostly, the aristocratic people like Brahmins, use the religion to defend a strongly defined ordered structure of society to control the economically lower-class people. The lower-class people accept suppression as they do not have the economic and political power to fight back the upper-class people's supremacy. Portrayal of the disadvantaged in Anand's first eight novels, include some of his best works like *Untouchable*, *Coolie*, *The Lulu Trilogy* and *The Big Heart* appeared between 1935 to 1945.

Untouchable (1935) is Mulk Raj Anand's first powerful novel. It highlights the condition of the untouchables. The novel is set in a remote village named Bulashah, somewhere in the interior of the Punjab. This is a small village and it is separately marked out the out-caste's colony. It is a sociological novel, and it is concerned with the injustice and exploitation to which one large section of Hindu society. It is concerned with the depiction of the life of untouchables who have been the victims of social injustice, who have been oppressed and ill-treated. The novel is concerned not with the life and suffering of some particular individuals, but with the life and suffering of untouchable as a class. Through the particular untouchable 'Bakha' the novelist has focused attention to the miserable plight of untouchables generally. By focusing upon his inner agony, the novelist has raised his suffering to epic dimensions. In this way, Bakha becomes a true representative of the class of which he belongs. *Untouchable* instates the plight of the outcasters in the Indian society. It opens with a description of the outcasters' colony. The outcasters, the bottommost section of Indian society, suffer extreme economic and physical deprivation. He simply paints the picture of the condition in which these disadvantaged people live. The colony consists of a group of mud and quotation This Colony consists of:

... a group of mud walled house that clustered together in two rows under the shadow both of the town and the Cantonment, but outside their boundaries and separate form them. There lived the scavengers, the leather workers, the washermen, the barbers, the water-carriers, the grass cutters and other out casters from the Hindu society (1).

Mulk Raj Anand was born in Peshawar and formative years of his life passed in Punjab. Therefore, he portrays Punjabi characters in Punjabi life with great minuteness and realism. We get in this novel convincing and credible accounts of social manners, customs, ideas and beliefs, which are characteristic of the life in Punjab. Many of his characters are modelled faithfully on people, whom he had actually known and met. The character Bakha' is modelled on his boyhood playmates. Anand's realism is also seen in his use of literal translation of Punjabi exclamations and swearwords. Filth and dirt are as much a part of life as beauty, cleanliness and decency. The novel, *Untouchable* begins with the scene of public latrines, scenes of dirty *bazaars*, lanes of alleys of

gutters in which the flow of dirty water is obstructed by the soil filth and of children easing themselves in front of their houses. In another scene, Kali Nath, the temple priest attempt to rape Sohini, the sweeper girl. Rakha, Bakha's brother has perpetually running nose and a dirty face on which the flies congregated in abundance to taste the sweet delights of saliva on the corners of his lips. Mulk Raj Anand does not hesitate to describe the disgusting picture in his novels. Food is very important subject in the novel. Sweepers and latrine cleaners depend on the people for whom they work for food. After the day's work of sweeping in the town, Bakha goes to house to get the food that is due to him, the woman of the house, after yelling at him, throws down a Chapatti. It falls on a street pavement and Bakha picks it up and wraps in his duster. Perhaps on festive occasions they get some decent food. Thus, they are constantly starved for good nourishment.

Mulk Raj Anand's purpose is to focus on the disadvantaged, arouse sympathy for them and thus pave the way for their betterment. The ending of *Untouchable* is conceived as a "prophesy" suggesting "a choice of possibilities" (Christ, Gandhi, Marx or Machine) because of his realistic point of view.

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REFLECTION OF SOCIETY IN SHIV K KUMAR'S POETRY

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ABSTRACT:

Shiv K Kumar was born in Lahore in 1921, made a mark as a novelist, short-story writer, poet, playwright, translator and critic. He gives very realistic picture of married life in Indian social perspective. Married too long depicts their love-life fed up with living with each other. In his specifically Indian poems like "Indian Women," "An Indian Mango Vendor," "Transcendental Meditation" and A. Hindu to his "Cow" Kumar reflects on the Indian Situation as assertion of indigenous tradition and culture.

KEYWORDS: Social perspective, tradition, culture, sacred, Ganges,

INTRODUCTION:

Shiv K Kumar was born in Lahore in 1921, made a mark as a novelist, short-story writer, poet, playwright, translator and critic. Shiv K Kumar has three published novels, six collections of poems, a collection of short-stories, a play, a translation of Faiz Ahmed Faiz, and several scholarly works to his credit. He received the prestigious Sahitya Akademi Award in 1987 for his collection of poems *Trapfalls in the Sky* (1986), and the Padma Bhushan in 2001. Kumar uses a unique literary device in his work. Shiv K Kumar is essentially a poet of contemporary reality and a seeker of innocence in a world that has been bedeviled with corruption, violence and hypocrisy. The titles of the volumes are very suggestive and indicative of the mood that went into the making of the poems.

POETRY OF SHIV K. KUMAR

Shiv K. Kumar gives very realistic picture of married life in Indian social perspective. Married too long depicts their love-life fed up with living with each other. In his specifically Indian poems like "Indian Women," "An Indian Mango Vendor," "Transcendental Meditation" and A. Hindu to his "Cow" Kumar reflects on the Indian Situation as assertion of indigenous tradition and culture. The patience of Indian women waiting for their men's return is expressed through indigenous images.

In 'A Mango Vendor' a young youthful woman sells mangoes, while attracting customers (including old men) by her beauty and charm. The poem is evocative of the bazar scene in our country. The sensual imagery successfully recreates the characters in their own situation. Thus, Kumar writes:

**She squats
On the dust-broomed pavement
Behind a pyramid of mangoes
Washed with her youth's milk
Tinctured with the pink rose in her hair.
Through the slits
Of her patched blouse
One bare shoulder
Two white moons
Pull all horses**

Off the track. (A Mango Vendor)

This image of ‘the Mango Vendor’ does not escape the eyes of an old man, which tempt him to ‘buy something.’

In “A Hindoo to His Cow,” the cow is likened to mother and hence loved and respected by all Hindus. No matter how the cow is treated by others, to us, the Hindus she is the holy cow, as sacred as the Ganges. Thus, Kumar Says,

**Let them go beefing
Around the coasts
From insects of mammals
From Hudson to Volga –
Your mystique**

Only the Ganges will comprehend. (A Hindoo to His Cow)

Poems like, “At the Ghats of Banaras” and “Crematorium in Adikmet, Hyderabad” are fine poems on death.

Kumar’s fifth book of verse, *Trapfalls in the Sky* which won him the Central Sahitya Akademi Award in 1987 contains three sections: ‘On Native Grounds’, ‘Under Alien Skies’ and ‘Genesis.’ Kumar gives a distinct touch to his Indian sensibilities in these sections. A poem titled, ‘An Indian Mother’s Advice to her Daughter before Marriage’ is a typical example of how Indian mothers tender advice to their daughters to get in on in married life.

**A Man’s memory is myopic
Like a sparrow’s; once filled up
He hardness into a bedrock.
And often, at night you may find
Yourself alone, pulling feathers
Out of your pillow. But he patient.
If he’s gone out fishing down the dark
River he’ll be back
For inspite of his appetite, a man
Cannot swallow both ends of the rainbow.**

(An Indian Mother’s Advice to her Daughter before Marriage)

Two poems, “Lord Krishna to Arjuna,” and “Renunciation,” stand out in this volume as an epitome of Kumar’s spiritual consciousness. Kumar’s “Lord Krishna to Arjuna,” reminds us of Eliot’s “Dry Salvages” (the third poem in Four Quartets), and is imbued with wisdom that human beings wish to acquire in life. When Arjun links the thought of the action with the consequence, Lord Krishna dispels his ignorance. Kumar gives a brilliant exposition of this theme in the following lines:

**O Lord.
Can an act be divorced from the thought?
Of recompense?**

Kumar realizes the ultimate truth of life by accepting fate that is irrevocable. So he says (Lord Krishna’s word to Arjuna),

**Then pick up your bow and arrow, O Warrior,
And fight to set the crooked straight
Your destiny was etched on your plam
At birth. Just as it was preordained**

**That I accompany you, like the musk
In a deer's navel- a whisper in the air
That leads a lone traveler through a wilderness.**

“Banaras: Winter Morning,” “Dawn break over Khasi Hills,” “Musings in a Park” and “Moonrigazing.” are integrated with contemporary life in our society.

Thus *Spake the Buddha* marks the culmination of Kumar's realization of life and recognition of the 'self' that brings peace and happiness. He has now gained wisdom out of vast experiences of life. Hence, poems like “Lord Krishna to Arjuna,” ‘Renunciation’ (already referred to in the introduction chapter of this book), “Vandana Weds Ramesh,” “Meditation” and “Birds' Homecoming at Sunset” show Kumar's acceptance of the ways of life and an affirmation of his faith in divinity.

With an uncanny insight Kumar seizes upon the reverse aspect of deities ('Kali' and 'The Sun Temple, Konarak'), sees sanctity in sex ('To A Prostitute') and sex encroaching upon devotion ('Wife at prayer'). Common man in India believes in a holy communion with nature, and worships the Himalayas and the Ganges. Many of India's religious rites are performed on the banks of her holy rivers after ceremonial bathing. Aldous Huxley wrote a sarcastic essay on Varanasi in which he ridiculed Indians who took a dip in river Ganges.

Like Aldous Huxley, a rationalist Kumar could not share the blind beliefs of the masses and instead wrote some sarcastic poems on these rituals. His poems “Crematorium in Adikmet, Hyderabad,” “At the Ghats of Banaras,” “Pilgrimage,” ‘Kali,’ and “An Encounter with Death” are cases in point. Beggars, priests and carnivorous animals together with vultures surrounded cremation places and Ghats of Banaras. Kumar refuses to be swayed away by mere rituals and instead sees the horror and reality within. He records these incidents with a subtle touch of irony and skillful art of sarcasm in the following manner:

**Between its carrion teeth
The Ganges can hold three live fishes-
Fins, bones, and eyes. (At the Ghats of Banaras)**

Kumar describes the shocking things like animal sacrifices in a detached and dispassionate manner:

**Beyond the priest's monotone
A lamb bleats for the knife-edge.**

Apart from applying new themes in his poetry, Kumar has contributed to the creation of new idioms (i.e. Indian English idioms) and that made him a successful Indian English poet. His poetry does not speak for any particular region or community, but it speaks for whole India, for whole world.

CONCLUSION:

Shiv K Kumar's poetry deals with national and transnational themes indicate his open-mind and candid approach towards life. Superstition, injustice, hypocrisy, poverty, double-dealing, failure in married life, and betrayal in life in the contemporary society. He tries to write authentically about the performances of rituals, superstitions prevailing in Indian society. He is in favor of that tradition and ritual which is not hypocritical in its form.

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CHANGING SOCIAL STATUS OF ARISTOCRATIC FAMILY REFLECTED IN *OLD STONE MANSION*

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ABSTRACT:

Mahesh Elkunchwar is a popular dramatist in Marathi literature after 1960s. His plays are mainly based on the human relationships. His plays basically focus on the socio –cultural aspects existed in Maharashtra. Elkunchwar has presented changing scenario of Indian society and families in the post- independence period. There are different issues such as financial crisis, domestic tension, family disputes etc. The playwright has sincerely attempted to present changing status of once reputed family in the post-independence period through *Old Stone Mansion*. In this paper, an attempt has been made to focus on the changing social status of the reputed family of Deshpande.

KEYWORDS: Experimentation, Socio-cultural, Thirteenth day ritual, Full plate feast.

INTRODUCTION:

Mahesh Elkunchwar is a popular dramatist in Marathi literature after 1960s. His plays are mainly based on the human relationships. He has made different experiments in his plays *Rudravarsha*, *Party*, *Garbo*, *Vasnakand* and *Atmakatha* and *Old Stone Mansion*. His play, *Old Stone Mansion* is different from other plays in terms of interpersonal relationship and experimentation. His contribution to Marathi Theater is noteworthy for gaining global recognition which is a great achievement of Mahesh Elkunchwar. Dr. Sandhya Amrate observes in this regard as follows:

The dramatic journey of Mahesh Elkunchwar begins from affection to compassion, from local to global pains and sufferings, human relationship from unconcern to continuous concern, from darkness to light, from uproar to peace, introspection to enlightenment and ... self-realization. (trans.) (Amrate, Sandhya: 1995: 3- 4)

The plays of Elkunchwar basically focus on the socio –cultural aspects existed in Maharashtra. His plays present existentialism in the post modern society and *Old Stone Mansion* is a perfect example of it. The play deals with changing social status of the Deshpande family of Dharangaon in the post-independence period. Once, it was prosperous aristocratic family which is facing adversity in modern time. The playwright has made an attempt to present decline of joint family which was regarded as a symbol of social strength in olden days. It has been replaced with self centered nucleus family system.

Plot of the play *Old Stone Mansion*:

Old Stone Mansion represents the downfall of the prosperous families in the post-modern period. A huge habitation made of stone is a symbol of prosperity in the past but along with changing scenario the inmates of this habitation are facing critical condition. The old stone mansion of the Deshpande family has witnessed the prosperity of the Deshpande family. The play, *Old Stone Mansion* is a problem play with two acts dealing with the story of the Deshpande family. This family was, once, a prosperous family in the Vidharbha region of Maharashtra.

At the beginning of the play, the death of Vyenkatesh Deshpande (Tatya), the head of the family is reported. He was most prestigious person in the village. Once, he was regarded as the caretaker of the family as well as village. He was highly influential person who was respected by everyone in the village. Tatya regulated the life of family members as per the norms of the family culture. He had three sons, two daughters in law, a daughter, wife and old mother. His family was one of the prestigious families of Dharangaon. The play covers the events within fortnight that follow the death of Tatyaji. After the death of Tatya, his elder son Bhaskar takes the responsibility of the family whereas younger son Sudhir and his wife Anjali come from Mumbai after five days of Tatya's death. He is not at all concerned about the affairs of the family.

In the present scenario, the financial position of the family is adverse. Bhaskar continues the traditional occupation facing financial crisis. He sells the valuable objects of the family for livelihood. On the other hand Sudhir, the younger son of the family has come to Mumbai with his Kokanastha wife, Anjali. Aai is grief-stricken after the death of her husband, Tatya. She prepares to mortgage or sell the open space of her house to perform the last right of her husband. Chandu is the youngest son of the family. Prabha is the only daughter of Tatya. Dadi is the eldest member of the family. She does not know about the death of her son.

Venkatesh Deshpande bought a tractor to cultivate his land but it could not render its services any longer. Later on, the tractor was stationed in front of the *Wada* as an object of status. Tatya did not sell the tractor despite of financial crisis because it was against the tradition of *Wada*. The same financial crisis is continued even after the death of Tatya. Bhaskar feels that his brother, Sudhir has become rich and settled in Mumbai but he does not know the reality that he has become bankrupt. He is facing the financial crisis. Sudhir emigrated to Mumbai to earn his livelihood. He comes to Dharangaon once or twice in a year for holidays. He was born in this same *Wada*. Now, the *Wada* is facing financial crisis.

Being the head of the family, Bhaskar takes custody of the family ornaments. He sells maximum ornaments to meet of the need of the family. He runs the family by selling the valuable pots of the family because of the futility of the farming. Sudhir demands his share of the property. He does not like the act of selling the valuable things of the house by Vahini and Bhaskar. Anjali tries to convince Vahini by telling the story of their struggle to get the house of two rooms in Mumbai but Bhaskar and Vahini do not believe in her story. Sudhir wants to get his share of the family ornaments. Bhaskar does not pay attention towards his children due to the burden of family responsibility and agricultural crisis. His daughter Ranju is interested in films. She represents the youngsters obsessed with the film stars. She elopes with her tutor to Mumbai taking all the family ornaments. The act of Ranju is unbearable for Bhaskar. He becomes restless thinking about the reputation of Deshpande family. It is the first such case in the history of the Deshpande family. However, Sudhir brings Ranju back from Mumbai to Dharangaon. On the other hand, Bhaskar's son Parag is fond of wine and cricket. Prabha and Chandu are unmarried in the third generation of the Deshpande family. Chandu thinks that his sister Prabha should get marry before him. On the other hand, she wanted to get higher education but could not.

As it is seen, the Deshpande family is facing financial crisis. It is the personal problem of the family that they have no money for the thirteenth day ritual of Tatya. Bhaskar expects that Sudhir is the well settled so he should bear the expenditure. Seeing Sudhir's inability to give money for the thirteenth day ritual, he thinks to sell the bangles of Vahini. She also does not support Bhaskar

sohethinks of mortgaging orchard. Sudhir opposes this idea. Chandu prepares to sell his share of the land. Aai proposes to sell her share that is the back part of the *Wada* to Bansilal.

Mahesh Elkunchwar has presented changing scenario of Indian society and families in the post-independence period. There are different issues such as financial crisis, domestic tension, family disputes etc. The life in countryside is changed under the influence of modernity. Even the use of machinery could not change the financial condition of the farmers due to several reasons. Day by day, they have become financially weak. With the implementation of the ceiling act, the landlord system ended. Television and films could not leave the moral effect on the mind of the youngsters. There is an impact of cricket and negligence towards traditional sports. The young generation became addicted with tobacco, wine and smoking. Thus, the morality in the villages ended. Thus, changed rural life has been presented in the play *Old Stone Mansion* by Mahesh Elkunchwar.

Once, the Deshpande family of Dharangaon was a prosperous aristocratic family in Vidharbha region of Maharashtra. They had old stone mansion, fertile land and social status. The *Wada* had its own prosperity and tradition. The family had its own reputation and social status. Dr. Sandhya Amrute comments:

***Wada Chirebandi* in the play of Mahesh Elkunchwar is a symbol of tradition, norms, reputation, conventional human values, religious beliefs, traditional reputation, prestige, status of human relationship and affection. (trans.) (Amrute, Sandhya: 1995: 99)**

The tradition of the *Wada* remains unaffected even in the changing scenario. Tatyia also could not violate the norms of the *Wada*. It was the tradition of the family that women never stepped out for higher education. Therefore, the daughter of Venkatesh Deshpande was not allowed to go to Amravati for education. The women had secondary status. Therefore, no woman entered the *Wada* from the front entrance.

Agriculture is the major source of income for the Deshpande family. As agriculture suffered, the economy of the family also suffered. Once it was a reputed family in the village and now is unable to make an arrangement of full plate feast for the villagers to observe thirteenth day ritual. The following conversation between Bhaskar and Sudhir depicts the problem of Agriculture and economy as follows:

BHASKAR: Come here once and see for yourself. If the harvest's good one year, it's bad for the next three.

SUDHIR: How can there be a bad harvest on such well-watered land. (Collected Plays: 2009: 170)

The above conversation shows adverse condition of the farming and farmers. Agricultural income is not enough for the maintenance of the family. The condition of the Deshpande family is an evidence of farmers. Sometimes farming suffers as a result of draught. Dr. Waman Jadhav comments on the draught situation as follows:

The famine of Durga Devi and the famine occurred in 1972 are considered to be the major famines in the region. Entire rural life was affected by those natural disasters. (trans.) (Jadhav, Waman: 2013: 20)

Definitely, there is an impact of famine on the productivity of the agriculture which has direct effect on the economy of the farmers. The playwright has presented financial crisis in the family whose major source of income is farming. There are certain rituals which can never be avoided. In

order to practice them, there is no other way to borrow money from the money lenders. Thus farmers have to mortgage their land for the continuation of social custom. The Deshpande family is unable to arrange full plate feast to observe thirteenth day ritual of Tatyia but there is no escape route. Finally, the last portion of the Wada is sold to Bansilal in order to avoid social criticism. Dispute over the family belongings is another social aspect in the play, *Old Stone Mansion*. The youngsters have different choice of life. They like to follow modern ways of life. Abhay, son Sudhir and Anjali, has no emotional attachment with the Wada and its inmates. On the other hand, Parag likes tobacco and wine. Ranju does not care for the reputation of the family and elopes with her tutor. The play also speaks about the fractured relationship among the family members, marginalization of women, Problem of widows and old age.

CONCLUSION:

Mahesh Elkunchwar has sincerely attempted to present changing status of once reputed family in the Post-independence period through *Old Stone Mansion*. It deals with the changing rural life with reference to the Deshpande family of Dharangaon. It is representative of all those families who try to maintain social status despite of financial adversity.

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TRANSGENDER COMMUNITY IN MAHESH DATTANI'S *SEVEN STEPS AROUND THE FIRE*

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ABSTRACT:

Mahesh Dattani's the play, *Seven Steps Around the Fire* speaks about the pathetic condition of transgender community. They do not have an identity as the male or female. They are isolated in the human society. They are only accepted to grace the occasion of child birth and marriage ceremony as the singers and dancers. The play moves around the murder of Kamla. Anarkali the sister of Kamala was arrested for her murder without any evidence. There is prejudice about the transgender community.

KEYWORDS: Transgender, Case study, Marriage, Torture, Murder, Suicide.

INTRODUCTION:

Mahesh Dattani was born on 7th August, 1958 in Bangalore. He studied in Baldwin High School and St. Joseph College of Arts and Sciences, Bangalore. He is graduate in History, Economics and Political Sciences. His post-graduation is in Marketing and Advertise Management. He recalls his experiences at Baldwin and says that in that Christian Institute the medium instruction was English and the communication was frowned upon, He remembers'

Unpleasant distinctions were made between the 'Vernies' and the ones who were fluent in English. Snob values were inculcated early on and you generally were made to feel privileged to belong to that school. We were taught English literature with Capital E! (Ayyar, Raj: 2003: 48)

He decided to spend a normal life and to help his father in his business. But he joined Bangalore little Theatre. He was highly influenced by the Gujarati regional plays. Besides, the stage craft of Tennessee Williams and Arthur Miller also impressed him. He remembers in this regard.

The playwright Madhu Rye influenced me a great deal in his portrayal of middle class Gujarati hypocrisies. Vijay Tendulkar's *Silence! The Court is in Session*' and '*Sakharam Binder*' impressed me with their complex portrayal of women characters. (Subramanyam, Lakshmi: 2002: 134)

The role of Alyque Padmasee is also very important in Mahesh Dattani's theatrical career. He gave exposure to his talent in the theatres of Bombay, Delhi, Calcutta and London.

Seven Steps around the Fire as a Saga of Sufferings:

The play *Seven Steps Around the Fire* speaks about the pathetic condition of transgender community. They do not have an identity as the male or female. They are isolated in the human society. They are only accepted to grace the occasion of child birth and marriage ceremony as the singers and dancers. Homosexual relationship is not permitted in the cultured society. The murder of Kamala is the outcome of social antipathy for such kind of relationship. Subbu's father could not tolerate his son's tying knot with a transgender. Kamala's sister Anarkali is arrested for the murder of Kamala. She is given inhuman treatment by the police. She is placed in the male cell in the jail. There is only one woman character in the play that is Uma who is a professor of sociology. She enjoys the status as the wife of Suresh Rao, the Police Superintendent and the daughter of Vice Chancellor. She

comes to the jail as the research scholar for the case study of Anarkali who is jailed on the charge of Kamala's murder.

The play moves around the murder of Kamla. The story goes forward with the enquiry and investigation of the murder. Anarkali the sister of Kamala was arrested for her murder without any evidence. There is prejudice about the transgender community. They are considered as liars and criminals. The hijras are human beings and they also have the emotions like other human beings. But they are deprived of these desires. Munswamy, the body guard of Uma introduces Anarkali to Uma using filthy language which denotes his attitude towards the transgender:

MUNSWAMY: Quiet! Quiet! Quiet I say! You sons of...loafers. Do you know who this madam is? She is the daughter-in-law of the Deputy Commissioner and the wife of our Superintendent! (CP: 7)

Anarkali is helpless. She thinks that her truth would not be accepted by the police. The following conversation shows the fear in her mind.

UMA: You can't do that! You have to report to the police station.

ANARKALI: They will kill me also if I tell the truth. If I don't tell the truth, I will die in jail. (CP: 14)

Uma's visit to Champa and Anarkali reveals the fact that they are deprived of justice. They do not enjoy the social status as the others do. They are looked down and treated as unwanted. They come to the marriage ceremony of the minister's son. They are allowed to sing and dance. Seeing the photograph of Kamla, Minister's son commits suicide. Beena Agrawal comments in this regard:

As soon as Subbu looks at the photograph, the living paraphernalia suspends and the dead Kamla assumes the role and significance of living entity governing and guiding the entire scene.(Beena Agrawal: 2008: 43)

At the centre of the story, there is Kamla who is murdered and her sister Anarkali is arrested for it and given inhuman treatment in the jail. Uma Rao is sympathetic towards Anarkali. Police do not have sympathy for her. Uma believes in Anarkali's innocence. When Uma asks the reason of Anarkali being in a cell of men, Suresh answers:

UMA: Why do they put her in a male prison?

SURESH: They are as strong as horses. (CP: 9)

Suresh firmly believes that the hijras are criminals, liars, degenerated and castrated. On the other hand Anarkali does not have faith in police people. Her remarks to Uma denote her mentality.

UMA: You can't do that! You have to report to the police station.

ANARKALI: They will kill me also if I tell the truth. If I don't tell the truth, I will die in jail. (CP: 14)

Uma Rao develops her interest and affinity in the case of Kamala and goes on investigating the case. Munswamy, the police constable does not like it. He thinks that Uma Rao should go to other case instead of transgender. He thinks that a woman of prestigious family should not come close to hijra. So he says, "once again I request you to take up some other case. Look at this man. He cuts off his wife's nose. He will give you an interesting story." (CP: 8) Anarkali seeks help from Uma but could not. Anarkali feels that Uma's sorrow is more than her. Uma wants to help her but she has limitations.

ANARKALI: May be you are more unhappy than I am.

UMA: Look, I want to help you but I don't know how.

ANARKALI: If you give them money, they will release me.

UMA: But I can't bail you out! (CP: 14)

Being childless is a major concern for any married woman. Uma is childless.

The body guard of the minister comes to the house of Champa to collect the photograph from Kamla's trunk. It is only evidence of the secret marriage of Kamala and Subbu. He drops hurriedly knowing the identity of Uma as the wife of Police Superintendent. Father of Mr. Sharma arranges marriage ceremony with another lady. At the time of marriage ceremony Champa and Anarkali come there to grace the occasion with their dance and song. While dancing they show the photograph of Kamala to him. He becomes over emotional and commits suicide. Finally the murder mystery of Kamala is solved. Kamala is murdered for marrying the son of the minister, Subbu. Anarkali, Champa and other transgender are isolated in the society. The only female character in the play is Uma Rao. She is barren so is unhappy in her marital life. She wants to help Anarkali but in vain. On the other hand, men in the play enjoy their social status.

CONCLUSION:

Thus, Anarkali is physically tortured by the police placing in the male cell of the jail. Mahesh Dattani's play *Seven Steps Around the Fire*, tries to highlight the fact that hijras are psychologically harassed every now and then. The voice of them is suppressed and they are denied social justice. They are cursed by the nature and isolated by the society.

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MARGINALISATION IN BHARATI MUKHERJEE'S *A FATHER*

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By the end of the millennium, Diasporas, the once credibly considered "lonely gatherings of the scattered people " (Bhaba 1994: 139) have gained a lot of ground. In this era of fusion, when women/ men are jostling around the globe; the music world is busy experimenting with notes; the world of brush and canvas is up ahead mixing shades and hues convulsing all schools of art, it is impossible and incredible for the world of literature to remain aloof. In this context, Diaspora writing, with all its varedity and complexities, has come up as substantial literature drawing the attention of the reading public all across the world. In fact, it is a social predicament, a manifesto of the present day world wherein the key feature is change, and change in a different mode. It is not that a wall has broken down, it's not that some armies have clashed and won or lost. It is not that some tyrannical ruler has been dethroned or any of the historical or political reasons of this kind. No, it is not a change bespeaking the aftermath of a bloody revolution. Yet, the diaspora writing portrays a change which is more profound, more global, more psychological and at various levels.

Bharati Mukherjee's novels present the interaction, confrontation and assimilation of the cultures of America and India. In her fictional creations, mingling of fact and fiction has produced a re-mapping of different areas of human knowledge, history, anthropology, sociology, ethnicity, religion and various cultural sources ndizven territories. As literature of cultural resistance and assimilation, her novels produce "fractured" identities entangled in the problem of "being" as well as "becoming," which belong to the past as well as to the future. Her novels are self actualizing. Quest for the definition of self and search for identity are the main features of Wor bet her women who are seen caught in the flux of tradition and modernity. Neither can they completely detach themselves from their part, nor do they have any certitude in the future. In her novels, Bharati Mukherjee has depicted characters who are exiles, immigrants or outsiders: characters caught on the margins between two cultures, between India and America, tradition and modernity, East and West. In her earlier novels and short stories, America tended to exert the stronger gravitational pull, with her characters ardently embracing its freedoms and whispered promise of change and transformation. Some revel in the chance to reinvent themselves in the United States, to shuck off Old World distinctions of class and caste. Others succumb to feelings of rootlessness and chaos, the hazards of dislocation. Bharati Mukherjee's "*Desirable Daughters*" is a stunning novel that combines serious, literary exploration of issues of identity and ethnicity in a multicultural world with mystery, adventure and cutting social commentary. Psyche split in half is usually the province of therapists. But when one half is in America and the other in India, it becomes, as they say, a matter of global concern. On the streets of San Francisco, Tara Chatterjee, the narrator of Bharati Mukherjee's novel "*Desirable Daughters*," is able to disguise herself in blue jeans and a Pashmina shawl as one more divorced woman and single mother, happily bowing to the exalted American ideal of just blending in. But like the cross-cultural changelings in Mukherjee's previous novels, Tara is struggling to shake

off the Old World constraints of class, female deference and fate. And in her case, the past is not easily evaded. Tara Chatterjee, the main character and a descendant of the tree bride, is an orthodox Bengali Brahmin from a well-known Hindu family, someone who accepted without question the groom her father chose for her and who settled in the U.S. when her husband established a business in California. Now a woman in her mid-thirties residing in Atherton, California, she is divorced, raising her son alone, living with a red-haired biker, and teaching kindergarten. When a stranger, Christopher Dey, shows up claiming to be the illegitimate son of her oldest sister, Tara's understanding of both her sister and the world is shaken. Danger and secrets lurk everywhere, and Tara finds herself alone in the middle of a crowded society as she. This paper is an endeavour to probe one of the many areas that Diaspora writing has portrayed and come up with and that is the placing of gender roles in its fiction. This (Diaspora) writing, in a way, gives voice to a growing social problem which has found space in the September 1996 issue of *The Economist* entitled "Men: *Tomorrow's Second Sex*" wherein it says "The future for men looks bleaker" (*The Economist*). There seems to be a tug of war between "Feminism", "the liberation movement of women" (Andrea Dworkin 1998 : 116) and "antifeminism", "the politics of contempt for women" (Andrea Dworkin 1998 117). The story, "A *Father*" (Mukherji, Bharati 1990) from *Darkness* by Bharati Mukherjee is a telling example of this. so we shall focus on this only.

"A *Father*" is set in the locale of Detroit, America in the house of Mr. Bhowmick, an emigrant from Ranchi, India who moves to America for the realization of his dreams for success. Now success is a very vague and subjective notion and dreams are but dreams which may turn out to be illusions unless they are surrogate by vision. Mr. Bhowmick makes several compromises to get the goose called success. Instead of making a choice, he lets himself marry a woman who is not whom he inwardly looks for, that is a real feminine pure beauty. He settles down for a "barrister's daughter, a plain girl with a wide flat plank of a body and myopic eyes" (Mukherjee 1990 : 68). Rather than being a marriage which is the union of two souls, it is a deal sweetened with an all expense paid two year study in America. This two year excursion for the Bhowmicks brings a complete transformation in the outlook of not Mr. but Mrs. Bhowmick. Once the window towards the outer world is opened for the woman, there is no turning back for her. This exposure to the American (outer) world transforms Mrs. Bhowmick "from a plaint girl to an ambitious woman. She wanted America, nothing less" (p.69). Here, a woman has made the assertion. It is something known to a lesser degree in the Indian social context. Thus in compliance to his wife's wishes, Mr. Bhowmick makes a move to America finally, after undergoing a tedious process of immigration formalities for a year or so. Again, it is a prime, personal and independent choice. It is a compromise for an uncertain, undefined and unknown world. However, he settles down in Detroit with his wife and daughter Babli who had been born to them in not his Bombay during their stay before coming to America. After having been settled in America, the role of Mrs. Bhowmick, Babli and Mr. Bhowmick is noteworthy from the gender point of view. The immigration to America has had an altogether different impact separately on these characters. Mrs. Bhowmick works as a claims investigator for an insurance company. She lives with an air of complete self-dependency. She does not depend upon her husband for her day today. She is led to the office by a female driver. She has her own Master Card to fulfill her range of requirements from lingerie to anything else. She has a better competence for adaptability and normalcy of behaviour than Mr. Bhowmick. Similarly, their daughter Babli is brighter than any other sons and daughters of Bengalis over there. She had been the only female student in her class. She is quite professional and rather Amazonian. Not only is she self

dependent, she is in a position to assist her father financially in any may be chance of adversity-an area which has hitherto been the sole hierarchy of male, the breadwinner of the family. Yet all her accomplishments do not make her the child of Mr. Bhowmick's choice. She is not womanly, tender, and is devoid of any sex appeal-simply unfit for love.

Mr. Bhowmick finds himself in a world where women are not feminine. She has brain, brawn, and beauty all in one. On the other hand, the character of Mr. Bhowmick has been developed in a totally different mould. The description of Mr. Bhowmick's morning schedule is not a mere situational portrayal. It significantly points to the psychic make up of man in a given context and the design of the author. The way he brushed his teeth, gurgled noisily and recited prayers to Kali, the patron goddess in a very mechanical way; the activities of Mr. Bhowmick, having lost their meaning, have a sense of absurdity around them. Leaving behind the patriarchal dictations and commandments, whilst woman has marched ahead exploring and establishing new vistas, new grounds and new skies, man is continuing with his age old freckled out cliches. Man like Mr. Bhowmick has to wait for a sneeze to be undone to step out of the house, He is nagged by his wife. In response, he sticks to his father's way of threatening his female counterpart by showing her his shoe to beat her with. Of course, in his heart of hearts he knows well that he cannot do so. His wife is "bigger" than he was. His behaviour is hypocritical, sans sensibility, sans faith, sans belief, a mere carrier of old absurd habits and customs. He suffers from nightmares, paranoia. He remembers his mother and whilst drawing comparisons with his wife, he has a corner of appreciation, preference and sympathy for his mother. He dreams of vacations. He doesn't love his wife nor does he love his daughter. He has not reproduced her. The right of reproduction lies with the female sex granted to her biologically by nature. So, he has no claim over it. The supremacy he enjoyed on the basis of money power has been snatched away from him. The women of the family have complete economic independence. Rather they are in a position to help him if his finances dry up at any point of time. The writer, thus throws a glimpse of various situations that paint man (in the caricature of Mr. Bhowmick) in a very subdued, helpless, timid, frustrated and pathetic plight. He admits at one point, "Women in his family were smarter than him. They were cheerful, outgoing, more American somehow." (p.61).

Thus, away from his home of origin, away from the cozy culture that nurtured him with a gift of supremacy, away from the land of patriarchy that established his authority unquestioningly; poor Mr. Bhowmick is an isolated being in an alien world who simmers and suffers inwardly. Man could not be reduced and subjugated to a more pitiable situation. The fair sex has become the bolder sex. The stronger one has become a good for nothing self. Surely, a revolution has taken place. The figure of an egoist master has been cut down to show him his worth which is no more than a mere tool in the genetic process. Is there going to be a reversal of roles? The problem with Mr. Bhowmick is that he does not read the writing on the wall. There is a wave of change against the gender construct. Man has to pave the way for women's power. She is no more a synonym for his footwear. Instead, he sticks to his age-old standpoints and hence suffers from conflict and inner turmoil. The story does not end here only depicting just the marginalisation of the Diaspora men.

The writer throws a challenge before the society, rather she mocks at, on the issue of identity, existence and meaningfulness of the male sex. It is done through the master stroke of an incident regarding the pregnancy of Babli. Had it been an illicit affair, Mr. Bhowmick could have tolerated that as it would have given him a chance to let his ego inflate flaunting his magnanimity and modernity. But then, fear breeds violence. We annihilate what we are afraid of. Women cherished

and swaggered about her ability to reproduce-man accepted it as a biological norm. Woman seized her share of economic independence-man left his stake. She yelled for equality on socio- political-economic grounds-he spared the space. But how could he allow and accept the total annihilation of the self through the question put in the mouth of the daughter "who needs a man?" (p.72). How could a father accept the annihilation of the concept of father which gives man a licence of being called the provider and generator of his kind. Hence, as a befitting reply to the challenge posed by his daughter, Mr. Bhowmick gruesomely attacks the belly of his daughter with the rolling pin which ironically symbolizes the woman's power. It is a bold question answered in an equally intense force. Thus, to conclude we may say, like a camera with multiple visions, Diaspora literature gives a glimpse of various aspects of the immigrants' experiences and the transformations that they undergo. The transformational impact on the male and female genders separately is a relevant subject for discussion.

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REFLECTION OF SOCIETY IN A.K RAMANUJAN'S POETRY

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ABSTRACT:

A.K. Ramanujan is a leading poet of Indian English literature. He is well-known globally for his excellent and special depiction of Indian sensibilities drawn from Indian life and culture. In Hindu poems, there is a tone of irony and sarcasm. But in his mythology poems, there is a pure narration of myths. A.K. Ramanujan as a poet has unique ways of expressing various issues of India which leave a permanent impression upon the mind of the readers. India and his Indian experience are the subject matters of his writings. In this paper, an attempt has been made to study society reflected in the poetry of A.K Ramanujan.

KEYWORDS: Indian sensibility, Indian Culture, Indian environment, hierarchy.

INTRODUCTION:

A.K. Ramanujan is a leading poet of Indian English literature. He is well-known globally for his excellent and special depiction of Indian sensibilities drawn from Indian life and culture. The Indian sensibilities are not the single string of tradition, rather it has many layers of meaning depending on the local and global perspective. A famous Professor of Mathematics, his father, A. Krishnaswami was known for his peculiar and deep interest in Sanskrit and Tamil literature, what influenced the child Ramanujan. From his educated mother passed down the knowledge of the Tamil and Kanada novels, while his grandmother enriched him with the Tamil tales.

A well-known translator of Tamil and Kanada poems into English, A. K. Ramanujan, maintained his touch with Indian culture and life in spite of his long stay in United States of America as a Professor of linguistics from 1963 to till his death in 1993. It is wonderful that his belief and practice in Indian culture and life had been retained by him unbelievably till his death, even though he settled permanently in USA.

Bruce King correctly introduces Ramanujan as deeply rooted in Indian culture and yet fully cosmopolitan. He notes:

And then there is Ramanujan, a Brahmin, yes, and perhaps the world's greatest scholar of the languages and literatures of southern India, but married to a Syrian Christian and for most of his life a professor in an American university. When he cooked for himself, he was a vegetarian; when invited to a conference in Paris, he ate all kinds of gourmet food as he felt he should experience the world.”(x)

But even, as Ramanujan once said, “When you are cosmopolitan, you ultimately have to know something quite deeply.” (214) Ramanujan's poetry “reflects a touch of humanity, Indian ethos and pertinence of life.” (Gupta, Ramesh Kumar 1) Ramanujan is a poet who uses Indian culture, history, mythology and Indian backdrop to deal with the themes near to the western poets. Ramanujan once declared that, “Indians are writing poetry about what they know, about their experiences. They are not imitating British poetry.” (Chindhade, Shirish 63)

Ramanujan's poetry is “rooted in and stems from the Indian environment and reflects its mores, often ironically.” (Parthasarathy, R 3) He has cut himself off from his immediate native environment, but this has been a gain and not a loss. His essentially Indian sensibility has enabled

him to go to India's past and his sense of Indian history and tradition is unique. The past comes to life in his poetry. This 'presence of past' might not have been possible had he continued to live in India.

A. K. Ramanujan is the author of fifteen books that include verse in English and Kannada. Among them, *The Striders* was a poetry. His *Society Recommendation*, and *Speaking of Shiva* was nominated for a National Book Award. He was honored with the Padmashree in 1976 and a Mac Arthur Prize Fellowship in 1983. Ramanujan has aimed at numerous Indian situations about which SatyaNarain Singh writes:

Ramanujan reacts to certain aspects of Indian life and situation but his comments are never direct or explicit. His criticism inheres in the way he designs and constructs his images on themes of power - mad politicians, of sensation - loving poets, and hypocritical society men. (60)

Many of his poetic creations, what are included in his famous collections of poems like *The Striders*, *Relations*, *Selected Poems*, *The Second Sight*, *The Black Hen and other Poems*, apart from his translated poems, bear the mark of Indian sensibility presented through memoirs, past experiences, return poems, use of myths, legends, tales, etc. as various techniques. His encyclopaedic knowledge of India and its culture and western culture is superbly exploited in his poems in order to express an extraordinary feelings of Indian diaspora making a decent blending of both cultures.

"The Striders" is included in the very first collection of poems by A.K. Ramanujan. The poem "The Striders" is one of the finest poems by the poet which opens a scope for a deconstructive analysis in relation to the poets of Indian sensibilities. The striders may be a small insect. But the poet delineates it from different angles. It causes explosion of thoughts for the poet. The thoughts are having no forms which do not remain in the framework of binary. In the poem we find, the first stanza is all about its physical description. The poet makes it a source of ideas. It is no doubt a strange insect. But the poet makes it a point of exploration.

The poet underlines the fact that what is past for India is a present for the West. As Indians, we usually play our 'past' card in global forum with no critique of our present endeavour. We have our past glory, heritage, golden history and cultural achievement which have not been continuing up to contemporary time. We hardly realize our present barrenness.' Of prophets walking on water' in ancient past is a yogic or scientific excellence, we have not carried forth the tradition to present time.

A. K. Ramanujan tries to project anxiety in the poem "Anxiety":

**Not branchless as the fear tree,
It has naked roots and secret twigs
Not geometric as the parabolas
Of hope, it has loose ends
With a knot at the top
That's me.
Not wakeful in its white snake
Glassy ways like the eloping gaiety of waters,
it drowns, viscous and fibered as pitch.
Flames have only lungs. Water is all eyes.
The earth has bone for muscle.
And the air is a flock of invisible pigeons.
But anxiety**

Can find no metaphor to end it. (CP 29)

A. K. Ramanujan puts anxiety in a process of continuity. He explains it indirectly, not directly. "Fear" is the kindred of anxiety. So he begins with it. The source of all tension is the individual: ". . . it has loose ends/with a knot at the top/that's me". He explains the issues relating to anxiety through 'water', 'flames' and 'pigeons' and ultimately he confesses: "but anxiety/can find no metaphor to end it." He cannot explain the things in a metaphoric way, rather in a metonymic process.

A.K. Ramanujan understands the Indian culture, its customs, its soil and general ethos of Indianness. As ShirishChindhade rightly states:

Ramanujan firmly believes that all creative art must arise out of a specific soil and flicker with a spirit of a place, as D.H.Lawrence has said is not an unnatural or unreasonable expectation. He is an artist whose own response to, and the understanding of, his native traditions, culture and general ethos lend the note of authenticity to his creation. This note forms the core of the native experience or sensibility. (2)

In "One Reads", Ramanujan writes against the diseased moral of society composed of pretenders and liars. "Leprosy of light and shade" is a prominent metaphor that works on two levels: one in enacting the scene of a "sun-lit beggar squatting on his shadow" and the other in suggesting society's ethical wantonness which shows itself in its sham charity to a deceitful beggar:

**Pandering lies
For our charity's
Counterfeit pice. (CP 48)**

In Hindu poems, there is a tone of irony and sarcasm. But in his mythology poems, there is a pure narration of myths. In "Mythology I", he describes notorious demon king Kansa's plot to kill baby God Krishna by sending Putana who makes a heinous conspiracy to kill him by coating her nipple with poison:

**The child took her breast
In his mouth and sucked it right out of her chest.
Her carcass stretched from north to south.
She changed, undone by grace,
From deadly mother to happy demon,
Found life in death. (CP 221)**

In "Mythology 2", the poet has presented the story of how Lord Vishnu saved His devotee Prahalad:

**When the clever man asks the perfect boon:
Not to be slain by demon, god or by
Beast, not by day nor by night
By no manufactured weapon, not out
Of doors nor inside, not in the sky
Nor on earth.
Come now come soon.
Vishnu, man, lion, neither and both, to hold
Him in your lap to disembowel his pride
With the still glint of bare claws at twilight. (CP 226)**

Ramanujan's "Snakes" points out the touching truth, the truth of insensibility and indifference of the modern society. The poor do not hesitate to face danger. No doubt, snake-charmers take any risk only to extinguish the starvation of the family by providing entertainment or pastime to the rich. Here it appears that their lives are for the sake of snakes:

The snake man wreathes their writhing

Round his neck

For father's smiling money." (CP5)

CONCLUSION:

A.K. Ramanujan as a poet has unique ways of expressing various issues of India which leave a permanent impression upon the mind of the readers. India and his Indian experience are the subject matters of his writings. His poetry draws its sustenance from his intense awareness of his racial burden and his Hindu heritage.

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COMMUNAL SOCIETY REFLECTED IN MAHESH DATTANI'S *FINAL SOLUTIONS*

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ABSTRACT:

Mahesh Dattani is one of the experimental playwrights in the modern Indian Drama in English. Mahesh Dattani, a popular contemporary playwright, is known for performance-based scripts. He expects emotional as well as intellectual response from his audience. The play, *Final Solution*, highlights the communal disharmony and mistrust between Hindu and Muslims. It is honest attempt of the playwright to find out the solution for communal hatred. In this paper, an attempt has been made to study contemporary society with the example of the play, *Final Solutions*.

KEYWORDS: Riots, Rathyatra, Fundamentalist, Violence, Forget and tolerate theory.

INTRODUCTION:

Mahesh Dattani studied in Baldwin High School and St. Joseph College of Arts and Sciences, Bangalore. After completing his education, he joined Bangalore Little Theatre. He started taking part in workshops, acting and directing plays. Mahesh Dattani was highly influenced by the Gujarati regional plays. The play, *Final Solution* was first performed at Guru Nanak Bhavan, Bangalore, on 10 July 1993. Later on, the play was performed at Tara Theatre, Mumbai on 11 December 1993. Mahesh Dattani was awarded the most prestigious Sahitya Akademi Award for his *Final Solution* and other plays. Mahesh Dattani, a popular contemporary playwright, is known for performance-based scripts. He expects emotional as well as intellectual response from his audience. His plays show commitment to “manifestos of the new realism” (Iyengar, 1997: 195).

SOCIETY REFLECTED IN *FINAL SOLUTIONS*:

The play, *Final Solution*, highlights the communal disharmony and mistrust between Hindu and Muslims. The play is in three acts. The play presents different shades of communalist attitude prevalent among Hindus and Muslims.

Daksha is introduced in the very first act of the play. She married Hari at the tender age. Her father was a freedom fighter. Mahesh Dattani presents the communal tension and worries in the society. The chorus represents minority class as well as majority class in the society. The tension is highlighted by the catchy words used in day-to-day conversation.

The lights cross-fade to the Mob/Chorus. They now have on Muslim masks.

Chorus 1: Their chariot fell in our street!

Chorus 2: Their God now prostrates before us!

Chorus 3: So they blame it on us?...

Chorus 5: Doesn't their God have a warranty? (CP: 171)

The tension is clearly underlined. The play was produced on the backdrop of communal tension between Hindu and Muslim on account of demolition of Babri Masjid in India. Even the characters of the play are divided in two groups. The first group of characters belongs to Hindu including Hardika / Daksha, Ramnik Gandhi, his wife Aruna and his daughter, Smita. Javed, Bobby and the members of their family belong to another group that is Muslim. The chorus, too, represents both the communities – Hindu and Muslim. Dattani analyses in detail the attitude of both the classes,

in relation to public as well as private, to the opposite class. There are many occasions when communal riots broke out in India including partition of India and demolition of Babri Mosque. Comments Asha K. Chaudhari:

For the Indian, the most important battle for the establishment of a distinctive identity within a territorial location lay in the partitioning of India ... The gruesome rioting and communal/religious disharmony that took seed in 1947 has continued to throw up countless of such incidents independent to secular India.” (Chaudhuri, 2005: 77)

The action of the play takes place in house of Hindu family headed by Ramnik Gandhi in the riot-affected city. Two outsiders, Javed and Bobby, take shelter in the house of Ramnik Gandhi. They are enquired, beaten and robbed of money by a group of people. The bus ticket found in the wallet of Javed confirms that they are from Jeevnagar. When they are examined by the mob, a handkerchief and a prayer cap are found which confirm that Javed and Bobby belong to Muslim community.

Hardika witnessed communal riots that were broken out at Hussainabad after gaining the independence because of partition. The memories of the incident are in her mind. The present situation is different. She lets audience to know the causes of distrust between the two communities.

Hardika: This time it wasn't the people with the sticks and stones. It was those two boys who were begging for their lives. Tomorrow they will hate us for it. ... (CP: 172)

Javed and Bobby are now in the house of Ramnik Gandhi. Ramnik and the other members of his family have animated discussion with the two outsiders. Ramnik's behavior shows that he is civilized and well cultured. Outside Ramnik's house, the mob is yelling. They demand to open the door and handover the boys inside. "The chorus can be heard crying out, 'Throw them out!', 'We'll kill them'" (CP: 180). Aruna still has the fear in her mind. She asks her husband not to go near them. She is under religious dogma. She, too, does not allow Javed and Bobby to fill the buckets with water. Aruna needs to full up drinking water from the outside. Javed, with Bobby, thinks that he should get the water for Aruna. Aruna denies the permission thinking that the same water would be used for religious purpose and to offer to Gods. She explains it as:

Smita (to Aruna): Come, let's go.

Aruna (to Javed): Please try to understand. We have nothing against you. It is only that, we have our ways and customs and ... and ... we are all equal. There is no doubt. We respect your religion and we wish you well. Why, we have friends who are ... Smita has so many friends who are not ... All religion is one. Only the ways to God are many. (CP: 209)

The above words can be treated as the expression of the dramatist. If we tried to respect ways and customs of every religion, there would not be communal violence. When we come in the ways of others religion, the tension begins which might be resulted in the riots. Aruna thinks that all religions are equal. If it is so then the question arises why inhuman acts and riots are taking place in the world.

Between the two Muslim boys, Javed is more aggressive and angry. Bobby, whose real name is Babban, is not aggressive as Javed. Javed believes in himself. He is driven by religious fanaticism. The persons like Javed are hired for the riots. He has left his house and now he does not live with his parents. He does not ignorant of his history and faith.

Javed: I believe in myself. Yes! What else have I got to believe in? It's people like you who drive me to a corner and I have to turn to myself and my faith. I have a lot to thank you for! At least now. I am not ignorant of my history and faith. (CP: 198)

Youth like Javed should be properly educated and employed. He belongs to minority whereas Ramnik belongs to majority. That is the reason why Ramnik protects him when there is mob outside his house. He thinks to employ Javed and offers him a job in his sari shop. Smita does not like the idea about employing Javed in the sari shop. She thinks that the person who is thrown out of his own house and who is hired for creating riots should not be trusted. The communal violence breaks out due to fundamentalist thinking. These so called fundamentalists spread the poisonous thoughts about religion in the minds of youth in the name of religion. Such fundamentalists do not want peaceful society and brotherhood. They just want to dominate with their religious dogma. India has witnessed many riots in the past in the name of religion.

Smita, like her father, is liberal in view and ideology. She does not accept the false myth and tradition. She wanted to release the unwanted customs and belief. She thinks how the water gets polluted if Javed, a Muslim boy, touches it.

Hardika, too, had similar kind of experience at the time of partition. At that time, she was the part of minority. Her father became the victims of communal violence. Communalism is a curse to our society. It is not for the welfare of mankind. Whenever we think about some sect, caste, religion, colour or language as superior to others, we are giving way to communalism. No one is communal by birth but one becomes communal because of fundamentalist thinking.

There is one possible way to avoid communal riots in our society that is to develop a healthy and trustworthy atmosphere around us. Ramnik's offering of shelter and job appears complimentary in nature. Haldar comments:

Ramnik's guilt consciousness is thus perfectly used for dramatic purpose by Dattani. It is his guilt consciousness that prompts him to do something for the two young men who have fallen prey to the anger of the Hindu fanatics. He behaves as liberal because he cannot forget the sin of his father and grandfather. The structure of the play is based on this guilt consciousness which is introduced as a major theme. (Haldar, 2008: 84).

Religion is the personal identity of a person. To belong and to believe in a specific religion is not troublesome or problematic. The problems come in a hurry when one looks down towards others religion. One of the basic issues is that one has to learn to accept and respect similarities as well as differences.

CONCLUSION:

Final Solution is Mahesh Dattani's honest attempt to find out the solution for communal hatred. In the play, he tried to answer it but not directly. He just has given some hints through the conversation of his characters. He has presented the characters from both the communities – Hindu and Muslim. It seems that Dattani believes in 'forget' and 'tolerate' theory. There is no perfect solution given in the play. The play forces us to introspect ourselves and to review our faith and myths. If both the communities try to respect faith, rituals and myths of each other, the problem may get the final solution.

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PLIGHT OF DALIT COMMUNITY IN DATTA BHAGAT'S PLAY *WHIRLPOOL*

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ABSTRACT:

Datta Bhagat is one of the leading dramatists in Dalit literature. The play, *Whirlpool* is a problem play which presents Dalit issues. Datta Bhagat has successfully presented the problems of Dalit community through traditional *Loknatya* in the play *Whirlpool*. It has traditional forms of *Tamasha* and *Dindi*. The play depicts age long evils such as casteism, sufferings of the Dalits and their struggle for social justice. It gives account of the pains and sufferings of the Dalit community. In this research paper, an attempt has been made to focus on the plight of Dalit community.

KEYWORDS: Loknatya, Tamasha, Dindi, Dalit, Plight, Social justice, Savarnas

INTRODUCTION:

Datta Bhagat is one of the leading dramatists in Dalit literature. His writing is outcome of the firsthand experience of the playwright. An atrocity on the Dalit community is the major inspiration of the playwright to write the play *Whirlpool*. It is a problem play which presents Dalit issues. The Dalit writers have derived inspiration from the philosophy of Lord Gautam Buddha, Mahatma Phule and Dr. B. R. Ambedkar. Dr. R.K. Kshirsagar observes in this regard as:

**The Dalit playwrights wrote the plays to bring the idealism into reality such as universal brotherhood, ideological bondage, and welfare of the mankind, equality, fraternity, liberty and social justice.
.... (trans.) (Dr. Kshirsagar, R. K.: 03)**

Mahatma Phule wrote the play, *Tratiyaratna* in 1855 which is considered to be the beginning of the Dalit drama. Later on, many playwrights came forward to present Dalit life in their writings.

DALIT COMMUNITY IN THE PLAY *WHIRLPOOL*:

Datta Bhagat has successfully presented the problems of Dalit community through traditional *Loknatya* in the play *Whirlpool*. It has traditional forms of *Tamasha* and *Dindi*. The play depicts age long evils such as casteism, sufferings of the Dalits and their struggle for social justice. There is unchallenged dominance of the upper caste people in the village. The play, *Whirlpool* presents the sufferings of the three generations of the Dalit community - Tukaram's father, Tukaram and Manohar. Tukaram's father belongs to the first generation, Tukaram represents the present and Manohar stands for the third generation. Being educated Manohar is conscious of the exploitation of his community. He does not like the way his society is treated and the humility of his people before the upper castes. He revolts against these norms and tries to ignite the youngsters of his community to come forward to change the situation of the village. He believes in the society based on the principles of equality, fraternity and freedom.

Jester and Stage-Manager find themselves trapped between the two boundaries - they move in the circle. They take the audience back thirty-one years into the past and speak about a Dindi - the Dindi of Thakur Maharaj. The Dindi has its halt in the shade of a pipal tree and Tukaram joins pilgrims in procession. Jakhu, an old man in Dindi, recollects the past incident of Tukaram's father. At that time, Tukaram was only ten; there came the Dindi of Chintaman Maharaj in Sonpur.

Tukaram's father touched the feet of Chintaman Maharaj with reverence. Later on, Chintaman Maharaj died. There was a outbreak of Cholera and within two days entire village became victim of it. GangnyaPotraj delivered the message of Devi that SHE has demanded Tukaram's father as a sacrifice. He was tied in the ropes and thrown in the deep well and circulated the false news that he sacrificed his life on his own accord.

Manohar believes in learn, unite and agitate. He follows Dr. B. R. Ambedkar and asks his people to give up their caste duties. He had been in Pune and Bombay for four years. He wanted to enter the Hanuman temple, not to desecrate the deity but to worship it. Tukaram supports his son. Tukaram believes in the rule of the law but there is injustice and discrimination.

The stage manager quotes the past incident about Tukaram. In Sonpur, there was a dispute between Baji and Chandar Patel. Tukaram was involved in their quarrel as witness. Patel threatened Tukaram to speak in his favour. The Police Superintendent ensured him that the law will protect him. Believing in the rule of the law, poor Tukaram spoke in favour of Baji. As a result Patel put an end to all the Baluta of Mahar and asked all the villagers to boycott the Mahars. On the other hand, Manohar plans to enter the Hanuman temple of the village. In the last portion of the play, Tukaram is taken to the village panchayat by Joshi. The real mistake is committed by Joshi but Manohar is asked to beg pardon. On his refusal, Piraji tied the hands of Tukaram and Manohar. They do not get justice. The judge punishes Tukaram and Manohar with entirely new, unconventional, novel punishment. They were punished to dig the well in the village. They were digging a public well in their village. At the end of the play, they become victim of the upper caste conspiracy. They lose their life in the explosion lighted by the Kisan and Mahadu.

Dalit community has been subject to the oppression by upper castes community. They had to perform caste duties. They were not allowed to fetch water from the well which was dug by them. They had to bear the punishment pronounced by the upper caste panch (*village judges*). The following conversation between Mahadu and Kisan reflects the story of Dalit atrocity.

MAHADU: When the deity is enraged it'll become known. When Tukaram's father had touched Cintaman Maharaja's feet the whole village was shaken because of the cholera.

KISAN: I was too little at that time.

MAHADU: But I understood a bit.... (Bhagat, Datta: 663)

Above discussion denotes the story of Tukaram's father who was killed for no offence. It was an obvious superstition that nobody could understand reason behind outbreak of cholera. Innocent Tukaram's father was held responsible for it and he was killed. The play, *Whirlpool* is an example of the Dalit exploitation. They were forced to act for the benefit of the Savarnas. Indian social system has made discrimination among the people on the basis of caste, creed, religion and language. The Dalits have been oppressed by this social system. They have been humiliated as the untouchables. Their touch is regarded as impure touch. They suffered for centuries together for their no fault. Dalit literature is the product of this age long atrocities imposed upon them. Casteism is another evil in the Indian social system. In the play, *Whirlpool*, Tukaram's father Yaskar. Therefore, his act of touching the feet of Cintaman Maharaj is not liked by the people from upper caste. So, he was held responsible for the death of Cintaman Maharaj. Therefore, Tukaram's father was tied by Piraji and thrown in the deep well. Principal Shirsath rightly observes in this regard as follows:

Most of the plays of Datta Bhagat are the products out of, inhuman restrictions imposed on the Dalits by the establishment, exploitation of the Dalits, heinous treatment given

by the Hindu religion and the consciousness received by the Dalits through Ambedkarite movement. (trans.) (Shirsath, Shivdas:, 61)

The play *Whirlpool* criticizes the mentality of the people in the contemporary society and gives the message of equality. Conflict between Dalits and Savarnas is an important issue focused in the play *Whirlpool*.

CONCLUSION:

Whirlpool is a problem play by Datta Bhagat which deals with several social problems. It gives account of the pains and sufferings of the Dalit community. The playwright has systematically described how power and system joins hands to exploit the Dalits.

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INDIAN MYTH AND CULTURE IN KARNAD'S *HAYAVADANA*.

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ABSTRACT:

The present study intends to explore the Indian myth and culture used in GirishKarnad's historical play, *Hayavadana*. Indian drama written in English and translated in English by Indian playwrights has registered a remarkable growth recent decades. Contemporary Indian drama in English translation has made bold innovations and fruitful experiments in terms of both thematic concerns and technical virtuosity. It has been increasingly turning to history, legend, myth and folklore, tapping their springs of vitality and vocal cords of popularity with splendid results. Among the major dramatists, GirishKarnad has been regarded as the leading dramatist so far as the use of myth and history is concerned and his plays vividly represent this trend. In all his plays- be mythical, historical or legendary – Karnad's approach is modern. In his play, *Hayavadana*, he reinforces the central problem of human existence in a world of tangled relationships. In *Hayavadana*, he skillfully uses the principles and theme of Indian mythology, folk tales and folk theatre- masks, curtains, dolls, the story-within-a-story—to create a bizarre world of incomplete individuals, indifferent gods, dolls that speak and children who cannot – world which appears to be indifferent to the desires and frustrations, joys and sorrows of human beings. This paper is an attempt to study how successfully Karnad has used myth and culture to represent his theme in his play.

Indian Myth and Culture in Karnad's *Hayavadana*.

Girish Karnad is one of the greatest of living dramatists in India today. He is a versatile genius. He is a very good actor and has acted not only on the stage of the theatre, but also in a number of first rate movies. He also makes frequent appearances on the small screen i.e. the T. V. He has also about six plays to his credit which include *Yayati*, *Hayavadana* and *Tughlaq*, the last one being a masterpiece. It is a classic of its kind. It was written in Kannada and then was translated into English and it once parachuted him to the first rank of Indo-Anglian Dramatists. K.R.S. Iyengar says:

“In all his three plays-be the theme, historical, mythical or legendary-Karnad's approach is modern and he deploys the conventions and motifs of folk art like masks and curtains to project a world of intentions, uncertainties and unpredictable denouements”. (196)

Karnad's plays take up the moral problems that are left unresolved in myths, legends and folktales. In Karnad's opinion, myths and legends have an enduring significance, for them thematize fundamental human obsessions. Their logical conclusions are often open-ended, leaving immense scope for reworking the whole story and arguing out a moral, philosophical or psychological point. It has to be underlined that Karnad has probed our rich heritage for his source materials. He believes that there are plots in our mythology and folklore that are in themselves very dramatic and which lend themselves to adaptation on the stage. What he does in his plays is to examine ancient myths in the light of contemporary realities so that they are made meaningful and relevant.

The inexhaustible lore of myths, parables and legends that pattern and define our culture offers immense scope for the Indian dramatists as Shastri says, “Myth, at all events, is raw material,

which can be the stuff of literature” (27). Our early playwrights writing in English like Sri Aurobindo and Kailasam selected their themes from the myths and legends of Indian Literature. Though Karnad’s themes appear to build castles in the air, he took refuge in the myths and legends and made them the vehicle of a new vision. His childhood exposure to street plays in Karnataka villages and his familiarity with western dramas staged in Bombay have induced him to retell the secular legends of India to suit the modern context. A vigorous vitality that combs the past for apt myths to analyze the present has been the hallmark of GirishKarnad, the pre-eminent Indian playwright in the Kannada language.

Karnad, in *Hayavadana*, which won the NatyaSangh Best Play Award in 1971, gives expression to Indian imagination in its richest colours and profound meanings. As a significant mark of achievement Karnad makes bold innovations, fruitful experiments and new directions in the history of Indian drama. In *Hayavadana*, Karnad combines the western techniques with Indian folk psyche, socio-cultural and political reality. The entire play is cast in the form of traditional Indian folk drama, which took several features of ancient Sanskrit drama. Karnad in *Hayavadana* strikes a significant note by exploring the dramatic potential of the ancient Indian myths, legends and folk traditions.

As Tutun Mukherjee points out, in *Hayavadana* Karnad has “made available the rich sources of both the “great” and the ‘little’ tradition, the classical and the folk elements of Indian Literature” (9). He has re-oriented the traditional forms by introducing contemporary themes. *Hayavadana* stands as an outstanding example for a play in which the playwright has used the folk form without diluting the contemporary appeal.

One of the striking features of *Hayavadana* is the introduction of the device of making inanimate objects animate. This device of Bhagavata helps enhance the psychological reality of the characters in the dramatic form. He has also made use of the female chorus, which is absent in the Yakshagana tradition, the source of the play. His use of the character of Bhagavata contributes to the drastic achievement of the play. He does not merely borrow the character of Bhagavata from a typical Yakshagana play but increases the scope of the role by making the Bhagavata not a mere commentator–narrator but also making him one of the characters. The dramatist has presented his characters as representatives though they have been highly individualized and the names given to the characters are generic.

He has drawn from the rich sources of the folk theatre Yakshagana and other folk forms with great deftness for his play *Hayavadana*. The supernatural plays a significant role in this play. The dramatist employs the conventions of folk tales and motifs of folk theatre, which is, masks, curtains, mime, songs, the commentator–narrator, dolls, horse-man, the story within the story, an amalgamation of human and non-human (half man half animal) in order to create a magical world. SavitaGoel comments, “It is a play with a realm of incomplete individuals, magnanimous Gods, of vocal dolls and mute children, a world apathetic to the longings and frustrations, ecstasies and miseries of human beings. (204 – 205)

In this play Karnad uses poetry and music in order to evoke a sense of gaiety and celebration traditionally associated with the theatre. He has employed folk-theatre strategies as a thematic and technical device in order to convey his ideas and explore different characters and situations. The main plot (the transposition of heads) is set in the mythical past, but the frame postulates a reality, which co-exists with the present audience. It is the story of two friends, who embody the two extremes: intellectual and physical perfection.

Devadatta, the Brahmin scholar and poet, and Kapila, the low caste, ingenious wrestling champion, are attractive but incomplete individuals. Karnad suggests man's cravings for wholeness through Padmini's dissatisfaction of her marriage with Devadatta and her longing for Kapila. The unrealistic plot allows Padmini to enjoy both Devadatta and Kapila without violating traditional sanctions. Prompted by remorse in their dealings with each other, the two friends commit sacrificial suicide in Kali's temple. Left alone, Padmini discovers the corpses within the temple and so she decides to choose death, too: "Kapila's gone-Devadatta's gone- Let me go with them" (1.101). However, the Goddess Kali appears and assures Padmini that the men will come back to life if their heads are reunited with their bodies. Padmini fixes the heads, but interchanging the bodies. Goddess Kali comments that Padmini's mistake is deliberate as she yearns for a whole man.

Karnad suggests that such wholeness, though immensely desirable, is seldom possible for human beings. Padmini's tragedy is that she is destined to live a life of sexual dissatisfaction as Devadatta's wife. But she tries to change her destiny only to fail miserably and finally jump into the funeral pyre of both the men she hankered after. Naik, observing the plight of Padmini, reveals the truth that this is

"Woman's vain attempt to unite Man as intellect and as flesh in order to further her creative purpose Integration cannot be achieved by trying to reconcile the irreconcilable but by accepting cheerfully the fundamental disharmony in human life". (196)

Thus Karnad reveals the way of the contemporary world, which hankers for the best of both the worlds through the character of Padmini in *Hayavadana*.

The play *Hayavadana* is based on a tale from 'Vetalpanchavimshika' (also known as Vetal Pachisi). But Karnad has relied on Thomas Mann's reworking of the tale in *The Transposed Heads*. While the Sanskrit tale poses a moral problem, Mann uses the story to ridicule the philosophy which holds the head superior to the body. For Mann, the human body is a fit instrument for the fulfilment of human destiny and even the transposition of heads will not liberate the protagonists from their natural psychological demands. For Karnad, the confusion of the identities reveals the ambiguous nature of the human personality.

Karnad examines the psychological and sociological problems of his characters but offers no cure. Of all the mythical and legendary figures, Goddess Kali of Mount Chitrakoot plays a decisive role in the plot of *Hayavadana*-- the half horse and half man. She is indifferent to the suicides of Devadatta and Kapila but interferes in Padmini's affair when she attempts to kill herself. She helps Padmini to revive the dead men. The Goddess plays a negative role in the case of *Hayavadana*. She does not allow him to complete his prayer for a complete man and so transforms him into a horse but does not remove his human voice. Thus Padmini and *Hayavadana* are tortured by the Goddess for no specific reason of their own. Karnad's presentation of the story of Kali, Padmini and her two men may serve as good entertainment to relieve the boredom and ennui of human beings in an indifferent and hostile world; all this could exist only in a world of fantasy and myth; could never happen in reality.

Karnad's use of folk forms is neither casual nor incidental. In his *Hayavadana*, he has made innovative experiment to offer a new direction to modern theatre. The dramatist has proved that the traditional forms need not be treated as precious artefacts, but can be adapted to treat modern themes suitable for the urban Indian audience. It is a play of mythical wonder and is enshrouded in a realm of magic and supernatural, which is a frequent feature in a folk play. Goddess Kali, a super natural element in the play, is portrayed as a terrifying figure, her mouth wide open with the tongue lolling

out but possessing human attributes. She gets vexed when she is disturbed in sleep and wakes up yawning and wonders why Devadatta should sacrifice his head to Rudra and his arms to her. The Goddess who sees and knows everything, is however, not taken in by these platitudes. She spells out clearly what the audience might have only vaguely felt along. She tells Padmini,

“The rascals! They were lying to their last breaths. That fellow Devadatta – he had once promised his head to Rudra and his arms to me! Think of it-head to him and arms to me! Then because you insisted on going to the Rudra temple he comes here and offers his head. Nobly too-wants to keep his word, he says-no other reason!”(103)

From this sarcastic statement it is fully evident that Devadatta has made his promise to the Goddess as an excuse for hiding his real motive. The Goddess continues,“Then this Kapila died right in front of me – but ‘for his friend’...And what lies! Says he is dying for friendship. He must have known perfectly well he would be accused of killing Devadatta for you”. (1.103)

The Goddess fully comprehends the motives behind the actions of the characters. By employing this strategy the playwright stresses the fact that there are no smooth and practical solutions to human problems.

Karnad also employs the ingenious folk device of Yakshagana to project the personalities of different characters. In the beginning of the play, Devadatta appears on the stage wearing a pale mask and Kapila a dark mask. Later on, to signify the transposed heads, their masks are transposed. Lord Ganesha wears an elephant-headed mask and Kali, a terrible mask. Initially *Hayavadana* appears wearing the mask of a man and in the end the mask of a horse.

Miming makes the audience think about the problem in a more detached manner. It makes the universal framework easier. The action of the play is mimed when the three characters proceed to Ujjain. A cart does not appear on the stage; rather “Kapila followed by Padmini and Devadatta, enter miming a cart- ride. Kapila is driving the cart” (1.95). The play is replete with miming and for all these techniques; Karnad owes a great deal to folk theatre. The main thrust of Karnad’s urge was not to revive the tradition but to understand and assimilate it for creative use, namely to express the contemporary situation and its varied manifestation. Savita Goel says,

“... through the use of folk theatre strategies, the contours of fresh, innovative and flexible dramatic form have gradually emerged enabling Karnad and his contemporaries to telescope different points in time and space, to bring in many levels of reality simultaneously or to negotiate them freely in any order. The new form promises to restore the essential imaginative character of drama suitable for presenting complex human experience”. (212)

Thus, an ancient myth and culture acquires new dimensions in the creative hands of Karnad, and the play throws up diverse meanings. As M. K. Naik writes, “*Hayavadana* presents the typical existential anguish, but does not stop at the existential despair” (179).

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INDIAN WRITING IN ENGLISH: A REVIEW

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Literature is mirror of the society. It represents the picture appears. It also shows all concerns of the people and their relationship whatever we read is always the thing around us. Even we go back to the ancient times we come to know that whatever written at that time is reflected in literature. If we see the early writing of Indian writing in English we experience that time of that period is reflected in the writings of the writer.

Novel As a form of literature has been in India since ancient times. Literature has its history recorded before it was in the other parts of the world. Literary tradition was maintained orally during the ancient times. Orally, various works were brought down to the new generations before the printing press made it easy to maintain the record. Novel as form of literature has very close relationship other genres. Banabhatta was probably the first man whose work can be called the earliest instance of the literary form, novel. His famous work entitled Kadambari of seventh century is believed to be the first fictional work in the genre of novel. Banabhatta's work is said to have completed by his son Bhushanbhatta after Banabhatta. It is a work with intricate plot structure and a remarkable narrative technique. Its intricate plot and remarkable narrative technique makes it a work worth a novel. A prose work needs to have a narrative of considerable length and complexity, a plot: simple or complex, characterization and point of view to be considered as a novel.

Indian had been in touch with literary developments in Greek and Roman empires too. There are plenty of historical evidences to prove that India had trade relations with several other parts of the world. Greeks had been constantly in contact with Indians. There can be seen many cultural similarities between Indians and Greek. Chinese Traveler Fahe – Yan Has written his travelogue in which he mentions Indian as a great nation. World is well informed about Alexander's ambition to win over the world and his expedition to India to prove his metal as the mighty ruler and his ultimate failure to conquer the world and his death while returning to his own country, Macedonia.

Indian Writer did not pay much attention to human nature and development of the character. European writers were largely interested in individual characters. Europeans believed that character is destiny while Indian writers are obsessed with the idea that destiny is everything. Indian writes under the influence of ancient philosophy always try to forget to see things keeping humans at the center. They are rather obsessed with the miracles of the nature and its impact on the human life. Instead of understanding the cause of the thing Indians believed in faith as the center. Sex segregation is another lacuna in the writings of Indians. They set male and female characters in their respective traditional roles in society unlike European writers.

Most of the novels in India have been written in response to the Gandhian movement, imperial rule, partition of the country, the emergence of the new India etc. Freedom struggle and national heroes appealed most of the Indian English novelists. The novels written in the third and fourth decades of the twentieth century reflect the Indian freedom movement. Rajarao, Mulk Raj Anand and R.K. Narayan formed the great trio of modern Indian English novelists. They revolutionized the writings in Indian English world and made an unending impact on the readers with their vivid thematic concerns. With the publication of the novels of these great novelists, begins the journey of Indian English novels in the Post-independence era.

Indians wanted to portray Indian through their Indian English. A number of novels were written on the theme of partitions, and the destruction it brought contemporary novelist like Khushwantsingh, ChamanNahal and Rushdie also made a specific use a history. The post – independence Indian literature witnessed a revolution against expressions used in earlier period. Gradually the Indian English writers started employing the techniques of mixed language magic realism and native themes. Hence from a post-independence period, Indian English literature steered into the modern and then the post – modern era. Then Indian English novel therefore represents changing tradition, and the story of a changing India.

Indian English novel like many other forms of literature could not escape the engulfing influence of rationalism and scientific temperament. The modern technological advancements affected human live on a large scale leaving them alienated in the crowded cities and groups of thousands. The problem of finding one’s own self is the gift of this modern world of science and technology. Meaninglessness has been the most dominant theme of the nineteenth century literature. Man, being painfully aware of his precarious position, experiences several limitations in today’s modernistic society and its ways the existential residues emerging from alienated society have received adequate attention in the west. Disappointment, isolation and meaninglessness have been given due attention by many Indian English novelists before and after Arun Joshi.

In recent times, some of the Indian novelists in English have made excellent efforts to describe the predicament and rootlessness of man. Joshi is the most significant among them to highlight not only the popular themes like social and political problems of contemporary times but also the deeper layer of human existence. His works force us to dwell into the world where man seems to have lost spiritual moorings and is wandering hopelessly in search of an answer to the most of the basic questions of life in an utterly bewildered and confused state of mind. The delineation of protagonist’s turbulent world in Joshi’s novels located the fact that there the profound change is needed in modes of living and notions of life. Need for change in the modes of living emerges not only from psychological demand of the survival of human race. He explores various kinds of complexities of human life and often inspires examination for strategies for existence. It also shows his affirmations deeply rooted in the faith of his ancestors.

A CRITICAL INSIGHT INTO 'EDUCATION': ANALYSIS OF CHETAN BHAGAT'S *FIVE POINT SOME ONE*

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“Education isn't how much you have committed to memory, or even how much you know. It's being able to differentiate between what you know and what you don't.” said a renowned thinker, philosopher and a critical writer John Locke. The true essence of any education lies in the fact that one should be able to rationalize what he comes across. The holistic approach towards the life is main object of education resulting into proper and well-developed human psyche because good and sound individuals make a better society and nation.

Keeping this angle in mind, the paper attempts to analyse Chetan Bhagat's *Five Point Someone*. This novel is all about three friends who are would be Mechanical Engineers- Hari Kumar, Ryan Oberoi and Alok Gupta. The novel is set in one of the most significant technological institutes and Hari narrates us entire sequence of action. All of these friends belong to different category of economic status and of course they also differ in their perspective. However, what they share in common is inability to cope up with existing educational structural pattern that they dislike to the top.

The salient feature of Bhagat's writing has been depicting social problems and issues that revert a man to a sort of psychological problems. He presents the root of such problems and tries to educate individuals on very pivotal concerns for a better society. Though written primarily for entertain purpose, the novel reflects glimpses of the contemporary Indian society and its major issues. A mild attack on Indian Educational system is chief concern is this novel, yet few other issues like family values, hardships faced by lower-middle class society, generation gap are also come into the picture while reading the novel.

Nevertheless, the novel highlights problems related with Indian educational system in contemporary times. Education is an integral part of society and undoubtedly, progress of society is much dependent on the education that is provided in educational institutes. A positive and healthy society is witnessed only when quality education is provided to all. As rightly stated by Rabindranath Tagore minds are cultivated properly and systematically only when conditions and restrictions are put down to zero. As education is to make the minds fruitful in positive way, pressure should not be envisaged. The education system that is represented the novel is very unsatisfactory. Students are seen becoming victims of the system due to high pressure of studies and examination. The novel also touches hostel situation where freshers are a subject of domination by senior students that create an adverse impact on freshers and the food served in the canteen is of low quality, subsequently, they become frustrated.

Hari, the narrator describes:

Several weeks later, we were in the Kumaon mess eating dinner. It was Thursday I guess, for that is when Kumaon had 'continental dinner'. In reality, it was just an excuse for mess workers to not give us real food. The menu

sounded nice- noodle, French fries, toast and soup. It tasted awful. The cooks made noodle in superglue or something- they stuck to each other as one composite mass in the huge serving pan. The French fries were cold and either extremely undercooked or brunt to taste like coal. The cream of mushroom soup could have been mistaken for muddy water, only it was warmer and saltier (Bhagat 155).

The system of education as depicted in the novel is very rigid and conventional. This system does not allow creativity and genuineness of the creative minds to bloom. The students do not challenge or confront this typical system for the fear of being screwed by the tyrannical and hegemonic system. The students are supposed to even think in the traditional direction so there is no scope for an original idea. The students like Alok and Hari in the novel live in constant mental pressure of examination and grades and the future uncertainties. The professors like professor Dubey, professor Vohra and professor Cherian working in the system hardly accept change in their conventional teaching methodology. They are much old-fashioned in their approach to students and their profession. There is no rapport created between the students and the conventional professors of the institute. If the students are not treated with care and kindness, they will never get self-confidence in life to do anything. They indulge themselves in non-constructive activities and waste the valuable years of life. When they step to the real world outside the institute, with disturbed or confused mindset, they cannot contribute to themselves, to the employer, to the society or to the nation. Thus in this novel, Bhagat very skilfully interwove multiple thematic concerns in a very light and mild tone.

The present novel intensively highlights the most serious issues of contemporary higher education system in Indian relation with the age factor and associated psyche. The age group seeking higher education in India ranges from 18 to 24: an important period for the future of the student so far as career and prospects are concerned. The entire future life depends especially on this particular span. Hormonal changes that affect emotional and mental domains turn as one more challenge in the path of career building. Besides this, there is tremendous competition and complexity for entrance examinations to get admission to some of the most reputed institutions of India like IITs, IIMs and other top ranked medical or management colleges. Chetan Bhagat being an IIT and IIM passed out, has a first-hand experience of what it means to be graduated from such most disciplined institutes.

Reading the novel, it naturally comes to the mind that there is surely difference between education and knowledge. Need based and skill education is utterly required in this modern time. Employability and professional ethics are to be practiced in educational institutes so that no one will be deprived of earning handsome money for his livelihood. Moreover, education must also be directed towards giving values of life, sense of responsibility and living the life with contented mind. Chetan Bhagat, in this novel, makes a dissection of present pedagogical system focussing on every aspect that is associated with process of education. He suggests that timely modifications in the process of every aspect are very essential so that coping-up can be felicitated. Bhagat depicts how educational system in India is rigid and monotonous. In present times, methods and approaches of teaching are more rigorous as compared to traditional or ancient period system of imparting education. Today it is witnessed that education is examination oriented and so instead of gaining knowledge, students are more into the domain of information; understanding the concept is missing. Creativity and innovation have rarely any scope in the present educational scenario. Bhagat very

skilfully yet critically has attempted to draw readers' attention towards 'lifelessness' in classroom and entire environment. The institute that Bhagat talks in this novel is of high national repute, nevertheless, institutional behaviour is similar to that of any primary school where grades matter a lot. The three significant characters- Hari, Ryan and Alok, are seen unable to adjust themselves with such grade system in the process of education.

The minute observation of Bhagat is evident when he gives us an account of the very first lecture by Professor Dubey who is much interested in transmitting heavy knowledge to the students utterly neglecting the part of induction for the newly admitted students. Additionally, Dubey also conducts a test to test previous knowledge of students. This sort of behaviour is highly condemned by Bhagat advocating that it is a moral duty of any teacher to make students comfortable to the new situation. One must make students friendly with new academic environment. He de-motivates the students on their failure to give proper definition to certain question saying: "See the standard just like keeps falling every year. Our admission criteria are not strict enough" (Bhagat 9). At one of the occasions when Dubey is counter-questioned by Ryan, Dubey feels it arrogance and gets annoyed with Ryan as his conventional definition was challenged. This situation is enough to understand the rigidity of the traditional mind set of teachers that cannot accept any thought provoking comments by the students. Bhagat has one more concern in this novel that experiential learning or hands-on learning must be promoted and practiced. Merely mugging up the study material or cramming out the notes and theories mindlessly has now become a trend now a days to gain more score in the examination. So to say education is turning more examination oriented and no substantial weight is given to unique and innovative ideas.

In the present novel one more significant issue is raised- loss of life due to academic, parental and societal pressures. Having been admitted to reputed institutes like IITs and IIMs, there is a lot of burden of studies and better performance. External expectations lead the students to a sense of great stress and anxiety. At the side of parents, having made so many comprises to raise their children in the life, expectations from their children is very natural. The relatives also make occasional comments on the progress of the students hence such students subsequently feel a sense of responsibility of achieving good grades and job. However, in the midst of all these theories, it should be noted that each individual possess different type of talent and calibre. All cannot and should not be treated in one vessel. Therefore, students must be put to grow on their own with natural pace. They should be given freedom of thinking so that they can develop their inner strength and self-confidence to face the future challenges of life. Excessive expectations also lead to large amount of stress in parents also. Parents should understand the inherent limitations of their children before assigning certain goals to them. If not so, the children would not be able to reach those goals and constant torturing by the parents can direct them to take steps which are never thought of by the parents.

Samir in the present novel commits suicide under parental pressure. He is the son of professor Cherian who is the head of the mechanical engineering department IIT, an institute of national repute. Professor Cherian wants his son Samir to get admission to IIT and become an engineer. Even after so many attempts to crack the entrance, Samir utterly fails. Unsuccessful attempts of Samir are taken as stigma on his reputation by his father, Professor Cherian. Samir commits suicide at the railway tracks because of the stress and depression caused by parental over-expectations. Loaded heavily with parental expectations, responsibility towards poor family and problems faced due to financial crèches, Alok in the novel commits a suicide attempt.

Bhagat, by the suicide case of Samir and suicide attempt of Alok in the story of the novel, has taken the chance to communicate a sensible message to the over expecting parents. He wants to convey the fatal consequences of putting academic pressure in the minds of the young boys and girls in the modern era of short temperedness and intolerance. Parents should take it for sure that if their children are inculcated with self-confidence and self-esteem, they would never fail in their life. Education is the medium for the mental or intellectual growth but it is not the only means for the same. Parents will have to understand that life of their children is more important than a degree or career. If young boys and girls get a degree but do not build in them capability, calibre and quality, all the degrees and certificate will not help them survive in their career. Parents should also recognize the natural potential of their children and assign moderate goals to be achieved in life.

To conclude, it can be said that education must be tool for self realization and building the character for better society. One should note that education paves a way for learner to lead a contended life. Unfortunately, there are too many expectations from educational system. In the present scenario, education is taken on parallel grounds with employment. Monotony in the educational pattern is more serious concern raised in the novel. Therefore, critical insight into the process of educational system is quite obvious.

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R. K. NARAYAN'S FICTIONAL WORLD AND INDIAN SOCIETY

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ABSTRACT:

R. K. Narayan is the incomparable name in the sphere of the Indian Writing in English. His novels and the stories has created the directive principles for Indian English prose fictional world. The plots, settings, feelings, emotions, experiences and characters from his novels and stories are immortal due to its extraordinary representations. R.K. Narayan is the famous novelist among the Indian trio of the novel writings in pre as well as post independence of India. His novels are the resources of the contemporary society of the traditions and modernity of the nation. The early Indian novels and stories were totally rotated around the Gandhian ideals of Indian freedom struggle. The present paper will focus on the socio-cultural aspects of human life of the modern India. Literature is the mirror of life, hence the actions and events happened around the life of the writer are the part of his novel subjects. The research paper will encompasses the fictional world of R.K. Narayan, which are the resources of day today life of the society. The latest MLA 8 style sheet research methodology is used for the citations.

INTRODUCTION:

R.K. Narayan (1906-2001) is the great name among the Indian English fictional world. He is the crucial conductor between the two novelist from modern India those are Mulk Raj Anand and Raja Rao. He has given the way to the socio-cultural aspects of rural India in his novels and short stories. He is highly acclaimed as the objective and close observer of the life. After reading his memoir *My Days*, it is openly found that his writings are the recordings of his life and society around him. His characters and settings are like the novels of Daniel Defoe, Samuel Richardson and James Joyce; where these novelists were treatise with the livelihood narratives and battles of the existing society. "In fact... They do so by the very choice of characters they write about. the thoughts and feelings which they give them, and the behavior and motives they attribute to them" (Allen 16-17). His characters are from the real life of his experiences and environs. The reflections of rural life is the major aspect of R.K.Narayan's novels.

INDIAN SOCIETY IN R.K.NARAYAN'S FICTION:

The fictional World of R.K. Narayan is built on the realities of the life. The transcription of the actual world is the crucial factor of his fictions as well stories in Indian English literature. His plot and characters are often engaged with idiosyncrasies and peculiarity of the personal life actions and reactions. As S.P. Swain writes,

The fictional world of R.K. Narayan appears to be a transcription of the actual world which we live. His novels float as gently as a lily pad on the surface of Indian life and yet suggest the depths beneath. In almost all his novels, he chooses matters of ordinary everyday life. A part of the national life, his novels are universal in appeal. They please the one and the many. (Bhatnagar 9)

This is the ground reality of the fictional world of R.K. Narayan. It is universally acknowledged that the fiction is being powerful among the modern literary genres, where Narayan

rightly captured the vein of the contemporary society. As the member of South Indian middle class Brahmin family, he reserved himself aloof from the current political affairs and competently portrayed the South Indian milieu of the middle class. Unlikely, the English novelist Thomas Hardy's famous imaginary Wessex town, R.K. Narayan has created imaginary small town named Malgudi, a town with middle class people. He is the writer who strongly experienced the pre and post period of Indian independence. His novels like *Swami and Friends* (1935), *The Bachelor of Arts* (1937), *The Dark Room* (1938), and *The English Teacher* (1946) are the creations during the Pre-independence India, where *The Financial Expert* (1952), *Waiting for Mahatma* (1955), *The Guide* (1958), *The Man Eater of Malgudi* (1962), *The Vendor of Sweets* (1967) and *The Painter of Signs* (1976) are the outcome of the Indian Post-independence era.

Though R. K. Narayan was not the social critic, but he abruptly propagating the socio-cultural aspects of the rural life in his fictional world. As his heroes and heroines revels as the common man representing as the hero of his novels. The talent and potentialities of his content and theme is above of the values of the contemporary society. His characters were responsible to shake the irrational social customs of the society around the setting of his fictional world. Narayan was not the philosopher but very keen social thinker, who subscribed the ideals from the various religious scriptures of Indian society. He effortlessly handles the customs and rituals of the Hindu religious works like Ramayana and Mahabharata. As he expressed with Ved Mehta, "His inability to write novels without Krishna, Ganesha, Hanuman, Astrologers, Pundits, or devdasis or temple prostitutes, and explained his point of view by adding his characteristic humble way that in any case that has turned out to be his India" (Ramteke xiv). It shows that, R.K. Narayan's novels revolutionary depicts the impacts of the religious Indian myths, which has created the natural grip over the Indian readers. He deliberately depicts the traditions and common phenomenon of the contemporary societal background, which was responsible to expose the cultural heritage of Indian traditions in his fictional writings.

R. K. Narayan's novels stands for the social significances, customs and the contemporary community values regarding the lives and surroundings of the Hindu people. He also indirectly noticed the impact of the Western culture on the livelihood of the people, where the changes affects the routine of the era. As O. P. Mathur exactly observes, "Narayan does assert the validity of traditional Indian values but the wind from the west has changed much of the panorama" (Mathur 29). Comparatively, it came before us that his themes are rotating around the old and new customs of Indian culture and society as well as the impact of the Western culture is immediately shown through the stories and dialogues of the characters. R.K. Narayan also very strong intender to expose the husband-wife relations in his novels. As it is found that the Hindu families are rotating around the male dominated mentality, which firmly focused by Narayan in his novels. In the social structure of his novels, family are at the nucleus and subject like marital fidelity, insult, male domination, emotional exploitation of the female characters are the topics of his novels, but his female characters are dominant against the exploitations. Savitri from *Dark Room*, represents the female characters and their attachment to the self regarding security of the life itself. Margayya from *The Financial Expert*, did not accept the harassment of his daughter-in-law Brinda from his son.

Narayan also brilliantly touched the crucial social issues like father-son affiliations, parental care, necessity of dialogue in old and new generations. In the novel *The Vendor of Sweets*, Jagan takes all cares of his son, but unfortunately the son Balu was fully influenced by the Western ideas and break the relations with parents. There was lack of dialogue between the two generations. R.K.

Narayan also handles the issues like sex, caste, sub-caste, Gandhism, morality, social values, success, failure, love, pity in the plots and themes of his novels. His novels like *Swami and Friends* has the theme of ragging at schools and uncertain behavior of UG youth in *The Bachelor of Arts* are major facets of the novels of R.K. Narayan. The topics like the tragedy of familial life and dissonance are skillfully handled in the novel *The Dark Room*.

CONCLUSION:

Hence, the fictional world of R.K. Narayan the true mirror of real India flowing through the characters and plots of his novels. He miraculously handled the Indian perceptions, feelings and gestures through the stories, characters, and settings of the novels as well as the short stories. He nicely utilized the topics like industrialism, materialism, technology as well as the socio-economic realities of the contemporary Indian society in his novels. He also idealized the principles of socio-historical moorings in his novels and stories. He nicely blended these themes in his stories and successfully convey the message to the contemporary society. Narayan projects the universal vision regarding Indian reality and simplicity in his fictional world. He ingeniously portrayed and curiously blended the common man place restricted as the Indian scenery in his fictional plateau. As Vanden Driesen asserts, "Despite the Indian coloring of Narayan's novels... we becomes aware of universal human nature" (Driesen 61). R.K.Narayan's aspects of the societal realism are universally acknowledged. The projection of the society in his fictional world is noticeable and guiding feature for forthcoming generation of the world writers. Everybody can put him forth as an ideal writer for depicting the society and culture in literary creations.

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CINEATIC REFLECTION OF INDIAN CULTURE AND SOCIETY OF CHETAN BHAGAT'S *FIVE POINT SOMEONE IN 3 IDIOTS*

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ABSTRACT:

Chetan Bhagat was born on April 24, 1974 in New Delhi. Chetan Bhagat a famous Indian Post-Modern writer wrote popular novels like *Five Point Someone* (2004), *2 States* (2009), *Half Girl Friend* (2014), *One Night @ the Call Centre* (2005). Bollywood picked themes of his novels for making movies and these films became box office hits. His fictional art has presented realities of contemporary society. His novels achieve the success as the bestsellers since its release. *The New York Times* called him "The biggest selling English language novelist in India's history."¹ *Five Point Someone: What not to do at IIT* (2004) is a novel written by Chetan Bhagat. The book sold over a million copies worldwide. The films *Nanban* in Tamil and *3 Idiots* in Hindi are based on the book. It was also adapted into a play by the theatre company. The present paper will try to focus on *3 Idiots* a cinematic reflection of Indian culture and society especially the education system.

KEYWORDS: Friendship, education, culture, characters, grade system, etc.

INTRODUCTION:

Culture has been defined in many ways but all the definitions leave us with a sensitivity of self pride. The countenance of culture varies in different countries though the intellectual basis is the same. Culture is the best expression of a nation's soul and every nation has its own distinctive expression. It is essential to have such differences, without such variety life would be dull and uninteresting. There is no question of superiority or inferiority in such variations. India is amazing because it has different cultures in the various states and people are enforced to live their lives under the influence of family, society and its customs.

Movie is a wonderful institution in cultural life of India. It meant to keep alive the soul of the nation. Chetan Bhagat's movie *3 Idiots* reflects such cultural differences which are required to create interest. Friendship with tolerance means ideal friendship which is rare in now days. An ideal friendship is the major theme of the movie. This modern culture introduced so many changes in the friendship relationships. In modern India it is common that youngsters easily change their friendship mates within very short period, so long-lasting friendship is an ideal scene. The film *3 Idiots* handles the long-lasting friendship.

3 Idiots is a story of three friends Rancho, Raju and Farhan who are classmates of the well-known Engineering College. The story suggests that lessons cannot be only taught by books and classrooms but with real life experiences. *3 Idiots* a popular Hindi movie also presents the love-story of a young engineering student with medical student. Students belonging from different states, castes, religions, societies and cultures which become an ideal friend. These true friends face problems while taking education but they overcome the problems with strong foundation of love and friendship. Before the release of the film, director Rajkumar Hirani commented on the connection between *Five Point Someone* and *3 Idiots* stating:

Chetan gave me this book to read and I wanted to make a film on it. But I knew right from the start that I could not make a film completely on the book, as it was very anecdotal and a film needs a plot. So, I had decided to rewrite it in a screenplay format. You'll see that the film is very different from the book. After I wrote the script, I called Chetan and narrated it to him. I told him that if he did not like the script, I would stop the project. But he was okay with it.

The names of the characters and their traits were changed. Also, both the films *Nanban* and *3 Idiots* were not full adaptations of the books, as many of the scenes and climax from the book, including the were changed in the films.

The book *Five Point Someone* is divided into twenty-seven chapters. It provides a portrait of the comprehensive reality of the ins and outs of the new technocrats who design and define the dreams of their lives in IITs. Chetan Bhagat finds that IIT education is not contributing to the personality development of the students. It is creating disappointment, frustration, unfairness and loneliness among the students. At the very outset Chetan Bhagat presents a description of IITs atmosphere. The novel opens in the first person and self-confessional mode. This is common theme for the original novel and its cinematic representation.

Ryan, Alok and Hari emerge as a voice of collective criticism against an education system that is providing no opportunity for the expression of independent knowledge rather sacrificing their talent for securing jobs in multinational companies. Learning without creativity seems to be the whole failure of the education system. Chetan Bhagat as an IITian records the psychological reactions of the students to the traditional education system giving importance to the grades. Ryan, Alok and Hari scored 5.01, 5.88 and 5.46 respectively so they are called as “five pointers”. The movie has the title *3 Idiots* which has the similarity of intention showing the foolishness of the characters as Raju and Farhan cannot perform well in academics. Alok reflects his own unstable mental condition as follows:

When I first spilt up with them, I was really not sure if I had done the right thing. But after Operation Pendulum, I am not sure if I should have ever come back. Well, that is life. It screws you right when you think you have figured it out. (75)

Thus, Chetan Bhagat in this novel provides opportunity to the characters to reveal their minds. In his concluding message Chetan Bhagat like other several modern writers look forward to the reorientation of the system to ensure peace and prosperity.

CONCLUSION:

In this way the novel *Five Point Someone* is successful in exploring the Indian culture as the same reflects in movie, *3 Idiots*, which explores how the education has failed to create the innovative and creative minds and how Indian culture provides secure family system, sense of sacrifice and how it teaches to forgive and save relations. What audience experience in the movie, *3 Idiots*, that Indian culture is multifaceted. The movie especially highlights Indian society, education system, gender difference in India with its other issues. Another important factor which made Indian culture a living force in life was that from very ancient period up to modern era it assimilated and built into itself whatever is good in all other cultures and thus enriched itself all along. But everything was

coordinated based on the great Truth of Unity of Life. This has been the rock- bottom basis of all the various aspects of Indian culture.

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REFLECTION OF CULTURE IN INDIAN ENGLISH DRAMA

Discursive Tendencies: Cultural Erosion in GirishKarnad's Tale- Danda

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ABSTRACT:

The play Tale- Danda, deals with the reformist movement led by the saint, Basavanna during the 12th century Karnataka. Basavanna, who not only fails to contain the violence leashed due to the differences in the caste- divisions of the society but is also unable to control the political intrigues in the palace of King Bijjala as a treasurer for the stipulated period of time when the King himself leaves him in-charge of the treasury. The play is about the difficulties of a King who has fathered an unworthy heir, Sovideva and leads the kingdom to its doom. Sovideva plans a murder of his father. The play also has the parallel plot of a cobbler's son marrying a Brahmin's daughter as a part of the Sharana movement. Basavanna does not support this marriage as he can foresee the marriage as the dead end for the reform movement that otherwise aimed at bringing all the different sections of the society at par with each other. The resultant is anarchy and terror. Michel Foucault's concept of discourse will be applied in the analysis of the play.

KEYWORDS: Drama, Culture, Politics, Archaeology, Religion, Discourse

Girish Karnad's oeuvre aimed at social transformation. The celebrated playwright, who was also an actor and director par excellence, has contributed immensely to the genre of drama both through his mother tongue, Kannada as well as in the English translation of his plays. His plays have given a new direction to the genre of playwriting which otherwise had not gained much popularity. Whereas all his plays are marked by the thematic concerns taken from history, folk and myth, they have one thing in common, the concern for the immediate mundane world. This concern with the social realities was very close to the heart of the playwright. Another significant feature of the great playwright's works has been to define the dramatic tradition in the Indian context. The plays of the writer are well marked for both the technicalities as well as entertainment of the audience. The success of his plays can be seen from the fact that they have been staged both on national and international platforms. More so, the plays have been able to survive the impact of post- modern world when, India as a nation, was rebuilding itself after achieving independence. The plays in English translations have been the greatest challenge for the playwright, when in those times the plays only in regional languages were well received. That was the time to provide stability and a strong foundation to this genre in order to overcome the disturbing factors that might have halted the growth of Indian drama. Karnad's plays, in such times, came off as a homogenous amalgam of tradition and modernity that lent high appeal for the Indian audience of the post- independence period. Karnad's plays depict a uniform combination of the traditional Indian stories matched with the western form of theatrical technicalities.

The play Tale- Danda, written in the 1989, in the backdrop of mandir- mandal conflict, is based on the twelfth century religious movement and the resultant communal struggle that resulted in the kingdom of King Bijjala in the city of Kalyan in Karnataka. The religious movement called Virasaiva was led by a saint named Basavanna. The huge rift in the social strictures and the greatest

hurdle of casteism as an institutional structure forms the core of discussion in this play. The society as represented in this play has its emergence in the post- colonial period of time and rightly reflects the socially, politically and economically demarcated and dislocated sections of society. King Bijjala, before acquiring the throne, belonged to the barber caste. Basavanna, the poet- saint, led a bhakti movement by the name of Sharanas, which were actually a group of people, who belonged to every section of society and aimed at the common goal of the unity of brotherhood and the abolition of caste- system from the society. The play questions idolatry, rituals and rigid caste- system that had led to the dissolution of many movements such as that led by Basavanna. The marriage of a cobbler's son with the daughter of a Brahmin sparked off the violence that lied beneath the splintering ashes of political intrigues in the court of King Bijjala.

In a research paper, "Caste Consciousness and Karnad :Analyzing Tale- Danda" (Mukherjee, 2008,227-230), Arundhati Banerjee stated that the current politics of that time moved Karnad to write Tale- Danda. She also writes that Karnad moved once again to the subject matter of history with this play. The chapter "Myths in the Plays of GirishKarnad"(Kumar,2003,114-180), Nand Kumar in his book, writes about the playwright's theme of caste- consciousness and how it emerged as a social deformity. M.R.Verma in his research paper in an edited book, "GirishKarnad's Tale- Danda" (Khatri, Arora, 2008, 175-181) talks about the presentness of the past. M.Sarat.Babu in his chapter on "Social Deformity in Tale- Danda" (Dodiya, 2009, 280-287) holds caste- system as another form of defect, in our social system. The chapter "Caste and Religion in Tale- Danda" (Dodiya, 2009, 289-294) by A.R.Shukla deconstructs caste system as it is static.

The paper is a humble attempt to analyse how the transformation of discourse permeates circumstances that have lasting impact on the culture of a society. As depicted in the play, discourse can very well be seen to haunt the contemporary social fabric of our times. GirishKarnad's method of uniting the antiquity with the modernity also displayed his efficiency at metaphorising the said combination to reflect contemporary concerns in his plays. The bhakti movement in Tale- Danda, the kingdom of King Bijjala surrounded by political strife, the family conflict in the palace of King Bijjala, the conspiracy by Sovideva against his father King Bijjala, the cold atmosphere in the household of Jagadevva, a Brahmin, who himself became a Sharana, disillusionment of Basavanna with his own movement, the division of the Sharanas and above all, the large scale violence and blood-shed let loose in the kingdom of Kalyan are some of the powerful metaphors employed by the playwright in order to explore the possibilities of looking afresh at the issues that had eaten away the vitals of Indian society.

Michel Foucault's significant precepts on discourse will form the core of this analysis. 'The Archaeology of Knowledge: And The Discourse on Language' by Michel Foucault, with its chapter on The Discourse of Language (in the form of appendix) will assist in a historical survey of the discursive formations of the rules that determine the emergence and behaviour of a subject. Archaeology was employed as a method by Foucault to describe discourses both in their origin as well as transformation. Discourse as enumerated by Foucault is both an 'already said'(Foucault, 1972, p.25) and '... a voice as silent as a breath'(Foucault, 1972,p.25). Discourses are the ways to think and produce meaning. The basic element of discourse is the statement and the way that statement is operated. A statement, as enumerated by Foucault, is a specifically articulated language. (Foucault, 1972)The present paper takes into account the contribution of speech acts towards accelerating the acts of violence and leashing out a complete destruction with complete bloodshed. Discourse becomes instrument of creating a culture that speaks only violence. Foucault's

archaeology of knowledge finds a mention about a system of thought which he called 'episteme' (Foucault, 1972) and the dispersion of knowledge in the form of discursive formations which operate both at the level of consciousness of the individuals as well as the language employed by them. The language so employed forms the kernel of discussion in this paper. Discourse is the hidden and deeper content of knowledge or information that can only be understood by keeping in mind the cultural context of a problem. Social practices of all kinds form very crucial field for discourse to cater its meaning to a wide range of public. Tale –Danda is a unique play wherein the playwright has inter-related the theme of religion and politics. Religion and politics work their way deep down into the consciousness of individual subjects whereby a complex system of thought is developed alongside the boundaries set for the period of time. Discourse binds a consciousness within confined margins. Every individual is marred by and lives within the range of language employed by them. The things 'said' (Foucault, 1972) and their relation of possibilities as well as articulation forms the object of discourse.

The characters in the play cater to the variegated sections of society .Their discourses and the discursive practices associated with their speech acts are responsible for their course of life. Discourse also acts as a check post to regulate our thoughts and speech. Foucault specified 'speaking subjects' (Foucault, 1972) as those capable or qualified to control language. Discourse, then, becomes a medium of power. Discourse as power becomes the channel to control, regulate, select,organise and redistribute. The capacity for transformation is instrumental in the function of exclusion and control.The only rule that leads to exclusion is the 'will to truth' (Foucault, 1972, p. 218) that signals at the differentiation of truth and falsity as also the representation of truth by choice of preference. This 'will to truth' (Foucault, 1972) is invisible. As Foucault avers, "...the highest truth no longer resided in what discourse was nor in what it did: it lay in what it said."(Foucault, 1972,p.218)

The opening scene play starts with Bhagirathi's words whose son, Jagadeva, is an ardent Follower of Basavanna.Her words show the divisions within the family and also how due to the 'Sharana' movement different families live fragmented lives.She is also very sharp in tongue towards Mallibomma, the lower caste Sharana companion of her son.

BHAGIRATHI: Why can't that Basavanna see some sense? ...Father against son- brother against brother.(8)

AMBA: I will have the house purified later.(10)

The above said words by Jagadevva's wife are indicative of her disapproval about the low caste Mallibomma who has been brought inside their Brahmin household.

Jagadevva's description of the constitution of Sharanas is very significant.

JAGADEVVA: - all the untouchables there have accepted our faith and become sharanas.(11)

Sovideva, son of King Bijjala, hates the sharanas as their leader Basavanna is entrusted with the responsibility of taking care of the royal treasury in the absence of the king. Sovideva holds his father responsible for encouraging the sharanas and their leader.

SOVIDEVA: I shall bury them alive! Hack them to pieces and feed them to my hounds! (20)

Bijjala hates his son Sovideva as he doesn't consider him worthy of his throne which he and his predecessors had earned with their valour. Bijjala favoured the courageous brotherhood of sharanas who worked their way in unity.

BASAVANNA: A person is born truly only when the guru initiates him into a life of knowledge.(27)

Basavanna is the one who leads the sharanas. King Bijjala and Basavanna argue with each other over the point of being detached or connected to one's roots in the form of one's family. Bijjala finds his movement as worthless as he is of the opinion that one should be deeply rooted in one's filial relations. For Basavanna, all that would mean is how much meaning is attached to one's life. Basavanna's attempt to steer the sharanas fail the moment he is informed that he performed miracles and how he would be able to cure the woman who has been giving birth to dead children. Basavanna is further disillusioned when he is informed about his young followers who had taken up a fight with the Jains. Basavanna also does not have any answer to the proposed match of the cobbler's son with that of a Brahmin girl, both being sharanas. People dislocated from their homes need food and shelter rather than a religion. King Bijjala rightly says,

BIJJALA: ...The wedding pandal will turn into a slaughter house...(55)

GUNDANNA: ...Plucked out their eyes with iron rods-bound them hand and foot and had them dragged through the streets...(90)

GUNDANNA: Sheela's mother saw her husband's body-a grotesque bundle of rags-... (91)

There is complete chaos, hatred, killings and bitterness in the city of Kalyan. Even Basavanna gives up,

BASAVANNA: We are not ready for the kind of revolution this wedding is. We haven't worked long enough or hard enough! (51)

HARLAYYA: ...You told us it was possible to escape from the coils of caste.(53)

Basavanna is right. It is not possible to work on eradication of caste system while remaining in the confines of politics. Basavanna is also unable to tackle the problem of the crowd expecting miracles from him.

JAGADEVA: ...If we go out empty-handed, we'll go down in history as incompetent clowns... (96)

Discourse is about prohibition as well as the truth that appears before us. The sharanas take too much for granted the principles taught by Basavanna, who himself fails to stand by them as the talk of the marriage flares up. The surrounding circumstances of Basavanna by religion on one side and politics on another lead him astray where he fails to find his own road and what to talk of guiding the others. The conflict in the speeches of various characters, bring out their conflicts, their division and rejection of each other. There are speech acts of characters like the cobbler's son or the Brahmin girl's mother which are as good as silence. Discourse, this way leads to the re-enforcement of knowledge and the distorted truth in such a way that it exploits our culture and leads to its disruption at the hands of a few who mould it according to their sense of consciousness and authority. The speeches of the crowd, in the play are subject to 'rarefaction' (Foucault, 1972, p. 224) because they do not satisfy the condition required to speak and their speech acts are almost silence. Discourse, then, becomes a system of control where identities are marred and disciplined to bring to the forefront what the ones who are authorised to suggest and enforce upon the ones who are marginalised. As rightly said by Bijjala,

BIJJALA: ...One's caste is like the skin on one's body...when new skin forms, there you are again:...(21)

Culture is ruled by hierarchical organisation of values which seem accessible for all but actually excluded by a certain manoeuvring and the subject finds oneself lost in the games of the

'will to truth'.(Foucault, 1972,p.218) As also stated in the play that a hierarchy with differences is more humane than an equality which forces adherence.

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SOCIAL REALISM: RELIGION AND CASTE DISCRIMINATION IN MULK RAJ ANAND'S 'UNTOUCHABLE'

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ABSTRACT :

Mulk Raj Anand has been truly regarded as a social realist for the themes and issues that he brings forward in his works. Untouchability is one of the most evil practices of caste system in India which prevails in socially and economically backward places. Great personalities like Mahatma Gandhi and Dr. B.R. Ambedkar have spoken on this issue and its eradication from the society for the upliftment of the people. They have opined that no society can ever progress if its people are prejudiced against this kind of practices of casteist mentality. In the novel we see that Gandhi appears on the scene where he delivers a lecture on untouchability which comforts and encourages Bakha and other people of his community. The social aspect of the novel that is the treatment of religion and caste discrimination has been delineated in a realistic manner.

Religion plays an important role in the novel for we see its influence upon the people of the society to a great extent. Untouchable depicts the lives of the marginalized and the destitute people of an orthodox Indian society. The aim of this paper is to bring about a change in the perception that people had in their minds regarding the untouchables. The untouchables live an isolated life far away from the village. In the novel we are told that they even cannot draw water from the wells as it might be contaminated by their touch. One can refer to Arundhati Roy's 'The God Of Small Things' where Velutha faces the similar kind of discrimination. Bakha is the protagonist of the novel and introduced to the readers as a young man who has a strongly built body. He works as a sweeper and cleans public toilets. Bakha maintains cleanliness throughout his work and remains cautious so as not to spoil his sleeves while doing his job. The hard labour that he puts in his work is responsible for the making of his strong physique. Bakha is a representative of all the underdogs who suffer at the hands of the society for their lower caste. Throughout the novel we see that Bakha struggles for the search of his own identity and tries to find the significance of his life.

KEY WORDS : Untouchability, Panchamas, Harijans, Religion, Caste discrimination.

INTRODUCTION :

Untouchable is one of the most celebrated novels in English literature for its realistic rendering of the life of a sweeper boy named Bakha who is an untouchable. It is the story of a single day in the life of Bakha and gives an account of the humiliation and struggle that he had. Other lower caste people had to go through. Bakha was dissatisfied with his profession as a toilet cleaner and wanted to pursue a better life by educating himself. He and other characters in the novel suffer due to the fact that they belong to the lower caste. E. M. Forster describes him in the Preface to the novel, "Bakha is a real individual, lovable, thwarted, sometimes grand, sometimes weak and thoroughly Indian. Even physique is distinctive; we can recognize his broad intelligent face, graceful torso, and

heavy buttocks as he does his nasty job or steps out in artillery boots in hope of a pleasant walk through the city with a paper packet of cheap sweets in his hands. Bakha and other characters in the novel suffer due to the fact that they belong to the lower caste. We get a bleak vision of their place of living as described in the beginning of the novel, “The outcastes’ colony was a group of mud-walled houses that clustered together in two rows, under the shadow of the town and the cantonment but outside their boundaries and separate from them. There lived the leather-workers, the scavengers, the washer men, the barbers, the water-carriers, the grass-cutters and other outcastes from Hindu society.” These sections of people suffer because they are by birth regarded as outcastes by others.

THE PRACTICE OF UNTOUCHABILITY –

The practice of Untouchability is rampant as the author tells the story of Bakha, an untouchable sweeper boy. The novel is an indictment of the snobbery and hypocrisy seen in the upper caste section of a Hindu society. The untouchables referred to as the Panchamas are forced to live the life of an outcast in a deplorable condition. E.M. Forster opines, “The sweeper is worse off than a slave, for the slave may change his master and his duties and may even become free, but the sweeper is bound for ever, born into a state from which he can’t escape and where he is excluded from social intercourse and the consolation of his religion. Unclean himself he pollutes other when he touches them.” In Untouchable, the Panchamas wait for long hours in the hope that some people of an upper caste might come and be kind enough to draw water for them. Bakha’s sister, Sohini also goes through the same situation and waits near a well for someone to come and pour water into her pot. After a long time, Kalinath who is attracted by her beauty arrives and helps her but this intention was to take advantage of her by calling her to his house and molesting her. Bakha is outraged by the incident and complains to his father about this. His father Lakha remains indifferent and does not react at all as he has compromised with his state of living. He readily accepts the Hindu system of untouchability and thus this practice is passed down to their next generations as there is no fight against it. The Panchamas were quite responsible for their own miseries. We get the description of the uncongenial place where these untouchables live, “The absence of a drainage system had, through the rains of various seasons, made of the untouchable caste were washer-men, grass cutters, water men, sweepers, barbers and others who lived in mud-walled cottages huddled with each other and are socially isolated from the rest of the village. One day Bakha had accidentally touched an upper caste Hindu in a market place. That person was so infuriated that he abused Bakha by addressing him as a ‘swine dog’, ‘dirty dog’ and so on. Everyone present in the situation saw him getting insulted but no one spoke a word against it. Bakha ashamed as he was fell down on his knees and silently listened to all the insults that were targeted to him. At last a Muslim tangawallah rescued him from the situation. Bakha was so shattered by the incident that he burst out into anger.

SOCIAL REALISM: RELIGION AND CASTE DISCRIMINATION –

The social aspect of the novel that is the treatment of religion and caste discrimination has been delineated in a realistic manner. The central character of the novel is Bakha who is ill-treated by the high-caste people throughout the novel. The novel comprises of events of a single day and from the morning itself we are given a glimpse of how Bakha is subjected to abuses and treated like an animal. A high caste Hindu throws away a packet of cigarette at him and when he is hungry he is given chapattis in a way as food is thrown to a dog. His experience with a Hindu at a market place is suggestive of how much the place was steeped in caste-discrimination. By bringing in the Mahatma Gandhi’s episode, Anand has not only provided a solution for the plight of the untouchables in the novel but also enlightened his readers about such evil practices that need to be removed from the

society. Gandhi comments that the predicament of the untouchables is both a moral and a religious issue. He says that untouchability is the “greatest blot on the Hinduism” and regards it ‘satanic’ to think that anyone in Hinduism is born as an untouchable. Gandhi holds the view that untouchables have to “cultivate habits of cleanliness” and be free from unhealthy habits such as drinking liquor or gambling. Gandhi regards all Indians as equal and expresses his desire to be reborn as an untouchable. He addresses them with a new name ‘Harijan’ and considers them as to be the cleaners of Hindu religion. Although Gandhi’s words instil a ray of hope in Bakha and other people. The closing of the novel appropriates Bakha’s inner conflicts between enthusiasm and naivete. This is a consequence of what Bakha has experienced during the whole day and its indelible impact upon him due to which he situates himself within his own culture. Bakha’s interaction with the poet Iqbal Nath Sarshar and his ideas about the flush toilet system also provided him some hope for the future. The novel ends with a hint that the situation of this exploited class will undergo a positive change.

COCLUSION :

Mulk Raj Anand captures the predicament of the untouchables and presents a harsh reality. We see that they are denied even the basic need of life that is water. We see how these people were prohibited to touch wells that would otherwise pollute them. The novelist is indeed quite powerful in his rendering of the plight of the untouchables with his acute observation and the regional language that he adopts and the use of abuses clearly shows the social realism with which he has presented the curse of untouchability. This novel shows a realistic picture of all the oppressed section of the society during the pre-independence period of India. Bakha, the protagonist of the novel, is representative of all the downtrodden people of the country who faced discrimination and suppression due to their caste. People in the name of religion have suppressed lives of many innocents who are not given an equal status and opportunity to live in the society.

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DEPICTION OF MATRIARCHAL, CONFLICT AND SUCCESS STORY OF ANUPAMA AS A WOMAN PROTAGONIST IN SUDHA MURTY'S MAHASHWETA.

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ABSTRACT:

Sudha Murty is considered as one of the most acclaimed writers in the realm of Indian literature. She is prolific bilingual women novelist . She is well known for her altruism and chairperson of Infosys foundation. Sudha Murty was the recipient of Padma Shri award because of her commendable contribution.

Sudha Murty's works are an embodiment of exposition of philosophical views on charity, hospitality and self-realization through fictional narratives. She commenced her career as a woman writer with her magnum opus novel Mahashweta. This masterpiece is concerned with a female protagonist Anupama. The story is weaved around stigma attached with lecoderma disease and the manner in which Anupama has tackled it for becoming independent woman. This novel is the finest illustration of matriarchy in which mother-in-law and Anupama's stepmother have manipulated the authorities in the house. Radhakka being mother-in-law has been deliberately creating conflicts in the life of Anupama. Anand is highly educated doctor from rich family. He was tremendously attracted towards Anupama and married with her. The step mother and step sisters exploited and humiliated Anupama. During this critical time, Sumitra provided unconditional support to the protagonist. Dr. Satya, Dr. Vasant and Dolly proved to be a great help during the fluctuations and miseries in the life of Anupama.

This research paper primarily aims at highlighting on the struggle of Anupama and her mission to assert herself as a champion of freedom and be a source of inspiration.

KEY WORDS:-Matriarchy, Conflicts, Exploitation, Challenges, Identity, Freedom, Inspiration.

INTRODUCTION:

Sudha Murty is an eminent woman writer. She is an idol and a superstar for millions of people. She is the best example of simple living and high thinking. She is simple yet dynamic. She is revolutionary as well as obedient. She is bold yet humble. She is not only intelligent but also strong with indomitable will power.

Sudha Murty was born in 1950, Shiggaon, North Karnataka. She is prolific bilingual writer of English and Kannda books. Her father R.H. Kulkarni was a Doctor- cum Professor and her mother Vimala Kulkarni was a school Teacher. Sudha Murty was born in middle Class family but her family was extremely study oriented. This was the reason Sudha Murty being a girl child pursued engineering when getting an education. Education for a girl was even a matter of disbelief. She is well known for her altruism and Chairperson of INFOSYS Foundation. Her books have been translated into all the major Indian languages. Sudha Murty was the recipient of R.K. Narayan award for literature. She also awarded Padma Shri a reputed award. Sudha Murty is a huge country lover, she describes her passion in only to serve to country. Serving does not lie to be an army man, you can

serve your country, by bringing a change in the life of people, improving their condition and making them self-sufficient. She has published several books mainly through Penguin publication that exposes her philosophical views on the charity, hospitality and self-realization through fictional narratives. Her works are mirror of her heart and mind. She has written several travelogues, technical books, books for children and novels.

In the present novel, Sudha Murty throws light on the behaviour of educated people who just take degrees, higher education but does not implement in their daily life. Through the present novel she has convincingly presented matriarchal conflict. Shabakka, Radhakka and Girija, are the main characters who suffer. Anupama still she fights with all, starts new life independently. A creeper becomes the firm tree at last. This novel is invigorating and eye-opening novel for modern Indian women. *Mahashweta* is one of the toppest works of Sudha Murty. The female protagonist Anupama is picturizing as a bold, beautiful and confident girl.

CONFLICT BETWEEN ANUPAMA AND MOTHER RADHAKKA:

Anupama is a beautiful College student who is also rich in histrionics. She is from humble background but organises plays to raise funds for charitable purpose and helps physically challenged children. Dr. Anand a handsome person is bewitched by her magnetic beauty. He is a rich man, his widowed mother Radhakka is shrewd. Anupama's step mother Sabakka has always gave bad treatment to her. She holds all power in her home. She always hates Anu and tried to break her education. Hence, she sarcastically remarks as: "let us not educate her further..." (*Mahashweta*: 20) But Anu is born with beauty and brain, won Scholarship and escaped from Sabakka's clutches.

Even her step Sisters Vasudha and Nanda hate Anu. The main reason Anupama is good looking and her step sisters are plain, so they all trying to taunt Anu. They feel so much jealous that even Sabakka wants to get her married off to her brother when she comes to know about - Dr. Anand's proposal and tries her best to divert Shamananna Anu's father. Therefore, Sabakka cunningly remarks as: "Marriage should always be among equals. What is wrong with my brother, Ranga?" Sabakka never felt any attention for Anupama. She raises so many questions.

When she realized that Anu's laws left her due to lecoderma disease. Then she inquires as: "Why did you bring her here?" (*Mahashweta*: 61). She is regularly started to taunt Anu regarding the disease as she was uneducated and old fashioned woman, Anupama on the contrary tries her best to explain the nature of a disease.

Nanda's in-laws come one day to cancel the marriage and Anu is the only reason for that misfortune. Sabakka vented all her frustration and anger on Anupama. She indignantly asks Anupama as: "Your in-laws are rich, why can't they send some money every month for your maintenance?" (*Mahashweta*: 69). Sabakka always addresses Anu bad omen and rejected wife, though she knows everything. Many years passed, Anupama settles in Mumbai, Shamananna was died unexpectedly. Then Anupama got a big letter from Sabakka for getting financial health from Anu. Sabakka very humbly writes: "I might have been harsh to you" (*Mahashweta*: 130,131). When Anupama was needed her support she taunted her and made her cry. Now as she comes to know now that Anu is well settled and earns very well she does not feel shame to take help from her.

CONFLICT BETWEEN RADHAKKA MOTHER-IN-LAW AND ANUPAMA;

It is apparently said that, "A daughter-in-law cannot be perfect by herself. A beautiful mother-in-law helps her to be one." But in this quote it is not true with Anupama. Radhakka is the mother-in-law of Anupama, who speaks very few words. She is very rigorous and tyrannical women. She looks very beautiful but wicked mother-in-law. She is extremely traditional and intolerant. Before

marriage, she first consults Anupama's horoscope her confident family priest Narayan. She asked to the family priest as: "Narayana, do the horoscopes really match? How is the girl's horoscope?" (Mahashweta: 29) It is a duty of a good mother-in-law to feel comfort free her daughter-in-law in new environment. But Radhakka is failed. Anupama always feel as a stranger in Lakshminivas. She always feels absence of Anand.

Radhakka never shows love, care and respect towards her. That's why Anupama doesn't tell her about the injury on her foot during Lakshmi Pooja. She preferred to suffer as she knows that there is no one concerned about her.

At first, she doesn't bother about the white patch but later on it is going bigger and bigger and in botheration she hides it from Radhakka. She consults dermatologist secretly. But during second visit Radhakka sees her from coming out of the clinic and starts inquiry about the visit without understanding her situation. Poor and scared Anupama lost her balance, and roll down from the stairs and gets unconscious. Blood is flowing from her forehead but no one bothers about Anupama and suspectfully all have been observing white patch on her foot. From that day, Radhakka starts insulting and taunting Anu openly as if she is untouchable Radhakka insultingly asks as: "Don't come here and pollute everything." (Mahashweta: 54) Anupama's position became worse even than a servant. Radhakka hasn't created good bonding with Anupama. She forces her to go to her parental home. She ill-treated her. Even blames that Anupama and her father deceive them. Anupama has this disease before marriage.

Radhakka starts plotting scandals to defame her image and assist Anupama to leave Laxminiwas forcefully, instead of making her affectionate when she is going through disease. That is why Anupama's happy marriage life gets destroyed. Radhakka is mainly the reason for that. Radhakka dictatorially says as: "Take your daughter back with you; synod not come back until she is completely cured and my son returns and send for her." (Mahashweta: 58)

Radhakka starts to search a new bride from their community for Anand. One of her neighbour gossips another woman as: "Radhakka found out, she is sent daughter-in-law packing. Now she is searching for new bride for Anand." (Mahashweta: 75). Radhakka being mother is a very excellent but being a mother-in-law she extremely bad. She believes in the subjugation of another woman. And spoils Anupama's life. We find two personalities in her. She is a typical Indian mother-in-law for Anupama who overpowers Anupama and blindly loves her daughter Girija.

CONFLICT BETWEEN ANUPAMA AND SISTER-IN-LAW:

Girija is Anupama's sister-in-law. They are of same age group still they are not seen in good tune. Anupama tries to behave nicely with Girija but Girija feels jealousy from the beginning because she knows well about intelligence and beauty of Anupama. Girija looks at Anupama and enviously thought as: "She would now be a competitor for Anand affection." Anupama tries to obey all duties as daughter-in-law towards Girija. She gets confused and surprised when she saw oral contraceptive in Girija's purse. She's deceiving her own mother who trusts her more. When Anupama advises her regarding the pre-marital relationship and shows right path, it turns opposite Anupama's side. Both her mother-in-law and sister-in-law misunderstands her. Girija insults Anupama and tells half-truth to her mother and begins to sob. Radhakka raised her voice against Anupama and insisted to say sorry.

Poor Anupama helplessly says as: "I am sorry if I hurt you all" (Mahashweta: 44). This delights Girija. When Anu falls from the stairs and all sees her white patch on foot. Girija feels a kind vicious satisfaction. Girija cunningly thinks as: "You wanted to expose me, but now you are

exposes." (Mahashweta: 54). She starts more hate towards Anupama because she catches her pre-martial affair. Being a girl, she never bothers or helps Anupama. Sometime daughter would clear misunderstanding between mother-in-law and daughter-in-law but Girija never do that. She creates more barriers which affects on Anupama's suffering and creates more conflicts on her life.

CONFLICT BETWEEN ANAND AND ANUPAMA:

Being a husband, Anand fails to understand Anupama. Anand is an intelligent and handsome doctor. He falls in love with Anupama on the basis of first at sight. Anupama also falls deeply in love with Anand. She sacrifices everything for Anand and supports him as her life. She doesn't think about her education, career and knowledge. As a typical woman she surrenders herself. She always thinks as: "Like Rohini to Chandra, like Laxmi to Narayana, I am to him, just as a creeper depends on him, I depends on him, I cannot live without him, and for his sake, I am ready to renounce everything let society, say anything it wishes. I do not care" (Mahashweta:6). As a typical husband, he never stands for Anupama. Though he knows his mother's nature is strict and harsh, he asks to adjust Anupama and never say a word against his mother. Anand helplessly and painfully remarks as: "By the way how is Avva? She may be harsh at times, but please don't misunderstand her. For my sake you should overlook all that." (Mahashweta:52).

Anupama has a strong blind belief on Anand that he is an ideal husband. When the in-laws are against her, she has a confidence that Anand will surely understand her and never leave her alone. Anupama confidently thinks as: "Anand is not like these people." (Mahashweta: 56). Being a husband, Anand fails miserably. He is unable to take stand for his wife. Although he is educated and taking education in London, being a doctor he knows about the leukoderma disease, it's beliefs and disbeliefs it's neither hereditary nor contagious still he took mother's side. He neglected Anu's phone calls, messages and letters. Dr. Anand is not able to take his responsibilities well. He chooses his mother's side. If he truly loves his wife Anupama he always stands for her.

But Anupama totally breaks down when she hears that Anand comes India for Girija's marriage and he hasn't come to meet her or try to contact. She also comes to know that he agrees to remarry. She thought that Anand has good reason for not writing to her. Anand's silence affects her mentally. Anand fails to be a good husband and forgets his vows taken during their marriage. This creates great conflict within her and forces her to commit suicide. But some invisible force holds her back. That incident is the turning point of her life. She decides not to give up her life for careless husband who has left her to die and the family who had never cared for her. She collects courage and sincerely prays to the goddess as: "Give me courage." (Mahashweta:79)

Sumitra, Dolly, Dr. Vasant And Dr. Satya's Moral Support,

Then firmly Anupama decides to go to Bombay to Sumitra's home. Her best friend Sumitra and her husband Hari welcomes her home. Hari arranges a clerical job for Anupama, she begins to earn her own money and become independent and happy. The big city Bombay never reminds her of leukoderma. After some days she realizes Hari's evil intentions who tries to molest her. Therefore, with lustful desires he remarks as: "Anupama your beauty has fascinated me from the moment I saw you...." (Mahashweta:87) But Anupama puts up a bold defence she slapped him. She angrily raised a question as: "You should be ashamed of yourself. You have called me sister. Will you behave with your sister like this?" (Mahashweta: 88).

Then, Anupama moves into Dolly's house. She became the part of Dolly's family. When Dolly migrates to Australia she entrusts the house to Anupama. She starts the job as a Sanskrit lecturer in local college. With minor accident Anupama is treated by Dr Vasant who likes Sanskrit.

Same passion increases their familiarity. Dr.Satya is Dr Vasant's roommate and colleague.Dr. Vasant falls in love with Anupama and requests her to be part of realizing his dreams but Anupama in determined voice rejects the idea and firmly tells him that she did not want herself to commit into any relationship. Anupama firmly saysas: " We have become good friends. Let us remainso. And not complicate out relationship by getting married." (Mahashweta:150)

At last, when Anand realizes his mistake he comes to apologize to Anupama but it is too late she can't forget the misery which was caused by Anand. She confidently tells Anand that their relationship is over because she has lost all the love and respect towards him. Anand's change does not matter to Anupama. He is speechless when Anupama raisesthought provoking questions and succinctly remarks as:" I cannot answer any of your question. I can only beg your pardon." (Mahashweta:147).As a confident and courageous girl,Anupama firmly tells Anand that it is their last meeting. Being a protagonist, she poignantly remarks as: "You are well educated man from a good family, But there is one thing you have to learn, you should never call a woman whom you do not know by her given name." (Mahashweta:149).

CONCLUSION:

After tremendous fluctuations and humiliations, Anupama has learnt lot of valuable lessons.She has successfully discovered her new identity. She courageously overcomes over all the difficulties and creates her own new life, which gives her the real happiness as well as an individual identification. She acknowledges herself as an asset and proves that women are not helpless,passive, submissive and dependent. In this way, Sudha Murty has beautifully depicted the character of Anupama as an emblem of modern woman being a protagonist.

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REFLECTION OF INTERCULTURAL MARRIAGE AND SOCIAL INCOHERENCE IN E M FORSTER'S WHERE ANGELS FEARS TO TREAD

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ABSTRACT:

E M Forster was one of the greatest novelists of Edwardian Period in England. He was a great social thinker and critic. Where Angels Fear To Tread is his first novel which deals with the human behaviour, adverse effect of industrialisation, social standards and stratifications and the issue of intercultural marriage. Forster described the difference between the two cultures of the Sawston and the Monteriano.

KEYWORDS: marriage,culture,social dilemma and interculturalism.

INTRODUCTION:

E M Forster was a British novelist, essayist, and biographer.He was a literary critic of nineteenth century English literature. He had acquired the prominent position among the British novelists. He had written novels which highlighted the contemporary social problems. He was influenced by the Edwardian tradition of writing literature. He was a great humanist and social thinker. He travelled almost all the parts of the world including India. The protagonists of his novels are females than the males. He was very much impacted by his auntMarianne Thornton and his mother,Alice Clara.

Most of his novels dealt with the theme of cultural conflict and social stratifications. Marriage between the man and woman belonging to different culture was the central theme of his early novels. He put forwarded the social dilemma of the masses on the verge of Victorian Era and the period of great industrialisations. People were bewildered and couldn't understand whether to accept a new change or adhere to their old traditional social obligations.

Where Angels Fear to Tread was the first of several influential novels written by him in 1905.The title '**Where Angels Fear to Tread**'itself was taken from Alexander Pope's poem, "**An Essay on Criticism**" in line, *fools rush in where angels fear to tread*,This line describes an ignorant or hurried person doing things that more experienced individuals ignore.The novel depicted the story of English middle class society domestically and abroad to Italy during the challenging period of transition following the Victorian era.Lilia Herriton was the widow who was harassed by her mother in law Mrs. Herriton after her husband's death because of her low social status. She was abiding by the rules and tradition of Herriton who didn't allow her to meet the male counterparts. She became helpless and longing for a partner who could understand her. Her health became the serious problem to Herriton family who decided to send her Italy for the sake of mental change. It was a great opportunity for Lilia to travel abroad.Being a mother in law and a traditionalist, Mrs. Herriton thought that Lilia, who was only thirty-three years old and a widow, should not demise the name of Herriton. Though she set her free, she worried about her due to her prejudiced nature and the middle class character that she must keep aloof from the Italian culture. Mrs. Herriton thinks herself:

I mind nothing, so long as she has gone--and gone with Miss Abbott. It is mortifying to think that a widow of thirty-three requires a girl ten years younger to look after her. (Forster.05)

When Lilia reached to Italy, it became the source of joy for her. She was more delighted and thrilled with pleasant and unconstrained environment of Monteriano city in Italy. She was stressed by the environment of Sawston and the adversity of traditionalist attitude of the Herritons. She felt detached from the rigidity when she arrived in the Italian town of Monteriano. Lilia was enchanted by the passion of the Italian locals and their healthy, liberal mentality towards life. According to Martin:

Forster heightens the novel's allegorical dimension by means of several symbolically suggestive features. The smuts that afflict Harriet's eyes are an obvious symbol. The St. Goatherd tunnel recalls innumerable romantic passageways between two worlds, one generally more desirable than the other. On the Italian side of the tunnel stands the Campanile of Aiolo, an ironic emblem of aspiration that seems to Lilia, when she first sees it, to presage the future. (Martin John Sayre, 21)

Forster gave us the glimpse of Italian culture. He also highlighted the difference between the Sawston and the Monteriano. For a long stay in Italy, Lilia was much delighted with the freedom and her feelings set free. She wanted to live life which she lost in her past. Though she was widow, she was young. She longs for man. Further she fell in love with Italian guy Gino Carella who was the son of local dentist. He was very attractive and handsome man. Her deep desire compelled her to marry with Gino Carella. They got married hurriedly. She felt very happy and sought for the genuine love from Gino. Lilia enjoyed a liberallife which she was longing for. Caroline who had been sent with Lilia as a caretaker and informer warned Lilia of her behaviour and reminded her of her family reputation. She suggested Lilia not to trust Gino and his very intention. She intimated Mrs. Herriton through letters of Lilia's hastened decision to marry Gino. Mrs. Herriton immediately sent Philip to stop the illegal wedding, she warned him to bring her back to England. She disliked the Italian culture and the uncontrolled heteronomy. But Lilia refused to break her relationship with Gino.

Further Lilia's intercultural marriage with Gino proved wrong. Gino married with Lilia only for the sake of money and pleasure. After few days, Lilia found Gino was a completely different person. Gino who had middle class mentality married with her only for money. She was unable to deal with Gino's extravagantness and ill manners. Lilia's verdict proved false when she thought that marrying Gino will bring her all the happiness and liberty. She was being cheated by herself because her brainless decision. Gino was friendless person and detached from the social behaviour. His betrayal shattered her trust, and her wedding alliances were destroyed. Lilia was unable to live a solitary life in an unknown place, she made the first move to make friends and threw a tea party, but no one actually attended. She was greatly disappointed. Her marriage with Gino, however, quickly deteriorated due to a series of unexpected cultural clashes that result in her alienation from the Monteriano community whom she wanted to befriend. Forster writes in this context:

The struggle was national; that generations of ancestors, good, bad, or indifferent, forbade the Latin man to be chivalrous to the northern woman, the northern woman to forgive the Latin man. (Forster, 23)

Forster pointed out that though Lilia and Gino married on mutual ground of understanding of each other's need but their cultural background was so adverse that they need submissive behaviour for themselves. It was the result of Gino's constant seclusion, Lilia gradually succumbed to depression. She regretted for the mistake she committed and of her plight, writing a letter to Mrs.

Herriton in the absence of Gino. She also wrote her about her pregnancy. She was longing to go back again to Sawston. But Mrs. Herriton refused her to reunite with the family.

In the course of time, the rift between Gino and Lilia widened. Though they were husband and wife and their relationship established on the basis of love, Gino behaved very harshly with Lilia. He had lodged much restriction on her. He denied her to be socializing with others. He forbade her not to go out of the house. She became helpless in a remote country without her care taker Caroline. Being helpless, she went into depression. Gino didn't pay heed and only expect a baby which was in her womb. Being upset by the situation, Lilia was unable to bear her secluded life. She wandered on streets at night, to be found by Gino lying on the road with dust. Later she died while giving birth to a son.

Next, after the pathetic death of Lilia, Forster elaborates the struggle for the belongingness of the baby. The Herritons demanded the baby offering bribe to Gino which created much dilemma. Gino realised his fault and denied to give the baby to Herriton family of England. He claimed his right over the baby and remembered Lilia's love and blamed himself for his behaviour. In early nineteenth century people tend to ignore human feeling toward materialism and social classes. Forster frankly explained the view that the two nations Britain and Italy were concerned. He pointed out that England placed more importance on maintaining its social status. He criticised the prejudiced perception of the British and their failure to comprehend others. Similarly he advocated in the beginning the novel the freedom of the Italians who enjoyed their life to be living happily but the dark side of their social behaviour through Gino's behaviour.

CONCLUSION:

Thus, the effect of materialistic society due to fast development in industrialisation changed the social status and human behaviour which causes detachment between the human beings. In this novel Forster tried show the effect of intercultural marriage which was based on dissimilar social status and adverse cultural background. Lilia tried to bridge the gap between the two different societies of Monteriano and Sawston marring with Gino but she failed in her attempt because of the difference in age, society, culture and background.

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REFLECTION OF INDIAN PHYLOSOPHY THROUGH ANCIENT SCRIPTURES

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Indian philosophy, the systems of thought and reflection that were developed by the civilizations of the Indian subcontinent. They include both orthodox (astika) systems, namely, the Nyaya, Vaisheshika, Samkhya, Yoga, Purva-Mimamsa (or Mimamsa), and Vedanta schools of philosophy, and unorthodox (nastika) systems, such as Buddhism and Jainism. Indian thought has been concerned with various philosophical problems, significant among which are the nature of the world (cosmology), the nature of reality (metaphysics), logic, the nature of knowledge (epistemology), ethics, and the philosophy of religion.

In most Indian philosophical systems, the acceptance of the ideal of moksha, like allegiance to the authority of the scriptures, was only remotely connected with the systematic doctrines that were being propounded. Many epistemological, logical, and even metaphysical doctrines were debated and decided on purely rational grounds that did not directly bear upon the ideal of moksha. Only the Vedanta (“end of the Vedas”) philosophy and the Samkhya (a system that accepts a real matter and a plurality of the individual souls) philosophy may be said to have a close relationship to the ideal of moksha. The logical systems—Nyaya, Vaisheshika, and Purva-Mimamsa—are only very remotely related. Also, both the philosophies and other scientific treatises, including even the Kamasutra (“Aphorisms on Love”) and the Artha-shastra (“The Science of Material Gain”), recognized the same ideal and professed their efficacy for achieving it.

The great epic Mahabharata represents the attempt of Vedic culture to adjust itself to the new circumstances reflected in the process of the Sanskritization (integration of Vedic beliefs, practices, and institutions) of the various non-Vedic communities. Many diverse trends of religious and philosophical thought have thus been synthesized in this work.

Proto-Samkhyan texts

In its philosophical views, the epic contains an early version of Samkhya (a belief in real matter and the plurality of individual souls), which is prior to the classical Samkhya of Ishvarakrishna, a 3rd-century-CE philosopher. The chapter on “Mokshadharma” in Book 12 of the *Mahabharata* is full of such proto-Samkhya texts. Mention is made of four main philosophical schools: Samkhya-Yoga, taught by Kapila (a sage living before the 6th century BCE); Pancharatra, taught by Vishnu; the Vedas; and Pashupata (“Lord of Creatures”), taught by Shiva. Belonging to the Pancharatra school, the epic basically attempts to accommodate certain presystematic Samkhya ideas into the Bhagavata faith. Samkhya and Yoga are sometimes put together and sometimes distinguished. Several different schemata of the 25 principles (*tattvas*) of the Samkhya are recorded. One common arrangement is that of eight productive forms of Prakrati (the unmanifest, intellect, egoism, and five fine elements: sound, smell, form or colour, taste, and touch) and 16 modifications (five organs of perception, five organs of action, mind, and five gross elements: ether, earth, fire, water, and air), and purusha (person). An un-Samkhyan element is the 26th principle: Ishvara or the supreme lord. One notable result is the identification of the four living forms (*vyuhas*) of the

Pancharatra school with four Samkhya principles Vasudeva with spirit, Samkarshana with individual soul, Pradyumna with mind, and Aniruddha with ego-sense.

Non-Samkhyan texts

Beside the Samkhya-Yoga, which is in the foreground of the epic's philosophical portions, there are Vedanta texts emphasizing the unity of spirits and theistic texts emphasizing not only a personal deity but also the doctrine of the avatara (*avatara*), or incarnation. The Vasudeva-Krishna cult characterizes the theistic part of the epic.

Early theories of Kingship and State

In the *Shanti Parvan* ("Book of Consolation," 12th book) of the Mahabharata there is also a notable account of the origin of kingship and of *rajadharma*, or the dharma (law) of the king as king. Bhishma, who is discoursing, refers with approval to two different theories of the origin of kingship, both of which speak of a prior period in which there were no kings. According to one account, this age was a time characterized by insecurity for the weak and unlimited power for the strong; the other regards it as an age of peace and tranquillity. The latter account contains a theory of the fall of humankind from this ideal state, which led to a need for institutionalized power, or kingship; the former account leads directly from the insecurity of the pre-kingship era to the installation of king by the divine ruler for the protection and the security of humankind. Kingship is thus recognized as having a historical origin. The primary function of the king is that of protection, and *dandaniti*, or the art of punishment, is subordinated to *rajadharma*, or *dharma* of the king. Though it recognizes a quasi-divinity of the king, the *Mahabharata* makes the *dharma*, the moral law, superior to the king.

The Bhagavatgita

The Bhagavatgita ("Song of the Lord") forms a part of the *Mahabharata* and deserves separate consideration by virtue of its great importance in the religious life and thought of the Hindus. Not itself a *shruti*, it has, however, been accorded the status of an authoritative text and is regarded as one of the sources of the Vedanta philosophy. At a theoretical level, it brings together Samkhya metaphysics, Upanishadic monism, and a devotional theism of the Krishna-Vasudeva cult. In its practical teaching, it steers a middle course between the "path of action" of the Vedic ritualism and the "path of renunciation" of the Upanishadic mysticism, and it accommodates all the three major "paths" to moksha: the paths of action (karma), devotion (bhakti), and knowledge (jnana). This synthetic character of the work accounts for its great hold on the Hindu mind. The Hindu tradition treats it as one homogenous work, with the status of an Upanishad.

Neither performance of the duties prescribed in the scriptures nor renunciation of all action is conducive to the attainment of moksha. If the goal is freedom, then the best path to the goal is to perform one's duties with a spirit of nonattachment without caring for the fruits of one's actions and without the thought of pleasure or pain, profit or loss, or victory or failure, with a sense of equanimity and equality. The Kantian ethic of "duty for duty's sake" seems to be the nearest Western parallel to Krishna's teaching at this stage. But Krishna soon went beyond it by pointing out that performance of action with complete nonattachment requires knowledge (*jnana*) of the true nature of the self, its distinction from prakrati, or matter (the primeval stuff, not the world of matter perceived by the senses), with its three component elements (*sattva*—i.e., tension or harmony; *rajas*—i.e., activity; and *tamas*—i.e., inertia), and of the highest self (*purushottama*), whose higher and lower aspects are Matter and finite individuals, respectively. This knowledge of the highest self or the supreme lord, however, would only require a devotional attitude of complete self-surrender and performance of one's duties in the spirit of offering to him. Thus, *karma-*

yoga (“discipline of action”) is made to depend on *jnana-yoga* (“discipline of knowledge”), and the latter is shown to lead to *bhakti-yoga* (“discipline of devotion”). Instead of looking upon Krishna’s teaching as laying down alternative ways for different persons in accordance with their aptitudes, it would seem more logical to suppose that he taught the essential unity and interdependence of these ways. How one should begin is left to one’s aptitude and spiritual makeup.

Doctrines and ideas of the Buddhist Tipita

In the Tipitaka (Sanskrit *Tripitaka*; “The Three Baskets”), collected and compiled at the council at Pataliputra (3rd century BCE) 300 years after the Budha’s *mahaparinibbana* (attainment of final *nibbana* upon death), both the canonical and philosophical doctrines of early Buddhism were codified. *Abhidhammapiṭakas*, the last of the *pitakas*, has seven parts: *Dhammasangani*, which gives an enumeration of *dhammas* or elements of existence; *Vibhanga* which gives further analysis of the *dhammas*; *Dhatukatha*, which is a detailed classification, following many different principles, of the elements; *Puggalapannatti* which gives descriptions of individual persons according to stages of their development; *Kathavattu*, which contains discussions and refutation of other Buddhist schools; *Yamaka* which deals with pairs of questions; and *Pathana* which gives an analysis of relations among the elements.

The key notion in all this is that of the *dhammas*. Because Buddhist philosophers denied any permanence, whether in outer nature or in inner life, they felt compelled to undertake a detailed, systematic, and complete listing and classification of the different elements that constitute both the external world and the mental, inner life. Each of these elements, except for the three elements that are not composed of parts (i.e., space, or *akasha*, and the two cessations, *nibbana* and a temporary stoppage, in states of meditation, of the flow of passions, or *apratīsamkhyānivodha*), is momentary. The primary object of this exhaustive analysis was an understanding not so much of outer nature as of the human person (*puggala*). The human person, however, consists in material (*rūpa*) and mental (*nāma*) factors, which leads to an account of the various elements of matter. The primary interest, nevertheless, is in the human being, who is regarded as an aggregate of various elements. The analysis of these components, together with the underlying denial of an eternal self, was supposed to provide the theoretical basis for the possibility of a good life conducive to the attainment of *nibbana*.

The individual person was analyzed into five aggregates (*Khandas*): material form (*rūpa*); feeling (*vedāna*); conception (*samjñā*); disposition (*samskāra*); and consciousness (*viññāna*). Of these, the last four constitute the mental; the first alone is the material factor. The material is further analyzed into 28 states, the *samskāra* into 50 (falling into three groups: intellectual, affectional, and volitional), and the *viññāna* into 89 kinds of states of consciousness. Another principle of classification leads to a list of 18 elements (*dhātus*): five sense organs, five objects of those senses, mind, the specific object of mind, and six kinds of consciousness (visual, auditory, olfactory, gustatory, tactual, and purely mental). A third classification is into 12 bases (*āyatana*s), which is a list of six cognitive faculties and their objects. The Buddhist analysis of matter was in terms of sensations and sense data, to which the sense organs were also added. The analysis of mind was also in terms of corresponding modes of consciousness and their objects.

Early system building

The history of the sutra style

A unique feature of the development of Indian thought was the systematization of each school of thought in the form of *sūtras*, or extremely concise expressions, intended to reduce the doctrines of a science or of a philosophy into a number of memorable aphorisms, formulas, or

rules. The word *sutra*, originally meaning “thread,” came to mean such concise expressions. A larger work containing a collection of such *sutras* also came to be called a *sutra*. The aid of commentaries becomes indispensable for the understanding of the *sutras*, and it is not surprising that philosophical composition took the form of commentaries and subcommentaries. The earliest *sutras*, the Kalpa-sutra however, are not philosophical but ritualistic. These *Kalpa-sutras* fell into three major parts: the Shrauta-sutra, dealing with Vedic sacrifices; the Griha-sutra, dealing with the ideal life of a householder; and the Dharma-sutra, dealing with moral injunctions and prohibitions.

In the works of Panini, a Hindu grammarian, the *sutra* style reached a perfection never attained before and only imperfectly approximated by the later practitioners. The *sutra* literature began before the rise of Buddhism, though the philosophical *sutras* all seem to have been composed afterward. The Buddhist *sutra* (Pali *sutta*) differs markedly in style and content from the Hindu *sutra*. Buddhist *sutras* are rather didactic texts, discourses, or sermons, possibly deriving their name from the sense in which they carry the thread of the tradition of the Buddha’s teachings.

The Purva-mimasa-sutra s and Shabara’s commentary

The Purva-mimasa (“First Reflection”), or Karmamimamsa (“Study of [Ritual] Action”), is the system that investigates the nature of Vedic injunctions. Though this is the primary purpose of the system, this task also led to the development of principles of scriptural interpretation and, therefore, to theories of meaning and hermeneutics (critical interpretations). Jaimini who composed *sutras* about the 4th century BCE, was critical of earlier Mimasa authors, particularly of one Badari, to whom is attributed the view that the Vedic injunctions are meant to be obeyed without the expectation of benefits for oneself. According to Jaimini, Vedic injunctions do not merely prescribe actions but also recommend these actions as means to the attainment of desirable goals. For both Jaimini and Shabara (3rd century), his chief commentator, performance of the Vedic sacrifices is conducive to the attainment of heaven; both emphasize that nothing is a duty unless it is instrumental to happiness in the long run.

Jaimini’s central concern is *dharma*, which is defined as the desired object (*artha*), whose desirability is testified only by the injunctive statements of the scriptures (*chodana-lakshano*). In order to substantiate the implied thesis that what ought to be done—i.e., *dharma*—cannot be decided by either perception or reasoning, Jaimini proceeds to a discussion of the nature of ways of knowing. Because perceptual knowledge arises from contact of the sense organs with reality that is present, *dharma* that is not an existent reality but a future course of action cannot possibly be known by sense-experience. Reasoning based on such sense-experience is for the same reason useless. Only injunctive statements can state what ought to be done. Commands made by finite individuals are not reliable, because the validity of what they say depends upon the presumption that the persons concerned are free from those defects that render one’s words dependable. Therefore, only the injunctions contained in the scriptures—which, according to Mimamsa and the Hindu tradition, are not composed by any finite individual (*apaurusheya*)—are the sources of all valid knowledge of *dharma*. The Mimamsa rejects the belief that the scriptures are utterances of God. The words themselves are authoritative. In accordance with this thesis, Jaimini developed the theory that the relation between words and their meanings is natural (*autpattikastushabdasyarthenasambandhah*, or “the relation of word to its meaning is eternal”) and not conventional, that the primary meaning of a word is a universal (which is also eternal), that in a sentence the principal element is the verb, and that the principal force of the verb is that which specifically belongs to the verb with an optative

ending and which instigates a person to take a certain course of action in order to effect the desired end.

Though this theory provided the Mimamsa with a psychological and semantic technique for interpreting the sentences of the scriptures that are clearly in the injunctive form, there are also other kinds of sentences: prayers, glorifications, those referring to a thing by a name, and prohibitions. Attempts were therefore made to show how each one of these types of sentences bears, directly or indirectly, on the central, injunctive texts. Furthermore, a systematic classification of the various forms of injunctions is undertaken: those that indicate the general nature of an action, those that show the connection of a subsidiary rite to the main course of action, those that suggest promptness in performance of the action, and those that indicate the right to enjoy the results to be produced by the course of action enjoined.

The commentary of Shabara elaborated on the epistemological themes of the *sutras*; in particular, Shabara sought to establish the intrinsic validity of experiences and traced the possibility of error to the presence of defects in the ways of knowing. He also critically examined Buddhist subjective idealism and the theory of utter emptiness of things and proved the existence of soul as a separate entity that enjoys the results of one's actions in this or the next life.

The Vedanta - sutra s

Relation to the *Mimamsa-sutras*

Along with Badari and Jaimini, Badarayana, a contemporary of Jaimini, was the other major interpreter of Vedic thought. Just as the *Mimamsa-sutra* traditions of Badari's tradition were revived by Prabhakara, a 7th–8th-century scholar, and Jaimini's were defended by Shabara and Kumarila, a 7th–8th-century scholar, Badarayana's *sutras* laid the basis for the development of Vedanta philosophy. The relation of the *Vedanta-sutras* to the *Mimamsa-sutras*, however, is difficult to ascertain. Badarayana approves of the Mimamsa view that the relation between words and their significations is eternal. There are, however, clear statements of difference: according to Jaimini, for example, the dispenser of the "fruits" of one's actions is *dharma*, the law of righteousness itself, but for Badarayana it is the supreme lord, Ishvara. Often, Jaimini's interpretation is contrasted with that of Badari; in such cases, Badarayana sometimes supports Badari's view and sometimes regards both as defensible.

The overall difference that emerges is that whereas Jaimini lays stress on the ritualistic parts of the Vedas, Badarayana lays stress on the philosophical portions—i.e., the Upanishads. The former recommends the path of Vedic injunctions, hence the ideal of karma; the latter recommends the path of knowledge. The central concept of Jaimini's investigation is *dharma*—i.e., what ought to be done; the central theme of Badarayana's investigations is *brahman*—i.e., the Absolute Reality. The relationship between these two treaties remains a matter of controversy between later commentators—Ramanuja, a great South Indian philosopher of the 11th–12th centuries, defending the thesis that they jointly constitute a single work with Jaimini's coming first and Badarayana's coming after it in logical order, and Shankara, an earlier great South Indian philosopher of the 8th–9th centuries, in favour of the view that the two are independent of each other and possibly also inconsistent in their central theses.

Contents and organization of the four books

Badarayana's *sutras* have four books (*adhyayas*), each book having four chapters (*padas*). The first book is concerned with the theme of *samanvaya* ("reconciliation"). The many conflicting statements of the scriptures are all said to agree in converging on one central theme: the concept

of *brahman*, the one Absolute Being from whom all beings arise, in whom they are maintained, and into whom they return. The second book establishes *avirodha* (“consistency”) by showing the following: (1) that Dualism and Vaisheshika-atomism are neither sustainable interpretations of the scriptures nor defensible rationally; (2) that though consciousness cannot conceivably arise out of a nonconscious nature, the material world could arise out of spirit; (3) that the effect in its essence is not different from the cause; and (4) that though *brahman* is all-perfect and has no want, creation is an entirely unmotivated free act of delight (*Lila*). The Yogachara Buddhist view that there are no external objects but only minds and their conceptions is refuted, as also the Buddhist doctrine of the momentariness of all that is. The Jain Pluralism and the theism of the Pashupatas and the Bhagavatas are also rejected. Because, according to Vedanta, only *brahman* is external, the third and the fourth chapters of the second book undertake to show that nothing else is eternal. The third book concerns the spiritual discipline and the various stages by which the finite individual (*jiva*) may realize an essential identity with *brahman*. The fourth and last book deals with the final result of the modes of discipline outlined in the preceding book and distinguishes between the results achieved by worshipping a personal Godhead and those achieved by knowing the one *brahman*. Included is some discussion of the possible “worlds” through which the spirits travel after death, but all this discussion is subordinate to the one dominant goal of liberation and consequent escape from the chain of rebirth.

Variations in views

Badarayana’s *sutras* refer to interpreters of Vedanta before him who were concerned with such central issues as the relation between the finite individual soul (*jiva*) and the Absolute (*brahman*) and the possible bodily existence of a liberated individual. To Ashmarthya, an early Vedanta interpreter, is ascribed the view that the finite individual and the Absolute are both identical and different (as causes and their effects are different—a view that seems to have been the ancestor of the later theory of *Bhedabheda*). Audulomi, another pre-Badarayana Vedanta philosopher, is said to have held the view that the finite individual becomes identical with *brahman* after going through a process of purification. Another interpreter, Kashakritsna, holds that the two are identical—a view that anticipates the later “unqualified monism” of Shankara. Badarayana’s own views on this issue are difficult to ascertain: the *sutras* are so concise that they are capable of various interpretations, though there are reasons to believe that Ramanuja’s is closer to their intentions than Shankara’s.

The Samkhya-karikas

Relation to orthodoxy

Ishavarkrishna’s Samkhya - karika (“Verses on Samkhya,” c. 2nd century CE) is the oldest available Samykhya work. Ishvarakrishna describes himself as laying down the essential teachings of Kapila as taught to Asuri and by Asuri to Panchashika. He refers also to *Shashtitantra* (“Doctrine of 60 Conceptions”), the main doctrines of which he claims to have expounded in the *karikas*. The Samkhya of Charaka, which is substantially the same as is attributed to Panchashika in the *Mahabharata*, is theistic and regards the unmanifested (*avyakta*) as being the same as the *purusha* (the self). The *Mahabharata* refers to three kinds of Samkhya doctrines: those that accept 24, 25, or 26 principles, the last of which are theistic. The later Samykhya-sutra is more sympathetic toward theism, but the *karikas* are atheistic, and the traditional expositions of the Samkhya are based on this work.

The nature of the self (purusha)

According to the *karikas*, there are many selves, each being of the nature of pure consciousness. The self is neither the original matter (*prakriti*) nor an evolute of it. Though matter is composed of the three *gunas* (qualities), the self is not; though matter, being nonintelligent, cannot discriminate, the self is discriminating; though matter is object (*vishaya*), the self is not; though matter is common, the self is an individual (*asamanya*); unlike matter, the self is not creative (*aprasavadharmin*). The existence of selves is proved on the ground that nature exhibits an ordered arrangement the like of which is known to be meant for another (*pararthatva*). This other must be a conscious spirit. That there are many such selves is proved on the grounds that different persons are born and die at different times, that they do not always act simultaneously, and that they show different qualities, aptitudes, and propensities. All selves are, however, passive witnesses (*sakshin*), essentially alone (*kevala*), neutral (*madhyastha*), and not agents (*akarta*).

The nature, origin, and structure of the world (*prakriti*)

Phenomenal nature, with its distinctions of things and persons (taken as psychophysical organisms), is regarded as an evolution out of a primitive state of matter. This conception is based on a theory of causality known as the *satkaryavada*, according to which an effect is implicitly pre-existent in its cause prior to its production. This latter doctrine is established on the ground that if the effect were not already existent in its cause, then something would have to come out of nothing. The original *prakriti* (primeval stuff) is the primary matrix out of which all differentiations arose and within which they all were contained in an undistinguished manner. Original Matter is uncaused, eternal, all-pervading, one, independent, self-complete, and has no distinguishable parts; the things that emerge out of this primitive matrix are, on the other hand, caused, noneternal, limited, many, dependent, wholes composed of parts, and manifested. But Matter, whether in its original unmanifested state or in its manifested forms, is composed of three *gunas*, nondiscriminating (*avivekin*), object (*vishaya*), general, nonconscious, and yet creative.

The order in which Matter evolves is laid down as follows: *prakriti* → *mahat* or *budhi* (intelligence) → *ahamkara* (ego-sense) → *manas* (mind) → five *tanmatras* (the sense data: colour, sound, smell, touch, and taste) → five sense organs → five organs of action (tongue, hands, feet, organs of evacuation and of reproduction) → five gross elements (ether, air, light, water, and earth). This emanation schema may be understood either as an account of cosmic evolution or as a logical–transcendental analysis of the various factors involved in experience or as an analysis of the concrete human personality.

The concept of the three qualities (*gunas*)

A striking feature of this account is the conception of *guna*: nature is said to consist of three *gunas*—originally in a state of equilibrium and subsequently in varying states of mutual preponderance. The *karikas* do not say much about whether the *gunas* are to be regarded as qualities or as component elements. Of the three, harmony or tension (*sattva*) is light (*laghu*), pleasing, and capable of manifesting others. Activity (*rajas*) is dynamic, exciting, and capable of hurting. Inertia (*tamas*) is characterized by heaviness, conceals, is static, and causes sadness. The varying psychological responses of human beings are thus hypostatized and made into component properties or elements of nature—an argument whose fallacy was exposed, among others, by Shankara.

Epistemology

The *Samkhya-karika* delineates three ways of knowing (*pramana*): perception, inference and verbal testimony. Perception is defined as the application of the sense organs to their respective objects (*pravishayadhyavasaya*). Inference, which is not defined, is divided first into three kinds,

and then into two. According to the former classification, an inference is called *purvavat* if it is based on past experience (such as when one, on seeing a dark cloud, infers that it will rain); it is called *sheshavat* when from the presence of a certain property in one part of a thing the presence of the same property is inferred in the rest (such as when, on finding a drop of sea water to be saline, one infers the rest to be so); it is called *samanyato-drishta* when it is used to infer what is not perceivable (such as when one infers the movement of a star on seeing it occupy two different positions in the firmament at different times). According to the other classification, an inference may be either from the mark to that of which it is the mark or in the reverse direction. Verbal testimony, in order to be valid, must be the word of one who has authoritative knowledge.

There is, in addition to the three ways of knowing, consideration of the modes of functioning of the sense organs. The outer senses apprehend only the present objects, the inner senses (*manas*, *antahkarana*, and *buddhi*) have the ability to apprehend all objects—past, present, and future. The sense organs, on apprehending their objects, are said to offer them to *buddhi*, or intelligence, which both makes judgments and enjoys the objects of the senses. *Buddhi* is also credited with the ability to perceive the distinction between the self and the natural components of the person.

Ethics

In its ethics, the *karikas* manifest an intellectualism that is characteristic of the Samkhya system. Suffering is due to ignorance of the true nature of the self, and freedom, the highest good, can be reached through knowledge of the distinction between the self and nature. In this state of freedom, the self becomes indifferent to nature; it ceases to be an agent and an enjoyer. It becomes what it in fact is, a pure witness consciousness.

The Yoga-sutras

Relation to Samkhya

The Yoga-sutras of Patanjali (2nd century BCE) are the earliest extant textbook on Yoga. Scholars now generally agree that the author of the *Yoga-sutras* is not the grammarian Patanjali. In any case, the *Yoga-sutras* stand in close relation to the Samkhya system, so much so that tradition regards the two systems as one. Yoga adds a 26th principle to the Samkhya list of 25—i.e., the supreme lord, or Ishvara—and has thus earned the name of Seshvara-Samkhya, or theistic Samkhya. Furthermore, there is a difference in their attitudes: Samkhya is intellectualistic and emphasizes metaphysical knowledge as the means to liberation; Yoga is voluntaristic and emphasizes the need of going through severe self-control as the means of realizing intuitively the same principles.

God, self, and body

In the *Yoga-sutras*, God is defined as a distinct self (*purusha*), untouched by sufferings, actions, and their effects; his existence is proved on the ground that the degrees of knowledge found in finite beings, in an ascending order, has an upper limit—i.e., omniscience, which is what characterizes God. He is said to be the source of all secular and scriptural traditions; he both revealed the Vedas and taught the first fathers of humankind. Surrender of the effects of action to God is regarded as a recommended observance.

As in Samkhya, the self is distinguished from the mind (*chitta*): the mind is viewed as an object, an aggregate. This argument is used to prove the existence of a self other than the mind. The mental state is not self-intimating; it is known in introspection. It cannot know both itself and its object. It rather is known by the self, whose essence is pure, undefiled consciousness. That the self is

not changeable is proved by the fact that were it changeable the mental states would be sometimes known and sometimes unknown—which, however, is not the case, because a mental state is always known. To say that the self knows means that the self is reflected in the mental state and makes the latter manifested. The aim of Yoga is to arrest mental modifications (*chitta-vritti*) so that the self remains in its true, undefiled essence and is, thus, not subject to suffering.

The attitude of the *Yoga-sutras* to the human-body is ambivalent. The body is said to be filthy and unclean. Thus, the ascetic cultivates a disgust for it. Yet, much of the discipline laid down in the *Yoga-sutras* concerns perfection of the body, with the intent to make it a fit instrument for spiritual perfection. Steadiness in bodily posture and control of the breathing process are accorded a high place. The perfection of body is said to consist in “beauty, grace, strength and adamant hardness.”

Theories and techniques of self-control and meditation

Patanjali lays down an eightfold path consisting of aids to Yoga: restraint (*yama*), observance (*niyama*), posture (*asana*), regulation of breathing (*pranayama*), abstraction of the senses (*pratyahara*), concentration (*dharana*), meditation (*dhyana*), and trance (*samadhi*). The first two constitute the ethical core of the discipline: the restraints are abstinence from injury, veracity, abstinence from stealing, continence, and abstinence from greed. The observances are cleanliness, contentment, purificatory actions, study, and surrender of the fruits of one’s actions to God. Ahimsa (nonviolence) also is glorified, as an ethics of detachment.

Various stages of *samadhi* are distinguished: the conscious and the superconscious, which are subdivided into achievements with different shades of perfection. In the final stage, all mental modifications cease to be and the self is left in its pure, undefiled state of utter isolation. This is freedom (*kaivalya*), or absolute independence.

The *Vaisheshika-sutras*

The *Vaisheshika-sutras* were written by Kanada, a philosopher who flourished c. 2nd–4th centuries. The system owes its name to the fact that it admits ultimate particularities (*vishesha*). The metaphysics is, therefore, pluralistic.

Organization and contents

The *Vaisheshika-sutras* are divided into 10 chapters, each with two sections. Chapter 1 states the purpose of the work: to explain *dharma*, defined as that which confers prosperity and ultimate good on human beings. This is followed by an enumeration of the categories of being recognized in the system: substance, quality (*guna*), action, universality, particularity, and inherence (*samavaya*). Later authors add a seventh category: negation (*abhava*). This enumeration is followed by an account of the common features as well as the dissimilarities among these categories: the categories of “universal” and “particularity” and the concepts of being and existence. Chapter 2 classifies substances into nine kinds: earth, water, fire, air, ether, space, time, self, and mind. There next follows a discussion of the question of whether sound is eternal or noneternal. Chapter 3 is an attempt to prove the existence of self by an inference. Chapter 4 explains the words *eternal* and *noneternal*, the noneternal being identified with *avidya*, and distinguishes between three different forms of the substances earth, water, fire, and air—each of these is either a body, a sense organ, or an object. Chapter 5 deals with the notion of action and the connected concept of effort, and the next traces various special phenomena of nature to the supersensible force, called *adrishta*. Chapter 6 argues that performance of Vedic injunctions generates this supersensible

force and that the merits and demerits accumulated lead to *moksha*. Chapter 7 argues that qualities of eternal things are eternal and those of noneternal things are noneternal. Chapter 8 argues that the self and mind are not perceptible. Chapter 9 argues that neither action nor qualities may be ascribed to what is nonexistent and, further, that negation may be directly perceived. Chapter 9 also deals with the nature of *hetu*, or the ‘middle term’ in syllogism, and argues that the knowledge derived from hearing words is not inferential. Chapter 10 argues that pleasure and pain are not cognitions because they do not leave room for either doubt or certainty.

Structure of the world

This account of the contents of the *sutras* shows that the Vaisheshika advocates an atomistic cosmology (theory of order) and a pluralistic ontology (theory of being). The material universe arises out of the conjunction of four kinds of atoms: the earth atom, water atom, fire atom, and air atom. There also are the eternal substances: ether, in which sound inheres as a quality; space, which accounts for the human sense of direction and distinctions between far and near; and time, which accounts for the notions of simultaneity and nonsimultaneity and which, like space, is eternal and is the general cause of all that has origin.

Naturalism

The overall naturalism of the Vaisheshika, its great interest in physics, and its atomism are all counterbalanced by the appeal to *adrishta* (a supersensible force), to account for whatever the other recognized entities cannot explain. Among things ascribed to this supersensible force are movements of needles toward a magnet, circulation of water in plant bodies, upward motion of fire, movement of mind, and movements of soul after death. These limit the naturalism of the system.

Epistemology

Knowledge belongs to the self; it appears or disappears with the contact of the self with the senses and of the senses with the objects. Perception of the self results from the conjunction of the self with the mind. Perception of objects results from proximity of the self, the senses, and the objects. Error exists because of defects of the senses. Inference is of three kinds: inference of the nonexistence of something from the existence of some other things, inference of the existence of something from nonexistence of some other, and inference of existence of something from the existence of some other thing.

Ethics

Moksha is a state in which there is no body and no rebirth. It is achieved by knowledge. Works in accordance with the Vedic injunction may help in its attainment.

The Nyaya-sutras

The *Nyaya-sutras* probably were composed by Gautama or Akshapada about the 2nd century BCE, though there is ample evidence that many *sutras* were subsequently interpolated.

Content and organization

The *sutras* are divided into five chapters, each with two sections. The work begins with a statement of the subject matter, the purpose, and the relation of the subject matter to the attainment of that purpose. The ultimate purpose is salvation—i.e., complete freedom from pain—and salvation is attained by knowledge of the 16 categories: hence the concern with these categories, which are means of valid knowledge (*pramana*); objects of valid knowledge (*prameya*); doubt (*samshaya*); purpose (*prayojana*); example (*drishtanta*); conclusion (*siddhanta*); the constituents of a syllogism (*avayava*); argumentation (*tarka*); ascertainment (*nirnaya*); debate (*vada*); disputations (*jalpa*);

destructive criticism (*vitanda*); fallacy (*hetvabhasa*); quibble (*chala*); refutations (*jati*); and points of the opponent's defeat (*nigrahasthana*).

Epistemology

The words *knowledge*, *buddhi*, and *consciousness* are used synonymously. Four means of valid knowledge are admitted: perception, inference, comparison, and verbal testimony. Perception is defined as the knowledge that arises from the contact of the senses with the object, which is nonjudgmental, or unerring or judgmental. Inference is defined as the knowledge that is preceded by perception (of the mark) and classified into three kinds: that from the perception of a cause to its effect; that from perception of the effect to its cause; and that in which knowledge of one thing is derived from the perception of another with which it is commonly seen together. Comparison is defined as the knowledge of a thing through its similarity to another thing previously well-known.

The validity of the means of knowing is established as against Buddhist skepticism, the main argument being that if no means of knowledge is valid then the demonstration of their invalidity cannot itself claim validity. Perception is shown to be irreducible to inference, inference is shown to yield certain knowledge, and errors in inference are viewed as being faults in the person, not in the method itself. Knowledge derived from verbal testimony is viewed as noninferential.

Theory of causation and metaphysics

Although the *sutras* do not explicitly develop a detailed theory of causation, the later Nyaya theory is sufficiently delineated in Chapter 4. No event is uncaused. No positive entity could arise out of mere absence—a thesis that is pressed against what seems to be a Buddhist view that in a series of momentary events every member is caused by the destruction of the preceding member. Cause and effect should be homogeneous in nature, and yet the effect is a new beginning and was not already contained in the cause. The Buddhist thesis that all things are negative in nature (inasmuch as a thing's nature is constituted by its differences from others) is rejected, as is the view that all things are eternal or that all things are noneternal. Both these latter views are untrue to experience. Thus, the resulting metaphysics admits two kinds of entities: eternal and noneternal. The whole is a new entity over and above the parts that constitute it. Also, the idea that God is the material cause of the universe is rejected. God is viewed as the efficient cause, and human deeds produce their results under the control and cooperation of God.

The syllogism and its predecessors

Of the four main topics of the *Nyaya-sutras* (art of debate, means of valid knowledge, syllogism, and examination of opposed views), there is a long history. There is no direct evidence for the theory that though inference (*anumana*) is of Indian origin, the syllogism (*avayava*) is of Greek origin. Vatsayana, the commentator on the *sutras*, referred to some logicians who held a theory of a 10-membered syllogism (the Greeks had three). The *Vaisheshika-sutras* give five propositions as constituting a syllogism but give them different names. Gautama also supports a five-membered syllogism with the following structure:

1. This hill is fiery (*pratijna*: a statement of that which is to be proved).
2. Because it is smoky (*hetu*: statement of reason).
3. Whatever is smoky is fiery, as is a kitchen (*udaharana*: statement of a general rule supported by an example).
4. So is this hill (*upanaya*: application of the rule of this case).
5. Therefore, this hill is fiery (*nigamana*: drawing the conclusion).

The characteristic feature of the Nyaya syllogism is its insistence on the example—which suggests that the Nyaya logician wanted to be assured not only of formal validity but also of material truth. Five kinds of fallacious “middle” (*hetu*) are distinguished: the inconclusive (*savyabhichara*), which leads to more conclusions than one; the contradictory (*viruddha*), which opposes that which is to be established; the controversial (*prakaranasama*), which provokes the very question that it is meant to settle; the counterquestioned (*sadhyasama*), which itself is unproved; and the mistimed (*kalatita*), which is adduced “when the time in which it might hold good does not apply.”

Other characteristic philosophic matters

Other philosophical theses stated in the *sutras* are as follows: the relation of words to their meanings is not natural but conventional; a word means neither the bare individual nor the universal by itself but all three—the individual, the universal, and structure (*akriti*); desire, aversion, volition, pleasure, pain, and cognition are the marks of the self; body is defined as the locus of gestures, senses, and sentiments; and the existence and atomicity of mind are inferred from the fact that there do not arise in the self more acts of knowledge than one at a time.

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PORTRAYAL OF AUTONOMOUS INDIVIDUALITY AND EMBARRASSMENT BY RELIGIOUS POLITICS IN 'THE 3 MISTAKES OF MY LIFE'

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ABSTRACT:

Present research paper examines the complex political issues like riots, communal violence, religious intolerance, and modernization of the political set-up through the incorporation of democratic and nationalistic ideals. Chetan Bhagat, through his evidence based and real-life based approach, brings about realistic and practical panorama of Indian contemporary political burning conundrum. The paper endeavours to bring forth contemporary dilemma and consternation in the wake of earthquake, politics and communal violence.

KEYWORDS: Chetan Bhagat, The 3 Mistakes of My Life, Realism, Modernity, Structural and Cultural Influence

INTRODUCTION:

Chetan Bhagat's third novel 'The 3 Mistakes of My Life' is acerbic commentary on the contemporary politics modelled on burning and eye-opener issues like communal violence, bigotry, riots, deadly combination of politics and religion. These issues are realistically conveyed by intertwined and intermingled through the themes of cricket, friendship, religion, betrayal and hatred politics. The Three Mistakes of My Life copes up with the issues of freedom of speech, autonomous individuality, embarrassment by religious politics. It brings out the ugly face of communal violence fuelled by binary adversaries, viz. Hindu-Muslim pitted against each other. The novel is premised itself on real taken place incidents. It explicitly brings forth contemporary dilemma and consternation in the wake of earthquake, politics and communal violence. As usual, this novel also follows the footprints of other novels having a number in its title- The Three Mistakes of My Life: A Story about Business, Cricket and Religions offers new shade of meaning on the contemporary intricacies. G. Nageswara Rao highlights, "Bhagat's The Three Mistakes of My Life (2008) consists of a profound story decked with beautiful rhymes. It is an example of an ideal novel, which has ventured to include all the genres of literature" (Rao 4).

OBJECTIVES:

The scholar proposes to work with the following objectives.

- To examine the portrayal of autonomous individuality and embarrassment by religious politics in 'The 3 Mistakes of My Life'.
- To bring forth contemporary dilemma and consternation in the wake of earthquake, politics and communal violence

HYPOTHESES:

The scholar proposes to work with the following hypotheses.

- Chetan Bhagat's 'The 3 Mistakes of My Life' unveils the dark side of the devastation caused by the horrendous politics and communal violence.

RESEARCH METHODOLOGY

Present research prominently deals with ChetanBhagat's novel entitled 'The 3 Mistakes of My Life'. Descriptive and analytical research methods are used in the present research. MLA 8 style has been used for citing the references. Data has been collected from primary as well as secondary sources. ChetanBhagat's novel and interviews are used as primary data sources and the works of other authors, research papers, speeches, various magazines, newspaper articles are used for the research as secondary data sources. Data regarding the research is taken from various sites, journals, magazines and newspaper articles.

Portrayal of Autonomous Individuality and Embarrassment by Religious Politics in 'The 3 Mistakes of My Life':

The Three Mistakes of My Life comprises the realistic based life incidents in sync with social-political developments, viz, Gujrat earthquake, 9/11 attack, Godhra riots and its subsequent repercussions alongside cricket matches. The novel gives glimpses of the real life portrayal incidents in regard to why students abhors mathematics and the Machiavellian ugly face of election politics, bigotry and hatred based of religiosity. The book offers panoramic picturesque life in Ahmadabad city where the epicenter of all remarkable incidents takes place. It also renders insight of frame of mind of business disposition of Gujarati community and the disturbed life in the aftermath of communal rights.

The three leading characters of the novel nurses the ambition of establishing entrepreneurship, and they go through the trials and tribulations caused by the contemporary developments caused by socio-political issues fuelled by religious intolerance and narrow sightedness. The novel starts with the acquaintance of Govind, Ishan and Omi. They are bosom, intimate and childhood friends. Govind belongs to penurious family living with his mother who strives hard to meet both ends to run errands by running a small homemade food shop. Govind chips in the expenses by taking tuition classes for the subject of Mathematics. Ishan does not fare well in studies. He is not good at study. His only primary focus is to play dexterously cricket. His first and foremost concern is to focus on his cricket game. His father is unhappy and gets irritated with his obsession of the cricket. Ishan is a fond of cricket and took a training of cricket at Defence Academy and returned to home without any tangible accomplishment either at state or national level cricket tournament. Omi hails from a ritualistic and staunch Hindu Brahmin family as his father's vocation is priestly works. His family expects him to keep on the familiar tradition by professing priest; but Omi is fed up and not interested in such kinds of mundane business as his inclination is different for something else.

Chetan Bhagat here presents the leading characters of Ali by whom catastrophe and mayhem are depicted in the now. The character captures the ongoing developments modelled upon the charged and flurry activities of gruesome politics fuelled by religion and bigotry. Ali is shown as a weak, haughty and in-built talent for cricket. He captures the minds of avid cricket lovers. Ali provides titillating fancies of thousands of street-cricket players with his dexterity finesses of cricket game. He is formidably awe-inspiring batsman. He has potential to touch the acme and high pinnacle of success of Sachin Tendulkar and M.S.Dhoni.

Each characters being obsessed and passionate, peel off their layers after layer persona of particular class and the prime time of their youth. The novel sheds light on the scenarios of small-scale industry and their dark side. It also brilliantly focuses on the abject Indian politics, communal violence, communal riots, frenzied cricket mania in India and sync with inclination and craze of

today's youth. Govind narrates his saga as a part of portrayal of his three mistakes that lead to catastrophic consequences. It is a saga of three middle class ordinary young youths that shows repository of youth and their ambitions and aspirations. Somwanshi remarks, "Bhagat's The 3 Mistakes of My Life is novel of dark passion. It records the sexual audacity of the woman protagonist. It unites the three friends to preserve the national talent, Ali. This is the first time when an Indian English writer has elevated his characters above the trifles of the society such as casteism, religion and idolatry" (Somwanshi 174).

With the revelation of this novel about the complicated political issues like riots, communal violence, religious intolerance, modernization of the political set-up through the incorporation of democratic and nationalistic ideals has also been sought in post-colonial India. But democracy and idea of nationhood influenced India in a very different way as these ideas originated in the "west" and were internalized by the Indians as alien concepts. Indians were ready to accept the modern ideas emerging in the "west", but not in the form of cultural invasion, at the cost of loss of their cultural identity. Political modernization in India took place with the decentralization of power and the legitimization of authority. Urbanization goes hand in hand with industrialization as well as modernization. Cities sprang up as a result of industrial revolution. Cities in India could remain in isolation because of developed means of communication and cultural invasions from all directions came and made each city of unified conglomeration of diverse cultural entities. As Yogendra Singh aptly says:

Power ceases to have a close hierarchical character; the sphere of political action is broadened to the level of mass participation and begins to respond to the wishes of the people which are articulated through various interest groups. A new concept of responsibility in the functioning of political power structure comes into existence. Consequently there is ever increasing emphasis on role differentiation, reconciliation, ideological mobilization and interest group formation in the political progress process of society. (Singh 159)

Under the strong and persuasive obligation of Mama and Parekhji Omi joins the bandwagon of the Hindu party. He gets entangled himself in the communal flurry activities of communal agenda. Though Omi does not subscribe Mama's zealot and religious bigotry, still he gets wavered what to do and what not to do. He becomes successful not nursing grades against Hindu-Muslim narrative which is used mostly for the political vested interests. Chetan Bhagat brings out sarcastically grim and bitter vendetta of political duplicity and its sham by the portrayal of Bitto Mama and Parekhji. They are the epitomes of zealotry politics. Parekhji leads a Hindu political party and does politics in the name of religion. He is a wolf in guise of sheep and behaves like saint, but he is very shrewd, cunning politician behind the saffron clad. He has good relationship and strong contact with CM. He maneuvers his Machiavellian politics surreptitiously by uniting priests and gullible people. He enjoys comforts and riches of life, while enjoying party thrown by Parekhji, Govind bluntly comments:

We moved to the massive food counter. A Gujarati feast, consisted of every vegetarian snack known to man. There was no alcohol, but there was juice of every fruit imaginable. At parties like this, you regret you have only one stomach. I took a Jain pizza and looked around the massive living room. There were fifty guests dressed in either white or saffron. Parekhji wore a saffron dhoti and white shirt, sort of a perfect cloud blend. Ish looked oddly

out of place with his skull and crossbones, black Metallica T-shirt. Apart from us, everyone had either grey hair or no hair. It looked like a marriage party where only the priests were invited. Most of them carried some form of accessory like trishul or a rudraksha or a holy book. (Bhagat, The 3 Mistakes of My Life 40-41)

The writer Chetan Bhagat recreates a true and contemporary picture of lower middle class Indian society. The scenarios of the realities of middle class aspirations and their grievances are vividly narrated in the novel. Bhagat here genuinely strives hard to bring forth the grim and gruesome actualities of the contemporary life.

Communal violence of the contemporary time is the crux of matter and it is depicted through the surreptitious activities of Bitto mama, Parekhji and Hasmukhji. These trios bring about inferno in the society as the active and staunch member of the Hindu political party. They incite youths to join their cause and help them to vociferously demand that Ayodhya temple should be restored by creating enmity between Hindu-Muslim people. This causes polarization on the lines of religions and as a consequently witness and inimical, turbulent communal violence in Gujarat. The Hindu zealots puts on Trishul in their hand to massacre Muslims when they come to know maliciously. Muslim people burnt the train compartment. Bitoo mama's son Dhiraj was killed in the train but he resolves to avenge his son's murder killing every muslim. He decides to kill Ali after murdering his parents. However, during the clashes, he lost his nephew and lowers his self-respect falling grace from his face. The portrayal of communal riot is horrendous and ugly:

Calls to Shiva and Rama combined with drumbeats.....The screams mixed with celebratory chants. You may have heard about riots several times or even seen them on T.V. But to witness them in front of your eyes stuns your senses. A burning man ran across the road. The Hindu mob chased him. He stumbled on a stone and fell, around twenty yards away from us. The mob crowded over him. Two minutes later, the crowd moved away while the man lay still. I had witnessed someone's death for the first time in my life. My hands, face, neck, legs- everything turned cold. My heart beat in the same irregular way as it did on the day of the earthquake. Nature caused that disaster, man made this one. I don't know which is more dangerous. (220)

Hatred based caste and class antagonism and exploitative social structures have always been inherent since immemorial in the Indian socio-political domain. The author Chetan Bhagat vividly and sensitively brings forth through his leading characters. Through his evidence based and real-life based approach, he brings about realistic and practical panorama of Indian contemporary political burning conundrum. The diametrical analogy between chimpanzees and a husband-wife bickering makes us realize the accommodative approach for the warfare between clan.

CONCLUSION:

In this way, the communal violence of the contemporary time is the crux of matter and it is depicted through the surreptitious activities in the present research paper. It also throws light on the polarization on the lines of religions as well as inimical and turbulent communal violence. The writer Chetan Bhagat recreates a true and contemporary picture of lower middle class Indian society in 'The 3 Mistakes of My Life'. The scenarios of the realities of middle class aspirations and their grievances are vividly narrated in the novel.

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REFLECTION OF CULTURE IN A.K. RAMANUJAN'S POEM "PRAYERS TO LORD MURUGAN"

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ABSTRACT:

The present research article discusses traces of Indian and Western culture in the poem, "Prayers of Lord Murugan". The poem is about the faith of South Indian People on Lord Murugan. It presents the way they celebrate their festivals, performs rituals to please God, the ways they make blood sacrifices etc. It proves how cultural beliefs encourage people to do good things and stay away from bad deeds they all are under surveillances of god's eyes. It also discusses the impact of western culture on A.K.Ramanujan.

KEYWORDS: devotees, culture, festival etc.

INTRODUCTION:

The present poem "Prayers to Lord Murugan" is one of the devotional poems written in Indian English Literature. Lord Murugan is the younger brother of Lord Ganesha. Lord Murugan is worshiped throughout South India. He is also known as Kartikeya Swami all over the world. He belongs as a member to Shiv Panchayat. It is believed that He is the God of wealth and power. The poet describes the Lord as the ancient Dravidian God of fertility, joy, youth, beauty, war and love. We find His temples at various places such as Mysore, Pune and Parli.

Attipate Krishnaswami Ramanujan is regarded as a scholar of Indian literature. He was an Indian poet, scholar and author, a philologist, folklorist, translator, poet and playwright. He wrote in three languages: English, Tamil, Kannada. The Striders (1966), Relations (1971), Selected Poems (1976) and Second Sight (1986) are the volumes in which his poems are collected. He is known for his description of Indian sensibilities drawn from Indian life and culture.

In the very first stanza of the poem the poet invokes the God Murugan as a lord of new arrivals. In this festival people dance, women hold garland in their hand to welcome arrival of the festival. It is customary to arrange Cockfights during the cultural festival. People are completely indulged in merrymaking and women garland the men who perform dance in the festival. They dance in such a way that the garlanded garland looks like Chariotwheels:

**"Women's hands and the garlands
on the chests of men will turn like
chariot wheels"**

As per the belief the poet presents the image of Lord Murugan. The Lord has twelve faces and six heads can be seen for the followers from one side and six are unseen. It is taken for granted that Lord Murugan blesses every man and woman who devotionally praises Him. Except faith He does not expect anything from his devotees.

It is believed that He is the lord of great changes. He brings changes through earthquake, flood and lightning. According to the belief Lord protects those who praise God and believe in divine power and worship. The poet presents ritual of sacrifice as one of the cultural customs:

"Flesh and scarlet rice for the carnivals"

On rivers O dawn of nightmare virgins

Bring us

Your white-haired witches who wear

Three colors even in sleep”

The worshipers perform sacrifices in which the flesh of rams stuffed with rice is served on the bank of rivers. It is believed that sacrifices protect from the bad happening in the life of the followers and expels witches far from the human surroundings.

Sixth stanza discusses types of mysterious worships that are prevalent in the south Indian culture that require blood sacrifices:

“Master of red bloodstains,

Our blood is brown;

Our collars white.”

It is believed in south Indian culture that by performing blood sacrifices devotees push aside the phantoms and can acquire 64 divine arts. It is said that Lord Ganesha and his younger brother Lord Murugan has the mastery over 64 divine arts.

It is believed that Lord Murugan has 12 right hands. It means He has 24 hands. He holds mirror in his one hand in which our bad and good deeds reflect. This belief in the culture prevents people to perform bad deeds and encourages people to do only good deeds. It makes sure for people that we all are God's under-surveillance. This belief helps to spread humanity among people. The poet portrays the Lord as a shower of right path amidst the problem.

The impact of western culture on the poet is also seen in the poem. The poet uses words such as 'carnival' and 'witches' instead of ghosts and festival. It shows that Ramanujan had influence of western culture on him. The poet has given reference of the holy Bible in which the great king Solomon had invented medicine for diseases such as smallpox.

The poet has shown connection between western and eastern culture in this poem. The astronauts returned from the Moon Expedition of America in 1969 drank their own urine to get enough fuel for the circular motions for the bodies in the travel to the Moon. The power of urine is stated in ancient Ayurveda and later reaffirmed by the former Indian Prime Minister Morarji Desai

CONCLUSION:

The poem "Prayers to Lord Murugan" is a devotional poem. With the help of its small stanzas with quite deep and hidden meanings, we find the traces of South Indian culture and western culture. The present research paper unearthed the impact of both Eastern and Western culture on the poet.

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CULTURAL REFLECTIONS THROUGH TRANSLATIONS: A BRIEF SURVEY OF TROPES IN INDIAN CONTEXT

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Translation studies played an important role in the relationship between literature, culture and society which is deeply interconnected. Translation activities have brought significant changes in the history and human civilization and that could be quite evident and easily observed through the period of renaissance. India does not hold any type of renaissance in European notion of renaissance; still the fact is that India experienced a distinct form of wide-ranging literary arousal during the period of colonial rule and more specifically in nineteenth century. Our discourses of translation studies mainly revolve round the network of western theories. While translating regional literature into other Indian languages as well as English there is an important aspect to be observed. It is the Indian metaphors which also need to be theorized in the area called translation studies. Discovering Indian metaphors would have been equally and essentially significant post-colonial effort in the process of knowledge construction in it. Such efforts obviously provide a nativist turn to this discourse of translations.

The process of translation requires to be theorized by locating some of the indigenous tropes of translation. The theory which has a definitive western bias has been reassessed and raises many of such questions since the process of decolonization. Since 1990s, there have been many attempts that were carried out to bring nativity to these theoretical efforts in the context of Indian literature.

One of the earliest of such attempt was made by Purushottama Lal who is popularly known as P. Lal during post-colonial situation that has been seen as pioneering effort in this context. Through the introductions and prefaces in his collection of translations of prose and poetry, he arranged remarkable advances and propounded the term like 'transcreation' to characterize the practice of translation through the writer's workshop. He apprehended the belief that the process of translation is equally creative like the act of writing. All the qualities of a writer are required for the act of translation as well. Transcreation implies that the act of translation comprises the all the liberties of a translator while translating the source text and more creatively produces a new text in the target language. The creative and imaginative participation of the translator is like the part of transcreation as usually found in processes of editing, modifying the original text. The relationship between the source and target texts embodies the kinship of inheritance. This becomes evident in several translations of P. Lal including the epic poem Mahabharata.

The perspectives located in the bounds of the theory and practice of translation were developed and firmly established by Sujit Mukharjee not only as a practicing translator but by his two seminal books on the theory of translation as well. In his books entitled 'Translation as Discovery and Other Essays' which was published in 1981 and another work titled 'Translation as Recovery' published in 2009, S. Mukharjee provided two distinct tropes of translation i.e. 'discovery' and 'recovery'. He aptly discusses that translation is necessary for the creation of literary culture, hence the post-colonial 'discovery' of the texts written in several Indian languages through English translations, and translations of pre-colonial Indian texts into English as 'recovery'. These

pre-colonial Indian texts had been long neglected due to colonial intervention and cultural oblivion. Both of these tropes have a long history in India. The trope of discovery is rooted in ancient Indian notion of revelation. The recovery is based on the reclamation of relationship with the pre-colonial literary culture and texts in the post-colonial context.

In his elaborative analysis of these tropes Prof. Rana Nayar argues that both of these attempts hardly be helpful in the process of translation as Sujeet Mukharjee discussed and emphasized the historical value of it and P.Lal did not conceptualize it in clear terms while forming its theoretical value.

K.M. Sheriff developed the trope of 'rewriting' which was based on Andre Lefevere's notion of 'translation' as 'rewriting'. Sheriff extended its range of signification by involving 'trans-genre' and 'inter-semiotic' translations. The trope of 'rewriting' would be particularly useful while understanding the Indian practices of texts being transferred from one medium or form to another. The poet, translator and a theorist A.K. Ramanujan had suggested that 'translation' can be a way of repossessing our own past or explaining it to oneself or others in the present. Hence, translation could be perceived as a mode of constructing or constituting one's identity or nationality.

While translating the ancient Indian texts into English, TRS Sharma has identified four types of problems. These are the problems of *rasa*, *riti*, *alamkara*, and *dhavni*. Translation theory which was sought to create by him, almost runs parallel to the Indian aesthetic theory. Avdhesh Kumar Singh has added *auchitya* to this list of problems. These attempts were perfectly legitimate exercise in formulating a translation discourse. In his innovative essay entitled 'Indian Turn in Translation Theory: An Analysis of Perspectives', Hemang Desai argues that the idea of differentiation between the original and the translated text is a myth, if one would consider the conceptual models of Bhartrihari and Derrida. His argument is further validated by his story of *Trishanku*. He posed some of the ontological and metaphysical questions connected with the notions of translation and translator who may only be able to transform the soul of the translated work, but not its body. Hence, Desai provided a fascinated Indian trope for the translator as *Trishanku*.

Recently, Rana Nayar in his essay introduced the notion of *kayakalpa* (metamorphosis) which is embedded in the structures of Indian mythology or philosophical thought. While throwing light on the process of translation in context of spiritual and secular texts of Panjabi language, he sought to understand the trope of *kayakalpa* in the Indian culture. Rana Nayar successfully advocated the nativist turn to the discourse of translation.

The present paper tries to reach at the several major efforts and not all encompassing, in order to explore the metaphors/tropes of translation in the Indian context. It offers a brief survey of these attempts of theorizing the process of translation in Indian context and brings out the notion and role of translator and the process of translation in relation to its the theoretical nature.

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STUDY OF THE AMITAV GHOSH'S SEA OF POPPIES : FEMINIST PERSPECTIVE

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ABSTRACT

Amitav Ghosh's ocean of Poppies talks concerning women's characters and their perspective concerning male dominated society. It in brief exposes character of every lady with special specialise in Deeti. She is a normal village lady. She suffers from gender bias since her childhood within the novel. Her wedding with content Singh is fastened while not her consent as this proposal is seen as higher than marrying a person a lot of older than Deeti. The equality of girls has been conferred by Ghosh, within the portrayal of Deeti. She tried to uplift the family and helps it financially. This story presents a vivid image of subjugation of girls. Amitav Ghosh's ocean of Poppies reveals the traditional history, opium war, colonial Asian country with its patriarchic culture and therefore the subaltern; the marginal or the subjection of the ladies.

KEYWORDS: Feminism, Subjection, Women's Role in Family, Gender bias

According to Spivak a girl in colonial Era cannot speak as she remains double subaltern at the patriarchic level and at the extent of the colonial regime. however this story illustrates a vivid presentation of characters. ladies square measure troubled in a very patriarchic society. Finally they get eliminate subjugation and prove their ability. Ghosh derived sufferings {of ladies|of girls|of ladies} in each section of the society (higher and lower) the narrative offers suggestions for autonomy and a brand new life to all or any women. He has given importance to women's sensibilities education, authorisation. Women's sufferings, their nature and authorisation take center stage. Deeti is that the protagonist alternative among ladies characters during this novel. Ghosh explored however unfree system affected the role and condition of girls within the society in nineteenth century. He explicit bright however ladies were a lot of neglected within the society. The novel challenges the incorrect image created by the male dominated society.

The novel identifies the foot print left by the colonial power and its result on totally different sections of the society, ladies square measure drawn as settled objects instead of subjects in patriarchic societies. "The oppression of women", therein society are inflated and that they are a lot of affected (124) below such a scenario the ladies need to tolerate the oppression from numerous forces. Deeti, as flower ladies may putting your all into to assist her husband and enhance develop family financial gain.

She proves that woman's support is extremely a lot of a required to family and for the society. She was raped by her brother in law with the assistance of her mother in law. Her mother in law says Deeti as Draupati ,bears the youngsters of her husband's brother .she confronted the unblushing request of her brother in law for having a relationship along with her. however she doesn't wish to be a toy within the family hand. whereas his husband is in his death bed she is physically raped by her brother in law. And to defend herself him she says "listen to me" i'll burn on my husband's funeral pyre instead of provide myself to you,"(154).

The protagonist calling it off of social tradition, that paves the means for the liberty of girls. whereas Deeti's husband had died; Deeti is socially hated as a result of she was expected to kill

herself in 'sati'. however she refuses and escapes from that to be freelance with the assistance of ox man. Ghosh exist the word of Spivak condemns sati and writes "obviously, am not advocating ide killing of widows". (1988:97)

After her rescue from the shackles of undignified tradition 'sati', she discontinues bearing the forcefulness of caste discrimination and settle for the low caste Kalua as her second husband. It shows a social political shifts conveyance concerning changes in ladies out of their suffering. Deeti becomes assured and freelance in taking selections concerning her future. Her wedding with kalua may be seen as excellent within the terms of understanding between them. Before taking any call Kalua consults Dee pasta and protects her from each danger. Ghosh Draco a map showing from the start of the novel until the top revealing the position of half Indian ladies within the patriarchic society and illustrating their unpleasant scenario at numerous location.

The wader is moving on a journey of transformation for all its passengers. it's a voyage that may check the characters ability. Ghosh signifies the hardship of girls during this scene as "the sand wasn't enough to sting the soles of their vacant feet" and depicted the crucial scenario of girls the and work thought-about as intolerable mill. Ghosh exacts the exertions. "It was slow, conscientious work, not possible for a ladies and youngsters to undertake of their own".(sp,105) She is assured and prepared to fight for anyone in bother. it's aforementioned "those ladies square measure liberated to outline themselves, rather than having their identity defend for them time and once more, by their culture and their men" (Susan Faludise). Ghosh has tried to indicate that socio political changes bring authorisation of girls and modify them to return out of their sufferings and bring home the bacon productive life.

Ghosh shows however ladies may be authorized in order that they will become freelance within the future. Ghosh strengthens the facility of girls. that ladies square measure capable men is natural, nobody will stop it. If men support them, ladies may be authorized to become freelance and may become standard and leaders as Deeti, within the novel WHO gets support from Kalua. The novel presents the thought of living severally. The novel may be a ladies authorisation story, and it's a gate thanks to new life. At the top of the novel Deeti, and a few alternative men get away the wader and he or she leaves alone unsupported. It symbolizes that ladies will survive autonomically.

Ghosh describes the case of the society and means they're the treated relating to ladies from the read purpose of Mr. Burnham: "she has had no teacher apart from myself and has ne'er adored at any actor except that of Nature: the trees are her scripture and therefore the Earth her revelation. She has not famed something however love, equality at free down. I actually have raised her to experience that state of liberty that's nature itself". ladies square measure life givers, sustainers and continue the race. they're additionally in constant search of their own identity.

Ghosh's major ladies characters get eliminate their dependency wants, break the pattern of sex and concupiscence and take their place as complete citizenry freely and equally beside men. These square measure ladies WHO have lived a lifetime of fulfillment and achieved dignity through their actives. They foreign stability to society and gave civilization itself continuity Ghosh creates ladies characters WHO square measure robust, WHO will specific themselves, do things, travel, and are available to their own choice and autonomy. they're out of the purposive management of men. They pursue ideals that they as people price. they're symbols of growth, progress and forward movement. The crucial reception on feminism within the novels of Amitav Ghosh marks a notable divergence of interests between the feministic criticism of Indian landmass and therefore the western academy.

Feministic criticism from Indian teachers principally targeting the novels of Amitav Ghosh like *The Shadow Lines*, *The metropolis body*, *In associate degree antique Land*, *The Glass Palace*, *The Hungry Tide* and *ocean of Poppies* that handled the queries of national identity and feminism within the sub continent. Ghosh repeats a number of the national gestures of representational process ladies as emblematic figures signifying „culture“, „tradition“, „nation“ and credibility. this is often exactly a counter argument for the novel’s gender politics. all told his alternative novels there's comparatively very little dialogue concerning the illustration of gender and alternative problems with sex. however as a matter of educational speculation, ladies became terribly important presences all told his alternative works.

One of the considerations is that the illustration of gender that has become the topic of a lot of crucial dialogue on feminism. The theme of *Shadow lines* is perceived for the inversion of passive male characters at the expense of active feminine characters. this text all told its satiric illustration critiques on feminism from all the angle of Gender. It reveals the complicit formulation of post national future inside the framework of benign masculinity. Ghosh associates undesirable nationalism with feminism. However, for my article presentation I actually have chosen the title known as “The standing of lady in of Amitav Ghosh’s output - A feminist perspective” that makes an enquiry of the standing of lady within the novels of Ghosh who has featured issues and challenges of up to date society. but i attempted to interpret the character of this text by observant it from the assorted cultural aspects of up to date Indian society.

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PATRIARCHAL SOCIETY AND PREDICAMENT OF A WOMAN AS PORTRAYED IN RABINDRANATH TAGORE'S SHORT STORY, 'THE SUPREME NIGHT'

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ABSTRACT:

The present paper is an attempt to present predicament of a woman in patriarchal society. In 'The Supreme Night', Rabindranath Tagore presents Indian traditional woman and her predicament. Tagore presented modern as well as traditional women characters in his short stories and emphasized the importance of cultural values in the society. In the present short story, Tagore presents dedication of a traditional woman and how patriarchal society restricts her freedom to preserve cultural value. Rabindranath Tagore constantly exposes external as well as internal struggle of a traditional woman to maintain cultural values in her life besides her victimization by the male domination.

KEYWORDS: Feminism, Patriarchal society, Traditional woman, victimization.

INTRODUCTION:

The Nobel Laureate, Rabindranath Tagore is a versatile writer. His distinctive quality lies in his huge range and variety of themes in his short stories. Tagore's short stories are originally in Bengali and later transcreated into English. It is noteworthy that the short story has in modern times received an excellent attention of the readers. In this relation William H. Hudson remarks:

The short story has firmly established itself as a favourite form in modern literature. Its immense vogue is the result of many co-operating causes; among them, the rush of modern life. (Hudson, 2007: p336)

It is observed that Rabindranath Tagore begins his short story with single or two characters of human beings as they appear in day to day life further they come one kind of critical situation in their lives. That situation revolves around the basic desires of a woman such as to feel free in home, to enjoy her freedom and individuality, try to break shackles of patriarchal society so and so on.

The Supreme Night is one of the most outstanding women center short. Surabala is the chief female character in this story. The story deals with the incommunicable grief of Surabala and the narrator whose name is not mentioned. The story begins with the brief information about childhood of Surabala and the narrator as friends they played together. The story is related with love and the pangs of a lover as Surabala and narrator from childhood to marital life. Narrator's male dominated mentality made him believe that he had a special right to Surabala above that of people in general in his childhood. Therefore he punishes and torments her and she too bears all his punishments without complaint. But the agitation and dilemma of narrator's is whether he would choose his father's plan to train him in the work of estate management or to complete his inner urge that is to become head clerk of the judge's court. Also it is important to note that Surabala's father and his father agree to unite them in marriage. But narrator tells his father that he would not marry before he has finished his education. Surabala has attraction towards the narrator but in patriarchal society a female has no right of freedom so she married to a pleader named Ram Lochan because she could not oppose her parent's choice.

Tagore presented character of Surabala as a traditional Indian woman who is thrown and destined to lower status in the society. Her position as woman mostly belongs to the second category of the society. Surabala's feelings have no place in the world of patriarchal society and it is believed that woman's role means the complete surrender to male-dominated society. Surabala accepts the norms made by the men and she believes it is the most indebted quality of a woman, who is expected to symbolize Sita and Savitri in her life. In other words, under the intuition of these renowned symbols, female has no right to create her individuality; rather her life finds its protection under the shadow of male's personality. In this context Hariom Prasad notes on Tagore's short stories as:

His short stories do not deal with incidents, they express the hopes and aspirations, disappointments and frustrations, joys and sorrows in human life(Ray, 2004: p211).

Thus it seems that Rabindranath Tagore has profound curiosity in the traditional Indian life and facets of Indian culture. By the projection of Surabala's mute suffering image Tagore projects one of characteristics of womanhood under patriarchal Indian society. Around the time, when narrator has matriculated and is about to appear at the Intermediate Examination, his father dies. He had to maintain expenditure of his mother and two sisters. Therefore he has to leave college and look out for employment. Soon he secures the post of second master in the matriculation school of a small town in the Noakhali District. According to rule of school one of the teachers lives in the school-house to guard against fires. By his fate he is ordered to stay there because he is a bachelor. It is worth mentioning that the local Government pleader, Ram Lochan Ray lives near his school with his wife Surabala. When narrator gets acquainted with Ram Lochan Ray he does not explain that Surabala is his classmate in childhood. From his inner urge, he wants to see Surabala very much but code and conduct of society could have prevented him to do so. Therefore he begins to think as:

‘What ails me? From within came replied: ‘I gave her up of my free will. Surely I did not expect her to wait for me forever’ but something kept saying: ‘Then you could have got her merely for the asking. Now you have not the right to look at her even once, do what you will. That Surabala of your boyhood may come very close to you; you may hear the jingle of her bracelets; you may breathe the air embalmed by the essence of her hair-but there will always be a wall between you two(Tagore, 1971:p67).

In the meanwhile, Ram Lochan was called for a few days by big case elsewhere. Surabala in her house is as lonely as narrator in his school building. On that day the sky is overcast with clouds from the morning. It begins to rain at ten o'clock therefore headmaster closes the school early. All day the black detached clouds begin to run about in the sky as if making ready for some great storm. Consequently, the night occurs with the fury of wind and water increases. The narrator remembers that in this terrible weather Surabala is alone in her house. When he hears the roar of the tidal wave of the sea, he leaves his room and runs towards Surabala's house. But he finds that the water level has risen to knees so he climbs up the bank which is more than seventeen feet above the plain and he sees that there is already someone his opposite side. She is Surabala and he has no doubt that she too has recognized him. There are only Surabala and the narrator on that little place but they do not converse each other even neither of them make even a formal inquiry after the other's health. Only they stand gazing at the darkness.

Rabindranath Tagore projects his woman character, Surabala as Indian woman who follows the ethics of chastity and loyalty are valuable ornaments to womanhood in the Indian context of marital life. Chastity is one of the values made-up by patriarchal culture. Even Sita undergoes the flames trial to show her pious nature to Rama in *Ramayana*. Many women lose their lives to protect their chastity in the society. Therefore it is obvious that the concept of chastity is gender biased and that women care more for chastity than men. The traditional Indian woman always wishes her husband is everything to give not only physical but also emotional happiness in the marital life, here Surabala's love for Ram Lochan is very faithful one and she keeps loyalty with her husband. Therefore, she went home without saying a word. On the other hand, it seems that Rabindranath Tagore satirizes frailty of woman who keeps extra-marital relationship in modern society and ironically wants to instruct that the real happiness of marital life lies in chastity and loyalty of husband and wife. The narrator keeps the Indian value of respecting other's wives. He did not molest Surabala in that night. Therefore at last the narrator consoled himself and wishes from his heart as:

May that wave never come! May Surabala live long and happily, girt round by husband and children, household and kinsfold! This one night, standing on the brink of Nature's destruction, I have tasted eternal bliss (Tagore, 1971:p72).

Rabindranath Tagore is deeply aware about woman's position in the domestic life. Hence it can be said that woman has capability to maintain relationship from childhood to age old grandmother in house. Even she plays different roles such as daughter, sister, wife, mother, grandmother and sacrifices her choice of freedom for cultural values. Besides her predicaments in patriarchal society, a traditional woman like Surbala accepts the male domination. Predicament of a traditional woman gives birth to a new woman. In this connection Tagore quoted in his lecture on 'Women's place in the world' as:

"Man having the advantage over woman in a comparative freedom from biological obligations could devote his unhampered leisure in constructing a civilization which naturally followed in a large measure his own temperament and tendencies and woman for ages was constrained to adjust herself to a narrowness of sphere allowed to her (Das, 2012: p676).

Thus Rabindranath Tagore believes that women have been suffered because of patriarchal Indian society and women have not given equal right in society. Tagore constantly exposes pathetic condition of women not only in social life but also in marital life through his literary work of art.

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