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~Editor's Note~

Dear Readers & Contributors,

Welcome to the January 2021 issue of IJELLS.

Some time-tested and then some new and uncharted works are touched upon in this issue. It is heartening to find research covering newer grounds. There are two research articles revisiting our ancient Upanishads. We also present to you a bunch of young writers who are filled with ideas and learning to explore this vast field of research in English.

The cover page features an original photograph "Winter 2021" clicked by Bhargava Ram Racharla. Enjoy this young photographer's interpretation of Indian seasons on which we have based the four issues per year.

International Journal of English: Literature, Language and Skills - IJELLS extends its service into publishing books. We have started the enterprise IJELLS Publishing. This is a platform where we help the authors self publish their work. Check out our website at www.ijellspublishing.org to understand more.

Happy Reading and Happy Sharing!

Dr. Mrudula Lakkaraju
Chief Editor

~Founding & Chief Editor~

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#maortmsy7

~English Literature~

Women as Agents of Change in Anita Nair's *Ladies Coupe, Cut like Wound & Lessons in Forgetting*

D Ambika

Abstract

Feminism and feminist issues are hot topics of discussion in the contemporary society. The predicaments of women continue to be the same or in some cases rather worse despite the entire efforts towards women empowerment and women reservation acts. Literacy and financial independence of women is increasing on one end, while the atrocities and oppression on women are increasing endlessly everywhere irrespective of the highly modernized and civilized life style of the society. The writers with true concern towards the present predicament of women use their literary medium for the awakening of the human conscience which affects dormancy towards the pitiful condition of women. Anita Nair is one such genuine writer who creates lifelike female characters in her works. These characters reflect the real condition of women from different social strata. Nair's true concern and eagerness to uplift the women, make her depict her female characters as a beacon of hope to the oppressed ones because she makes her female characters rise up with their innate potential and confidence from their utterly weak and feeble situations. An analysis of Nair's female characters will be definitely a pleasurable experience to foresee the bright future of women with self- realization. This paper titled 'Women as Agents in Anita Nair's Novels' is an attempt to analyse and discuss the reputation of Anita Nair as the true apostle of women's upliftment through her myriad female characters. Women are not slaves to anyone. They have the same rights as men are. They are all human beings only. They like to welcome the changes. Women can create as well as destroy. They are all the agents for spreading the changes.

Key words: Independence, Empowerment, Literacy, Decision, Changes

Introduction

Nair was born in Shornur in the state of Kerala. Nair was educated in Chennai (Madras) before returning to Kerala, where she gained a BA in English Language and Literature. She lives in Bangalore. Nair was working as the creative director of

an advertising agency in Bangalore when she wrote her first book, a collection of short stories called *Satyr of the Subway*, which she sold to Har-Anand Press. The book won her a fellowship from the Virginia Center for the Creative Arts. Nair's second book was published by Penguin India, and was the first book by an Indian author to be published by Picador USA. A bestselling author of fiction and poetry, Nair's novels *The Better Man* and *Ladies Coupe* have been translated into 21 languages. Among Nair's early commercial works were pieces she penned in the late 90's for *The Bangalore Monthly* magazine (now called "080" Magazine), published by Explocity in a column titled 'The Economical Epicurean'. After that Nair's novel *The Better Man* (2000) which was published in Europe and the United States. In 2002, appeared the collection of poems *Malabar Mind*, and in 2003 *Where the Rain is Born - Writings about Kerala* which she has edited. Anita Nair's second novel *Ladies Coupé* from 2001, has turned out to be an even greater success than the first both among critics and readers in so far 15 countries outside India: from USA to Turkey, from Poland to Portugal. In 2002, *Ladies Coupé* was elected as one of the five best in India. The novel is about women's conditions in a male dominated society, told with great insight, solidarity and humour. *Ladies Coupe* (2001) was rated as one of 2002's top five books of the year and was translated into more than twenty-five languages around the world. Nair has also written *The Puffin Book of Myths and Legends* (2004), a children's book on myths and legends. Nair has also edited *Where the Rain is Born* (2003). Nair's writings about Kerala and her poetry have been included in *The Poetry India Collection* and a *British Council Poetry Workshop Anthology*.

Nair has also written a few other books, such as *Mistress* (2003), *Adventures of Nonu, the Skating Squirrel* (2006), *Living Next Door to Alise* (2007) and *Magical Indian Myths* (2008). Nair's works also include many travelogues. With the play *Nine Faces of Being*, best-selling author Anita Nair has become a playwright. The story is adapted from Nair's book *Mistress* her sixth novel *Idris: Keeper of the Light* (2014) is a historical and geographical novel about a Somalian trader who visited Malabar in 1659 AD.

Novels of Anita Nair

Anita Nair is a Bengaluru settled writer and ex-columnist from Kerala. She has published various novels, short stories, collection of poems, children's stories and travelogues. She is well known for her novel *Ladies Coupe* (2001), which was translated into more than twenty-five languages all over the world. It narrated the lives of six women who happened to share a coupe in a railway compartment. Her major novels on women, environment and empowerment that I have taken for the present paper are her first three novels, namely *The Better Man* (2000), *Ladies Coupe*

(2001) and *Mistress* (2005) which are majorly written in the premise of Kerala like Sarah Joseph's works.

Ladies Coupé

The novel narrates the life stories of six women travelling in a *Ladies Coupe*, each of them describing their life to Akhila, the protagonist, who is travelling to find out what she really wants in life. Akhila is a scapegoat for her family, as she has taken all the responsibility of her mother and siblings when her father died. Even though she is an income generating source, most of the time she is not receiving social independence. Aged forty-five and the background demanding her to be a spinster, she feels lost without having a companion and getting exploited by her sister. The novel roams through the memories of Akhila, interconnected by the story telling of fellow passengers and their empathy towards each other. The Coupe becomes a platform for them to express themselves and support each other. A bond of sisterhood is suddenly created among the women from different caste, class and age. The story of Marikolanthu, a Dalit woman, remains unique and reveals the multiple layers of exploitation she has faced in her life by being a woman, minor, Dalit, and poor. Akhila finally decides to resume her old romantic relationship and take a bold stand in her life.

Cut like Wound

Anita Nair's latest novel is listed under the not-too-deeply-explored category of detective fiction in India. Anita Nair has written in all genres already - literary fiction, poetry, children's fiction, historical fiction, translation and some more - so it's not surprising that she chose to experiment with yet another genre, and a difficult one at that.

Briefly then, *Cut Like Wound* is set in Bangalore, in a 38 day period between Ramzan and St. Mary's Day, in the Shivaji Nagar area (I want to go and visit that now). Random killings happen, all with a cut like wound and a blow to the head. Most of the victims seem to have had sex before they died and have not put up a fight. Anita simultaneously lets you into the world of a young cross-dresser, so good looking that most men fall for 'her', out snaring his victims, falling in love with some of them, having unrestrained, no-holds-barred, shameless sex with them before killing them off one by one with a cut like wound around their neck.

Though there appears to be no connection between the random murders of the apparent low life, Inspector Borei Gowda, a late forty something, ex-basketball

champion, ex-idealistic and super cop who has the super sakaath sense that not many detectives have and who is now currently in oblivion career-wise, is in-charge of the investigation. Borei's life with his rum and coke, his shiny Bullet motorbike, his new tattoo that he hides, his rebellious teenage son studying Medicine in Hassan with whom there is little communication, his wife Mamtha with whom he has little in common, appears doomed for this life until the first murder gives him a new lease of life. He gets a new assistant, Santosh Gowda, idealistic as Borei was when he was young and full of enthusiasm, and the two team up well.

In course of the investigation Borei meets his old classmate from college - Michael Hunt - who tells Borei about the return of Lady Urmila, Borei's college sweetheart to Bangalore. And before we realise we enter the world of police stations with tea and cakes, third degree torture, red-tapism and bureaucracy, the shadowy world of the prostitutes, the eunuchs, the gays, the corporator who was once a caddy and who now has a Scorpio, and a huge mansion with tall gates. Most things make you uncomfortable as you read the story - the young killer's flaming desire for homosexual sex, an all encompassing thing that consumes him and also gives him an identity, Borei's extra marital dalliance, the ruthless murders and mostly the fact that it is all just one shade removed from your world - scratch it and you are in there - as simply as you enter the station that take you to Hogwarts. Through Ramzan, the St. Mary's Day, we zip through 353 pages of razor sharp story telling combined with some fine research (from the making of 'manja' for kites in Hyderabad, to the way the cross dresser dresses, the perfumes, the Bullet, the stuff that cleans shower holes) sitting on the shoulders of some of the most interesting characters one has ever met in Indian fiction.

Borei Gowda is a winner. Santosh is brilliant as his under study. Urmila, Mamtha and Roshan (check how I got Urmila before the family, but that's what the book does to you), ACP Vidyasagar, and more importantly a Bangalore that one knows which is a definite character in the book with the bars and pubs on Brigade Road, the Hennur Road, well - it all stays with you. I cannot remember a single book in the last many years where I remember so many characters by their names and where scenes come to mind very visually. I loved the way Anita Nair got into the serial killer's head, the wild fluctuation between the killer's fragile and delicate female side and the ruthlessly brutal male side, his bare and raw want for sex - and that is where he scares you and becomes the villain who is capable of challenging the immensely talented Borei's sakaath sense, and his formidable reputation. The villain's unpredictability hangs comfortably over his devious scheming mind.

Anita Nair has penned a winner here. I think, she has also found that sweet spot in her writing, the one where she is completely honest, brutal and out there. If one has to nitpick, it is in wanting to know the explanations of how the murders happened, the tie up between each murder, the design and so on, for which I am sure she has her answers but like all good things, the overall effect was good enough for me even if she has no answers. One cannot get enough of Borei and his highly normal ways, his weaknesses and his principles. His being a hero is a paradox but that is the kind of stuff Anita Nair presents - a world of paradoxes where normal is abnormal and abnormal is normal, where the mediocre are heroes and the heroes are the scum.

To me it *Cut like Wound* is much larger in scale than I can express at this point because Anita Nair chose to go into areas that exist in our society that not many would want to venture in and she deserves much applause for going even where not many men writers have not ventured. That thread of giving a f**k to the world runs through the book in all characters - including the fact that the mistress or the other woman is confidently promoted over the wife. Now who is fooling who boss, if you want it go and get it - is the tone! And that is the kind of an irreverence that excites me, that makes life seem more alive than long, boring descriptions of the skies, the lakes and kitchens and stuff like that. Give me raw and honest emotion any day and believe me, Anita Nair packs enough to knock off the steadiest ones with this book. Great job Anita and keep at it. I simply love this thing and cannot wait to see Borei get himself into more situations.

On another level, I must confess that I would not classify this as detective fiction. It occupies a new space for me, something I have not been exposed to before where the hero is a bit of a villain and the villain and bit of a victim, and you sympathise with both, where you are rooting for the mistress and perhaps wishing that the lovers just let it all go and had a ball together when they got a second chance. A bit like what Murakami does to me and in a more identifiable and enjoyable way, in a setting I am familiar with. Also must confess that the book left me disturbed after a day of setting it aside - and that is a big compliment for any book, or any creative work for that matter. Go for it - you will certainly enjoy Indian English Writing's confident entry into detective fiction and more.

Anita Nair's writing reminds me of Elizabeth George's crime books. Complex crimes, beautifully interwoven snippets of local life, and complex characters, interesting, and different practices, it was a very interesting book to read.

Lessons in Forgetting

A beautifully told story of redemption, forgiveness and second chances when we first see Meera; she is a carefully groomed corporate wife with a successful career as a writer of cookbooks. Then one day her husband fails to come home after a party and she becomes responsible not just for her children but her mother and grandmother, and the running of Lilac House, their rambling old family home in Bangalore.

Enter Professor J.A. Krishnamurthy, or JAK, a renowned cyclone studies expert, on a very different trajectory in life. In a bedroom in his house lies his nineteen-year-old daughter Smriti, left comatose after a vicious attack on her while she was on holiday at a beachside town. A wall of silence and fear surrounds the incident – the grieving father is helped neither by the local police, nor by her boyfriend in his search for the truth.

Through a series of coincidences, Meera and Jak find their lives turning and twisting together, with the unpredictability and sheer inevitability of a cyclone. And as the days pass, fresh beginnings appear where there seemed to be only endings. Crafted to echo the stages of a cyclone, *Lessons in Forgetting* is a heart warming story of redemption, forgiveness and second chances.

Anita Nair can handle it--a grim tale of a luminous, mercurial young girl shattered into a whimpering, cowering animal both by a stray log that comes crashing from the sea and the viciousness of men dealing in the illegal business of snuffing out female foetuses; a sorry story of a frothy corporate marriage that disintegrates like a delicate wine-glass knocked over by a careless bejewelled hand at a cocktail party; a touching chronicle of four generations of women in a family negotiating disparate yet entwined lives; a fragile vision of two lost souls swimming in a fish bowl, until they shore up against the promise of possible redemption in each other--all of it, with the expert flair of a chef extraordinaire whipping up featherweight meringues to match the lightness and delicate sweetness of souls. Nair's latest, *Lessons in Forgetting*, is like an experience in fine dining--it tantalises your palate and makes you want to chew slowly upon its offerings, and it makes you want to linger at the table just a little while longer.

The Representation of Women

In *Cut like Wound*, Nair retains that same earthiness, in a dramatically different genre. By the author's own admission, she seeks to push her literary boundaries and

that is evident in this new book and its unexpected 'hero' – one very likely to be a recurrent character in a future series. The unglamorously named Inspector Borei Gowda literally pops out of the pages at you, and by the finish, is so lifelike that you have his entire appearance and personality mentally mapped out.....The story is an honest yet uncomfortably raw exposé of the underbelly of contemporary Indian life. The title of the book definitely plays on these deep undercuts, wounds that fester till they eat into the very core of our charmed existence.'

Ladies Coupe is a story of a woman's search for strength and independence. Meet Akhilandeshwari, Akhila for short: forty-five and single, an income-tax clerk, and a woman who has never been allowed to live her own life - always the daughter, the sister, the aunt, and the provider.

Until the day she gets herself a one-way ticket to the seaside town of Kanyakumari, gloriously alone for the first time in her life and determined to break free of all that her conservative Tamil brahmin life has bound her too.

In the intimate atmosphere of the ladies coupé which she shares with five other women, Akhila gets to know her fellow travellers: Janaki, pampered wife and confused mother; Margaret Shanti, a chemistry teacher married to the poetry of elements and an insensitive tyrant too self-absorbed to recognize her needs; Prabha Devi, the perfect daughter and wife, transformed for life by a glimpse of a swimming pool; Fourteen-year-old Sheela, with her ability to perceive what others cannot; And Marikolanthu, whose innocence was destroyed by one night of lust.

As she listens to the women's stories, Akhila is drawn into the most private moments of their lives, seeking in them a solution to the question that has been with her all her life: Can a woman stay single and be happy, or does a woman need a man to feel complete?

Indian, Dutch, Spanish, French, Italian, German, Greek, Portuguese, Polish, Turkish, Serbian, Czech, Danish, Brazilian, Croatian, Swedish, Hungarian, Slovenian, Estonian, Lithuanian, Latvian, Norwegian rights were sold by other agencies before The Paul Marsh Agency handled Anita's foreign rights.

In *Lessons in Forgetting*, Nair portrayed Meera, gracious Meera, goose girl Meera, is happily submerged in the role of corporate wife and writer of cookbooks. Then, one day, her husband fails to come home. Overnight, Meera, disoriented, emotionally fragile Meera, becomes responsible not just for her children Nayantara and Nikhil, but also her mother Saro, her grandmother Lily and the running of Lilac house, their

rambling old family home in Bangalore. A few streets away, Professor J.A. Krishnamurthy or Jak, cyclone studies expert, survivor of one marriage and several other encounters, has only recently returned from Florida. In a bedroom in his house lies his nineteen-year-old daughter Smriti, a tragic embodiment of memory and past violence. What happened on her holiday in a small beachside town in Tamilnadu to make her so? The police will not help, Smriti's friends have vanished, and a wall of silence and fear surrounds the incident. But Jak cannot rest till he gets to the truth. By a series of coincidences Meera and Jak find their lives turning and twisting together, with the unpredictability and sheer inevitability of a cyclone. And as the days pass, fresh beginnings appear where there seemed to be only endings. Crafted to echo the stages of a cyclone, *Lessons in Forgetting* is a heart-warming story of redemption, forgiveness and second chances.

Conclusion

Anita Nair is not only finely interweaving various Ecofeminism and feminist theories in their novels, but also seeking possibilities and solutions for empowerment of women and environment. They clearly picture before us the irreparable aftermaths that can germinate from the oppression of women and nature and spread to the future like a terminal disease, which can put the whole development and technology that man has created till this date, into question. They also suggest that only through changing our day-to-day relationships and activities towards more harmony and sustainability, we can contribute to the well-being and overall empowerment of the whole ecological system.

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The Voice of Brahman in Laxmi Prasad Devkota's "The Lunatic" - An Upanishadic Reading

Damaru Chandra Bhatta

Abstract

This paper attempts to explore and analyze Nepali poet Laxmi Prasad Devkota's English poem "The Lunatic" from the viewpoint of the Upanishad. The poem vividly expresses the poet's transcendental experiences. The voice and vision of Brahman is dominant in the poem. The poet upsets the traditional notion of insanity. To the poet, the ignorant people are insane, and the enlightened ones are sane. Likewise, those who seek differences among human beings and treat the weak unjustly are insane. This reality is hidden behind the curtain of this world. The 'Supreme Brahman' is indivisible and unaffected by the addition to and subtraction from the entity of the world. Spiritually speaking, even the non-living things are living. For everything is Brahman. The poet thinks over the human vanities, the temporary existence of human body and meaninglessness of human labour for prestige, power, money, and material pleasure. The man of spiritual knowledge is rich and humble whereas the man of material prosperity, poor and fool. Material prosperity cannot bestow real peace and happiness. One needs charity, compassion, and control over oneself for achieving real peace and happiness. These virtues are lacking in the so-called modern intellectuals.

Key words: Brahman, Essence, Insane, *Karma*, Knowledge, Reality, Upanishad

Introduction

Nepali Poet Laxmi Prasad Devkota's poems such as "The Lunatic," "Yatri" ["The Traveler"], and "Shoonyamaa Shoonyasaree Bilaen" ["Disappeared into Empty as Empty"] can be best interpreted from the viewpoint of the Upanishad. "The Lunatic" (2010 BS) is the poet's own translation of his Nepali poem "Pagal." The context of "The Lunatic" is autobiographical. Thinking that Devkota was mad, his close relatives took him to the hospital of Ranchi, India, in the month of Pausha, 1995 BS. In such a context, he composed the poem "The Lunatic" to refute ironically the charge that he was insane (Joshi 282-86). In the poem, he proves that it is not he, who is insane. Rather it is those people who call him insane are actually insane. From the viewpoint of the Upanishad, the selfish and ignorant people are insane whereas the selfless and enlightened people like the poet are sane. Since the poet Devkota's views

are close to the Upanishad, he calls himself as a Vedantin (knower of Vedanta). Vedanta includes the Upanishad, the Brahma sutra and even the Bhagavad-Gita.

Theoretical Insights / Methodology

The common people are ignorant. The ignorant people are asleep, being unconscious of spirituality. For them day (light, knowledge, reality) is night (darkness, ignorance, illusion, deception) and vice versa. They suppose this world and life to be real whereas the sages take them as unreal. The common people suppose real to be unreal and vice versa. In the Bhagavad Gita, Lord Krishna says to Arjuna: "That which is night to all beings, in that state (of Divine Knowledge and Supreme Bliss) the God-realized Yogi keeps awake, and that (i.e., the ever changing, transient worldly happiness) in which all beings keep awake is night to the seer" (2.69). The Bhagavad Gita is the essence of all the Upanishads.

The Upanishad is Vedanta, the last part of the Vedas, which were in oral existence since time immemorial (*sanatana*) and were believed to be written by sages through divine inspiration nearly 5000 years ago. The themes of the Upanishad are connected with the essence and mystery of the universe, human life, birth, death, the afterlife, liberation and Brahman, spiritual equality (non-duality), discovery of truth, mysticism, and the rejection of the rituals (*karma*), which are hindrances in the attainment of the knowledge of the Ultimate Reality/the Essence of the universe. We all are the offspring of Brahman and; therefore, human beings should be respected equally on the spiritual level though equal treatment is not possible all the time. *Karma* is opposite to knowledge, according to the Upanishad. Generally, *karma* is performed for fulfilling selfish motives.

Such a selfish *karma* cannot liberate us from the cycle of birth and death, or human suffering. Even the selfless karma devoid of spiritual knowledge cannot lead us to the self-realization of the Ultimate Truth during our lifetime before death. Only spiritual knowledge can help us to be free from human suffering. In this connection, the Mundaka (1.2.12) and Ishavasya (11) Upanishads declare that Brahman, liberation (*moksha*), or immortality cannot be attained through *karma* – "*naasti akritah krite*" (Radhakrishnan 678-79) but through knowledge – "*vidyayaa amritam ashnute*" (574) respectively. Such is the view suggested by the poet Devkota in his famous satirical poem "The Lunatic."

Exploration / Analysis

The poem "The Lunatic" has been divided into seven stanzas. It will be appreciated stanza-wise, especially from the viewpoint of the Upanishad, wherever possible, in the following paragraphs.

The speaker of the poem "The Lunatic" is the poet himself. By adopting an assumed role (i.e., a mask or a persona) of a lunatic and by taking a poetic license, he wishes to freely express his rebellious thoughts so that he could escape from the moral punishment for his rebellious thoughts. He ironically attacks the so-called intellectual aspirants of his time. Throughout the poem we find two pronouns /persons: "I" (the poet himself) and "you" (those friends, relatives, scholars, politicians, who supposed him to be a lunatic). They indicate the conflict or duality in the poet's phenomenal or transactional life. But in his spiritual life, he is undivided; he is stuck to the principle of non-duality as he suggests in his poetic line, "But in my calculations one minus one is always one" (333). The refrain "Surely, my friend, insane am I / Such is my plight" brings force into the irony. The poet suggests that he is mad in the eyes of the hypocritical intellectuals, who are in fact stupid and mad.

The first stanza, "Surely, my friend, insane am I / Such is my plight" (332), is an ironical response to the people who accused the poet of being insane. By admitting the accusation of being insane, he hints that he is not mad. Rather his accusers are mad. Actually, enlightened persons like the poet laughs at ignorant persons and does not hesitate to take the blame of being mad because he knows that the ignorant persons follow the pleasurable (*preya*) way whereas the enlightened persons, the preferable/beneficial (*shreya*) one (Katha 1.2.1-2). The enlightened persons separate milk from water and drink milk only as a royal swan does.

In the second stanza, the poet expresses what he realizes during the moments of his mystical mood. He says, "I visualize sound. / I hear the visible" (332). This reminds us of the sacred sounds and *mantras* that were visualized and heard by the sages in the Upanishad. According to Ram Chandra Bhatta, the sages were the visualisers but not the creators of the sacred *mantras* or *richas* of the Veda and the Upanishad (23). Also, here the poet uses the rhetoric strategy of synesthesia (i.e., perceiving something of one sense through another sense). With his sixth sense, he sees a flower in a stone in the moonlight. Similarly, he communes with moonbirds (birds of the dove family, which, according to the legend, are said to feed on the moonbeams) through the rippling water. According to the Kena (1.4) and the Taittiriya (2.4) Upanishads, the realization of the divine experience of Brahman cannot be expressed

through the human language (Gambhirananda 52, 333-34). Therefore, the poet professes:

I commune with them [moonbirds] as they do with me,
 In such a language, friend,
 As is never written, nor ever printed, nor ever spoken,
 Unintelligible, ineffable all. (333)

The poet communicates with them silently suggesting that Brahman can be realized only in silence. To realize Brahman, we need go into the depth of meditative silence. Similarly, the poet, in the second stanza, reinforces his visionary ideas:

the ethereal is palpable to me.
 Those things I touch –
 Whose existence the world denies,
 Of whose shape the world is unaware. (332-33)

Here, the word "ethereal" suggests Brahman, opposite to the material thing that can be touched. According to the Brihadaranyaka Upanishad, the ether is Brahman – "*om kham brahma*" (5.1.1). In fact, Brahman cannot be touched. Nor can It be seen with mortal eyes by the ignorant people of the world. It cannot be the subject of external or outer expression. But the poet suggests that Brahman can be touched or perceived in his ecstatic mood of self-realization. Different phenomena, which a person with the sixth sense may experience, are: telepathy, ghosts, UFOs, premonitions, higher imagination, intuition, empathy and dejavu. They are related to mysticism.

According to the Ishavasya Upanishad (6-7), the enlightened persons having the third eye treat everyone and everything equally. They find the Supreme Self in everything and everyone. Or all become the Supreme Self/Brahman for the enlightened persons (Radhakrishnan 572). Such knowledgeable persons do not hate anyone. They become free from delusion and sorrows (166). And they respect all equally. The poet has mystical experiences. Therefore, he mystifies them thus: "Those things I touch – / Whose existence the world denies, / Of whose shape the world is unaware" (333). Such things whose existence and shape cannot be realized by the ordinary people of the world are related to Atman or Brahman

In the third stanza, the poet suggests that the thoughts and contemplations of the ignorant and the knowledgeable are just opposite to each other. Here, he first shows his superb knowledge of the Advaita Vedanta (non-dual philosophy), which declares that there is no duality in the Supreme Reality called Brahman. Indicating

this knowledge of non-duality, he says "But in my calculations one minus one is always one" (333). It reminds us of the Shanti Mantra of the Ishavasya Upanishad, which declares that if you take out absolute from absolute, what remains is absolute: "*om poornam adah, poornam idam, poornaat poornam udachyate / poornasya poornam aadaaya poornam evaavashishyate*" (Radhakrishnan 566). Absolute is opposite to relative and empty.

This *mantra* suggests that Brahman is without a second; Truth is only one. Brahman is absolute/full/complete/independent. It creates this full world out of Its full actuality. Even after creating this full world, It remains full. The formula that one minus one is zero does not apply to It. One plus one is also one for It. All this suggests that Brahman is absolute. The Absolute Brahman is indivisible. The Absolute Brahman is always Infinite. We cannot understand the Infinite Brahman completely and conclusively. The Infinite cannot be known positively. Even after knowing all about the Infinite, still something remains to be known further. This state of unknowability is apophatic or "*neti neti*" (not this, not this) in the Brihadaranyaka Upanishad (4.5.15). This is the negative way of knowing the Reality/the Essence. Buddha calls this negative way "emptiness," which the poet expresses in his famous deathbed poem "Shoonyamaa Shoonyasaree Bilaayen" ["Disappeared into Emptiness as Empty"] very nicely. According to Cleo McNelly Kearns, St. John in his philosophical book *St. John of the Cross* calls it "via negative," and Heraclitus, a Greek philosopher, calls it "way down" (158, 237). Thus, Brahman is both full while described in a positive way, and empty (*shoonya*) while described in a negative way.

The poet prefers "liquid poetry to "strong prose." Poetry can be molded in any form and it can express any abnormal vision. To the poet, poetry is an appropriate medium to express the mysterious experiences, which cannot be expressed so easily in prose. Poetry can use a mysterious style. Mysterious matters related to Brahman can be best expressed through the mysterious style of poetry. We can find such a mysterious style in the Upanishad.

The ordinary people suppose this world to be real but the poet knows that it is unreal. Therefore, he says, "You take a stone for a hard reality. / I seek to catch a dream. Just as you try to grab that cold sweet, minted coin's reality" (334). In this connection, the Brihadaranyaka Upanishad (2.1.20) expresses that human beings are like the spider. They weave their life, and then move along in it (Radhakrishnan 190). Just like the spider, they are the dreamers who dream and then live in the dream. This is true for the entire universe. That is why the Taittiriya Upanishad (2.6.) expresses that the Creator created the universe and entered it – "*tat srishtvaa tat eva*

anupraavishat" (Radhakrishnan 547-48). The ordinary people "have a world of solids" but the poet has "one of vapour" (334) or "liquid" (333). The ignorant suppose the gross or physical things, which they perceive through their five senses, to be real. They are not aware of the subtle existence of the Essence. Here, the poet uses two kinds of words—"solid" or "thick" (334) to symbolize the physical world, and "vapour," "liquid," or "thin" (334) to symbolize the subtle or spiritual world.

The poet's expression "I seek to catch a dream" reminds us of Brahman who created the universe and appeared as many names, forms, words, qualities, and actions by using Its strong Will-Power (Taittiriya 2.6). The poet does not give importance to the physical possessions and highly fashionable life. Just as the Brihadaranyaka Upanishad says we cannot buy spiritual prosperity and the bliss of Brahman or immortality by physical wealth (4.5.3), the poet also stands in this line of argument. Therefore, he says, "Mine is a badge of thorns, / But yours is one of gold and adamant" (334). Thorns and gold are equal for the poet.

The Upanishad treats even non-living as living. According to the Chhandogya Upanishad (3.14.1), everything in this world is Brahman—"sarvam khalvidam brahma" (Radhakrishnan 391). Likewise, the Brihadaranyaka Upanishad (3.7.3-23) expresses that Brahman is the Inner Controller (*antaryamee*) who resides inside everything and controls them. Nothing can remain in existence without his presence (Radhakrishnan 225-30). So, the poet says, "You call the mountains mute, / But orators do I call them" (334). So, the poet finds even the non-living thing as a manifestation of Brahman.

In the fourth stanza, the poet mentions seven anecdotes in which he describes how he was mistaken for a mad man while, as suggested by him, he was really in a transcendental state of *samadhi* (a state of meditative absorption into the transcendental thought) or *tureeya* (the transcendental superconscious fourth state). According to the Mandukya Upanishad, when a seeker reaches this transcendental state of *tureeya*, that person becomes one with Brahman (7, 12). In the first anecdote, the poet's activities went opposite to the normal ones of the common people and; therefore, the so-called intellectuals hatefully called him "crazy" (334).

The second anecdote is talking about somebody's death. Regarding this, he writes, "Back from the burning ghat, / Blank-eyed I sat for seven days" (334). Here the phrase "Blank-eyed" connotes that he contemplated over the human vanities, the temporary existence of human body, and meaninglessness of human labor done for prestige, power, money, and material pleasure.

The third anecdote reveals two things – one is his empathy, according to which he imagines and shares the pang of a fair lady who is getting old and realizes the mutability of the physical beauty to whose attachment causes suffering. In this context, the Katha Upanishad (1.1.6) declares that humans are subject to decay, death, and rebirth like the corn which grows, decays, dies and is reborn – "*sasyam iva martyah pachyate sasyam iva jaayate punah*" (Radhakrishnan 597). The Katha Upanishad (1.1.26) further expresses that life is brief and the worldly pleasures are transitory and futile (605). Similarly, the Chhandogya Upanishad (8.12.1) expresses that human body is mortal and enveloped by death, but the soul is immortal and without body (508).

Another thing is that the poet wept for three days for the lady out of sympathy like "the Buddha, the enlightened one" but the worldly people called him "distraught" (334). The Buddha's Four Aryan (Noble) Truths and the Aryan Eightfold Path are close to the thoughts of the Upanishads. "Gautam the Buddha is described as the embodiment of compassion, *karuna*, and non-injury, *ahimsa*" (291). According to the Brihadaranyaka Upanishad (5.2.1.3), compassion is one of the three great virtues – "*dama*" (control), "*dana*" (giving, donation, charity) and "*daya*" (compassion) of human beings (289-90).

When the ignorant people are asleep in the dark world of material pleasure, the poet is awakened spiritually. Their night is the poet's day. But they cannot understand this spiritual dimension of the poet's life. One day when they were asleep, the poet was awakened, felt extremely sad, and sprang due to the darkness of ignorance spread around him, but they thought that he was mad and took him to Ranchi for mental treatment. The poet expresses the same thing in this way:

One moonless night, all dead and still,
Annihilation choked my soul,
And up I jumped upon my feet.

.....

And the wise-acres of the world dispatched me down to Ranchi. (335)

Sleeping in the darkness means forgetting Brahman: waking in the light means remembering It or remembering oneself as the Self (Atman). Those who are sleeping suppose their bodies to be the real Self. In other words, they suppose themselves to be the bodies, but in reality, they are not the bodies but the Conscious Self or the Conscious Observer/Witness.

In the fifth stanza, the poet appears to be rebellious. He opposes the accepted authorities, moral codes, or conventions of the society. The materially poor man can be spiritually rich if he has the knowledge of Atman (the Self) or Brahman. Forgetting Brahman is inviting misery and tension: remembering it is inviting happiness and bliss. The poet appreciates the simple-minded people but criticizes the sophisticated ones. To the poet, "the king [is] a pauper" (335) if he has no knowledge of the Ultimate Truth (Brahman). Therefore, the poet "renounced Alexander the Great" and "deprecated the so-called high-souled ones" (335). The great rulers like Alexander won the physical world but could not win their own material cravings. Therefore, the Katha Upanishad advises us to arise, to awake and not to stop until the goal is reached (1.3.14). The goal of life is to attain the knowledge of Brahman and freedom from worldly desires, the cycle of life and death or pleasure and pain, and all sorts of sufferings and dualities.

The poet praises "the insignificant individual" (real saints, enlightened persons, or the simple-minded, honest and righteous persons, who are ignored by the pompous]" that truly remain in "the seventh heaven," a state of the highest ecstasy (335). According to Hinduism, there are seven ascending gradations of the universe: Bhoo, Bhuvah, Svah, Maha, Janah, Tapah and Satyam. The feeling of ecstasy rises higher and higher and reaches to the highest level in the seventh heaven. This reference reminds us of the matter of the Taittiriya Upanishad (2.8), which maintains that there are eleven ascending gradations of the heaven of which ecstasy increases from one down level to another up level by hundred-fold each time (Radhakrishnan 550-52). The earth is on the lowest step, and Brahmaloaka (the world of Brahma) on the highest step of the gradation-ladder of the heaven.

When one attains the ecstasy of Hiranyagarbha (the Golden Germ) Brahma (the Creator) in the eleventh grade, he thereby attains Brahman and liberation. Even he or she, who is desireless and does not opt even for the ecstasy of Brahmaloaka, gets all the eleven types of ecstasy on this very earth and becomes liberated from the cycle of life and death prior to the death of the physical body. Thus, the Upanishad indicates that the eleven gradations of the increasing ecstasy are on this earth as well. From this perspective, the different types of heaven are on this very earth and "the insignificant individual" can enjoy the heavenly pleasure on this earth because he or she can easily abandon his or her desires..

What common people say may not be right. Common people are generally ignorant. They do not know the Reality. Even the learned people who have merely the knowledge of the world but no knowledge of their Self (the Ultimate Reality) are useless. Therefore, the poet directly attacks them by saying: "Your highly learned

men are my big fools . . . / I find you stupid ignorant" (335). Here, the poet uses a powerful expression by using two adjectives "stupid" and "ignorant" together. He implies that highly learned men are arrogant. Those who are proud of their knowledge cannot be called gentle and wise. Real knowledge gives humility and modesty. In this context, the Kena Upanishad (2.3) expresses that they who say that they know Brahman do not know it really. On the other hand, they who know Brahman cannot express It in words (because understanding Brahman is a subject matter of inner experience only) (Radhakrishnan 585).

The poet dislikes everything of the world because the worldly knowledge and pleasure cannot give real peace and happiness. Therefore, the poet upsets the values of the common people's universe. Hence, he finds "highly learned men" as his "big fools," their "heaven" as his "hell," their "gold" as his "iron," and their "progression" as his "regression" (335). Gold is no more important than iron for the poet. This reminds us of the story in the dialogue between Yamaraj (the god of death) and Nachiketa of the Katha Upanishad (1.1.21-29) in which Nachiketa is tempted to enjoy the pleasures of the heaven but he rejects them by expressing that the pleasures of heaven cannot give the knowledge of Atman and Brahman. Nor can they give the bliss of liberation and immortality (Radhakrishnan 604-7). The poet's assertion, "Your universe to me is but a hair" (336) reminds us of the Katha Upanishad, which expresses that Brahman is smaller than the smallest and bigger than the biggest (1.2.20). We can find the whole universe even in a hair. Thus, what is of the highest value for the common people is of the lowest value for the poet.

In the sixth stanza too, the poet attacks the so-called "people's pioneers," "cave-penancer" (representative of sages), the political and religious liars, and the worldly victors that are losers spiritually. He criticizes "the people's [so-called] pioneers" who are actually "blind" (336). They have no knowledge of the Reality but try to lead others to the path of prosperity and happiness. This reminds us of the story in the Katha Upanishad in which one blind man leads another blind man and finally both of them fall into a ditch of ignorance, darkness, and ruin (1.2.5).

Internal freedom from material cravings matters more than external sacrifices of the objects. Therefore, the poet criticizes the so-called "cave-penancer" (336), who still carries bundles of worldly desires even in his or her cave. In fact, the real spiritual aspirant is calm, self-controlled, self-denying, and devoted to the remembrance of Brahman, according to the Brihadaranyaka Upanishad (4.4.23).

In the last seventh stanza, the poet denounces politicians, who "Challenge the hero" in the poet "called Reason" with a false "conspiracy" (336) for gaining the prosperity,

property, post, prestige, and sexual pleasure of the world. "Reason" is a form of intelligence or consciousness. Here the word "Reason" reminds us of the Aitareya Upanishad, which says that consciousness is Brahman—"*prajnaanam brahma*" (3.1.3). Consciousness is that power by which we perceive things and undergo experiences.

The poet reminds us of "Dadhichi" (337) who, according to the Hindu mythology, was a sage and who donated Indra, the king of gods in heaven, his bone out of which the thunderbolt, Indra's prime weapon, was made; and the thunderbolt was used to kill a demon called Vritra, an Asura. Lord Krishna proclaims, "Among weapons I am the thunderbolt [*bajra*]" (Gita 10.28). Vritra's sacrifice and donation of his bone to Indra is praiseworthy. According to the Chhandogya Upanishad (2.23.1), piety (religion, righteousness, or duty) has three pillars or virtues: sacrifice, studies, and donation (*yajna*, *adhyayana* and *dana*) (Radhakrishnan 374)—they give strength to doers or actors. Only they who are merciful can sacrifice and donate their belongings to others.

Today's "shameless leadership" should learn this lesson from Dadhichi (336-37). Likewise, the Kaivalya Upanishad (2) declares that the Immortality (Brahman) can be attained only by renunciation but neither by *karma*, nor by offspring, nor by wealth—"*na karmanaa na prajayaa dhanena tyaagenaike amritatvam aanashuh*" (Radhakrishnan 927). Still further, the lesson of Dadhichi reminds us of the mythical story of the Brihadaranyaka Upanishad in which the three groups of the gods, the men and the demons learn the lessons of self-control (*daman*), generosity or giving charity (*dana*), and compassion (*daya*) respectively from Prajapati, the Creator (5.2.1-3).

The gulf between the oppressors and the oppressed makes the poet angry like "Bhimsen" (337), who was very powerful and easily irritable. The poet does not like this kind of inhuman world where "man regards a man as no man" (337) and where the distance between the two groups of people is very wide. The poet wishes for a fearless and impartial society in which a lion and a deer can live together. With reference to this, the Katha Upanishad (2.1.10-11) expresses that there is no difference between human beings. Everyone and everything are the manifestations of Brahman. Those who seek varieties and differences meet their downfall and wretchedness. Such discriminatory seekers go from death to death—"*mrityoh sa mrityum aapnoti ya iha naaneva pashyati*" (Radhakrishnan 634) until they attain the non-dual knowledge of Brahman. This suggests that there is harm if we adopt the discriminatory vision or policy.

The poet feels himself becoming like "the moonbird of the beautiful / The iconoclast of ugliness! / The tenderly cruel!" Similarly, the poet experiences to have been "the bird that steals the celestial fire! / The child of the tempest!" and "the wild eruption of a volcano insane! / Terror personified!" (337-38). This kind of feeling of having same identification or oneness with all is found in the Upanishad. The dualities between "you" and "I" are resolved at this non-dual point. For example, the Chhandogya Upanishad says that Atman itself is all this – "*aatmaivedam sarvam iti*" (7.25.2). Similarly, the Brihadaranyaka Upanishad declares that all this whatever is here is Atman – "*idam sarvam yad ayam aatmaa*" (2.4.6). And the Mandukya Upanishad adds that this Atman is Brahman – "*ayam aatma brahma*" (2).

The above discussion shows that Atman is inseparable from all for it is everywhere. Therefore, the one who identifies oneself with Atman becomes Brahman, and one becomes all and all become one; there is no difference between one and the other when oneness is established between all. Similarly, the poet identifies himself with all and, thus, becomes many, and retains the empathetic power. For example, he feels the pang of "a fair lady" who is getting old and; therefore, he weeps for three days to find her hair turning grey (334). The poet identifies himself with "Terror personified!" (338), which implies that he is like Brahman whose outer body constitutes of the entire physical universe (Mandukya 3.9). In other words, the entire physical universe is the manifestation of Brahman's body, which is very terrible

The poet's identification with "The bird that steals the celestial fire!" (337) reminds us of the story in the Katha Upanishad in which the lower bird (*jivatma*, the individual self) becomes finally successful to steal the secret divine knowledge ("celestial fire") of happiness from the upper bird (Paramatma, Brahman) (3.1.1). To elaborate this point, there are two amicable birds living in the two branches (lower and upper) of the same tree inside the heart. The lower bird is unhappy because it eats the fruits of its *karma* whereas the upper bird is happy because it does not eat them. One bird is a *jivatma* (the individual, embodied or empirical self) and the other is Paramatma (the Universal or Cosmic Self; the Supreme Being) living in the same heart of every person.

In other words, one bird is in bondage, and the other is Free, Non-dual, Unqualified, Changeless, Formless, and Omnipresent or Immanent in the universe. The unhappy *jivatma* learns that it must identify itself with Paramatma (Brahman) and stop enjoying the fruits of selfish actions in order to be happy. Here, the relevant point is that the poet Devkota is a *jivatma*, who has the feeling of oneness with Paramatma. In the Aitareya Upanishad, man's body is compared to a bird having two wings, two feet and a tail (2.1.3). The bird symbolizes the soul, which is inside the man's heart.

As a bird flies from one place to another, so also the soul flies from one body to another after the death of the body.

The poet concludes his poem by expressing his awesome personality. He is "the iconoclast of ugliness!" (337). In other words, he protests the cherished common beliefs and customs that are wrong. For example, as he expresses in another poem, "Yatri" ["The Traveler"], he believes that God is not only in idols or in temples. Rather, he holds the Upanishadic belief of universal Atman or Brahman. Accordingly, one need not go on a pilgrimage; one must worship oneself (individual self, human self) inside one's heart; the inner pilgrimage matters more than the outer pilgrimage. In this regard, the Aitareya Upanishad (3.3) declares that the (pure) consciousness is Brahman—"prajnaanam brahma" (Radhakrishnan 523). Then the Chhandogya Upanishad (6.8.7) declares that "That [Consciousness, Brahman] art thou"—"tat tvam asi" (Radhakrishnan 458). If it is so, the Brihadaranyaka Upanishad (1.4.10) firmly decides that "I am Brahman"—"aham brahmaasmi" (Radhakrishnan 168) because "I" have consciousness (*chit*) due to which "I" know that "I" am in existence (*sat*) or that "I am what I am."

Holding these ideas, the poet disidentifies himself from a blind-follower of the false tradition, which adheres to the wrong beliefs as such that human beings are different from each other, and the small people are for the big. Therefore, he criticizes "the big fish after the smaller ones" (337). He holds the belief that all human beings are one.

In "The Lunatic," the poet describes the worldly experiences through five senses. He describes one sense through another sense. This sort of practice starts from the Vedic period. For example, Bhatta writes that sounds are generally supposed to be heard. Nevertheless, they can be seen with eyes. As maintained by the Nirukta (1.2), the sages saw the *mantras* of the Veda and the Upanishad—"rishayo mantra drashtaaraha" (23)—which had come out of the breath of the eternal Brahman as mentioned in the Brihadaranyaka (2.4.10) and the Maitri (6.32) Upanishads (Radhakrishnan 199).

Conclusion

The poet Devkota speaks with the voice of Brahman throughout his poem "The Lunatic." Here, the voice of Brahman means the Upanishadic insights that are against the common thoughts and the ritualistic practices observed by the mass. The divinely gifted person like the poet looks to be a lunatic to the ordinary people, who are devoid of the spiritual knowledge. Actually, such a divinely gifted, mystical person like the poet could not be lunatic. Instead, the ordinary people who have no spiritual knowledge and lead a sensually corrupted, mundane life are lunatic.

The poet uses the rhetoric of comparison and contrast throughout the poem. It helps to bring out the irony in the poem. Through his rhetoric technique, the poet defines who is sane and who is insane. Corresponding to the idea of the Upanishad, he asserts that those are the insane that are ignorant and stupid. Contrastingly, those are the sane that are always mindful, wakeful, and desirous to attain the Reality or the Essence.

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Collective Unconscious in the Characterization of Hawthorne's *The Scarlet Letter*

Gangadhar Tharala

Abstract

This paper presents how the author's collective unconscious and the past circumstantial memory get instituted into their literary writings while they are designing the characters of the story. It also discusses the process of inheriting certain human psyche patterns unaware during the character building. This unconscious process of following certain archetypes while executing their characters in the novel is analyzed with the help of Carl Gustav Jung's twelve archetypes. This analysis is done with relation to certain characters in the novel, *The Scarlet Letter*. This research paper seeks insights on how these archetypes would impact the upcoming literary writers.

Keywords: Collective unconscious, Archetypes, Characters, Human psyche patterns, Analysis.

Introduction

The Scarlet Letter, a romance is a historical novel written by Nathaniel Hawthorne, published in 1850. The novel tells the story of Hester Prynne who conceives a daughter through an adulterous affair with Dimmesdale, one of the town ministers. The story revolves around this affair and its consequences like public shame, punishment and guilt of the two characters. Other important characters like Roger Chillingworth, Hester's husband, Pearl, illegitimate daughter of Hester, Governor Richard Bellingham, Mistress Hibbins and Reverend John Wilson are interweaved by Hawthorne to the plot to make the story effective to the audience.

The Scarlet Letter is a novel set out in an authoritarian religious society. It tells about what happens when one of its members commits sin of adultery and how her punishment of shame functions in both private and public realms. Through this story Hawthorne explores the individual and group nature towards sin. The book is written about sin, love, and morality. Hawthorne created many different perspectives on characters and their views. His vivid description of the main trio of

characters allows the reader to make their own decision on who is morally right or wrong.

The ultimate moral of the scarlet letter is secret sin leads to guilt and pain. Hidden sin and guilt causes more suffering than open guilt. Dimmesdale is the embodiment of hidden sin and pain while Hester as open guilt and punishment.

Carl Gustav Jung originally Karl Gustav Jung was a Switzerland psychiatrist and psychoanalyst. He is well known for a theory called collective unconscious. Collective unconscious refers to the structures of the unconscious mind which are shared among the beings of the same species, and according to Carl Jung there are twelve original patterns of human psyche and these were coined as archetypes later. Indeed, archetypes are the original patterns or models of which all the things of the same type are representations or copies. Simply an archetype is a perfect example of its type. Based on these twelve different patterns of human psyche Carl Jung named each and every archetype particularly. They are: the innocent, the orphan, the hero, the caregiver, the explorer, the rebel, the lover, the creator, the jester, the sage and the magician. These twelve archetypes are often cited repeatedly in fictional characters of the earlier and later periods of literature unknowingly.

An attempt has been made in this paper to analyze these archetypes through Nathaniel Hawthorne's novel *The Scarlet Letter*. According to the theory of collective unconscious, Hawthorne shared his thoughts of unconscious mind through the characters of his novel. This paper also discusses how these characters carried Carl Jung's archetypes throughout the novel.

Nathaniel Hawthorne as an heir to the rigid puritan ancestors became a rebellious entity because these painful puritanical rules killed the very liberation of the author's writing desire. He also criticized the established rulers of his times while he was writing introduction to his novel *The Scarlet Letter*. Here we have a reference to his criticism.

I, the present writer, as their representative, here by take shame upon myself for their sakes, and pray that any curse incurred by them ...may be now and hence forth removed. -Nathaniel Hawthorne, (*The Scarlet Letter*)

This mild criticism gives insight to the reader that how authors past circumstantial memory shared to his literary writings.

Real liberation comes not from glossing over or repressing painful states of feeling, but only from experiencing them to the full. -C.G. Jung, (Collective Works of the Archetypes and Collective Unconscious)

The narrator of the novel, Hawthorne, as a direct descendant to puritans experienced this painful state of feeling to every corner of his heart and brought forward the manifestation of real liberation in the form of his novel *The Scarlet Letter*. This experience of painful states of feeling and liberal ideology is instituted into the characters of his novel. This article focuses on the two main characters of the novel to prove how this collective unconscious is inherited and the archetypes carried by them.

We have taken two main characters i.e. Hester Prynne and Pearl for this analysis because these two characters are more appealing to collective unconscious of the writer than other characters. One more reason is these characters are designed by Hawthorne to resonate the complete suffering and liberation experienced by him.

Hester Prynne as one of the major characters of the Hawthorne's novel is a perfect example to describe how Hawthorne's circumstantial and unconscious memories get instituted into his characters. Hester in the novel has experienced the painful states of feeling throughout the novel and partly gets liberated from this state of pain after her term of being under the roof of dark prison door ended. This resembles Hawthorne's loss of job in customs office because it provided time to complete *The Scarlet Letter*. Hester's inability to reveal the truth at the pillory resembles Hawthorne's dilemma to write against established puritanical rules. Hester's complete liberation from the shame after the hidden truth is disclosed in the novel resembles Hawthorne's complete turn over act of completing *The Scarlet Letter* against the established rules. Hester also carries certain archetypes of Jung, as a protagonist she owned heroic qualities that is evident from the overall character development of Hester from the state of ignominy to a position to receive accolades from the same town people who criticized her badly. Her strong commitment of helping the sick and poor in the story reveals her nature towards people. Being a mother as well as a partner in crime, she is a constant caregiver to her daughter, Pearl and Arthur Dimmesdale too. This is also evident from the scenes of governor's hall and Hester's revelation of physician's true identity to Dimmesdale. She also executed an archetype of lover; this we can sense from Hester's private meeting with Dimmesdale in the forest.

Pearl's character is a manifestation of Hawthorne's rage, an expression of repressed love and passion that are silenced by the puritanical society. And her constant

inquiry to know the truth behind her mother's scarlet letter resembles Hawthorne's ways of looking into loopholes of puritanical rules. Pearl's character is also executed by Hawthorne to follow certain archetypes of the Jung unconsciously. Pearl mainly carries the archetypes of rebel and explorer. Pearl's ungovernable rage against the town children and the scene of throwing mud at them is the best example of her rebellious nature and mostly she displayed an archetype of explorer. Pearl's labyrinthian pattern of posing questions to Hester and Dimmesdale in order to disclose the secret of the novel gives a clear sight to the reader that, pearl is an explorer of the novel's truth. We can also assume that Hawthorne designed Pearl's character to drive the novel through a right path. And her character development as a child of lust and shame, to child of passion to love and maturity, gives the reader an insight that she is the moral compass of the novel.

As a novel *The Scarlet Letter* became a master piece of its times and it influenced many young writers of later generations with its peculiarity among other novels.

Conclusion

In conclusion, this research paper shows that author's collective unconscious and the past circumstantial aspects are instituted unconsciously into literary characters. According to Carl Jung's theory of collective unconscious and his twelve archetypes, it is analyzed and proved that Hawthorne's memory gets inherited into his novel's characters. Hester Prynne and Pearl, the two characters described in this paper are evident in portraying that Hawthorne shared his personal experience of pain, suffering and liberation. As iconic characters of its times these characters influenced the writers and made them to inherit into their literary works. Indeed, a strong literary influence creates a good memory in the reader's mind unconsciously, as well as prolonged exposure to inevitable suffering gives a feel of liberation after experiencing it to the fullest. According to the theory of 'collective unconscious' this unconscious and suffered incidental liberal ideology will influence the works and behavior patterns of a person unconsciously, this influence sharing is an everlasting process in the field of literature. And it will be shared among the beings of the same species inevitably alike the influence of sunlight over the world.

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Eco Feminism in the Select Works of Judith Wright

Ummae Saba Shabnam

Abstract

This Article provides detailed study and analysis of literature related to the ecological perspectives and female prominence in the select works of Judith Wright. Serene Mind and pleasant thoughts related to nature have been occupied throughout the research. The aim of this research is to analyze the emotions of the poet related to nature, anxiety towards the ecological crises and her concern towards the solution of environmental degradation. Her perception towards the beauty of nature is feminine and many a times she made the personification of land as female. She aroused eco consciousness in the reader's mind through her poems by associating connection of human world with non human entity. The objective of this article is to criticize the attitude of man towards nature and women. According to Val Plum wood theory , The feminist critique of reason argue that the mastery form of rationality of western culture has been systematically unable to acknowledge the dependency on nature, the sphere of those it has defined as inferior. This theory has incorporated in the thoughts to influence my ability to create a true understanding of Judith Wright poems to bring awareness of Ecological culture within the readers.

Keywords - Ecology, Feminism, Nature, Eco-feminism and Eco-consciousness

Introduction

This Article serves as an eye opener for the many in discovering the beauty in nature's lap. This paper is a voluntary effort to study how the eco criticism is present in the select works of Judith Wright. It provides novel thoughts of eco consciousness in the reader's heart. Judith Wright focused on Eco critical perspectives and female sensitivity. Female suppression and male domination was questioned primarily through her works. She often raised voice against Patriarchy. This Article paves way towards solution for ecological phenomenon and current problems of Women. It is a humble effort to shed light on the relation of women and environment. This article presents the grave concern for human health and nature's care. This is explained by presenting how Eco Feminism influences the survival of Eco system

Aim of Eco-feminism

This Article aims at comprehensive and exquisite understanding towards nature and women. It aims to discover and explore the relation between feministic behavior and freedom of speech. It is an effort to bring out the feminine qualities and ecological perspectives through the poems of Judith Wright. This article epitomizes the nature and women in elevated and high thoughts of the poet. Nature is ever giving and never is selfish so are the attributes of the women. It aims to realize the fact that If we care and nurture the nature in present the future of mankind is secured. All the species on earth depend on nature for its survival. The beauty of the earth is that it is always selfless and Eco feminism bounds to make the human beings compassionate and affectionate towards environment and women. It centers how Eco feminism uses the parallels between oppression of nature and the oppression of women. These parallels are however not limited to seeing Women and nature as property, seeing men as curators of culture and women as curators of nature and how men dominate women and humans dominate nature.

Eco feminist discussed that this harmful distinction and split can only be healed by feminine instinct for nurture and holistic knowledge of ecological conservation. The aim of Eco feminism is to elevate man's perception to conceive that it is not because women are female or feminine that they relate to nature but they relate to nature because of their similar states of oppression by the same male dominant forces

Background of the Topic Eco Criticism and Eco Feminism

Meeker, an ethnologist and comparative literature scholar is the one who introduced the word 'Eco criticism' and called it as 'literary ecologies'. Following Meeker, Rueckert 1996 actually coined the term cited under General overviews.

Eco criticism takes an earth-centered approach to literary studies.
- Glotfelty and Fromm

It can be generalized that many refer to Eco criticism as similar as the study of "Literature and the environment". Like Eco Feminism, Eco criticism has been divided into "waves" to historicize the movement. First wave of Eco criticism dehistoricize nature by overlooking the political and theoretical dimensions. In second wave of Eco criticism, much focus was given to imperialism and environmental degradation where ecological concepts were mainly animals and plants, gender and race. In third wave of Eco criticism, the global warming was given much significance. It included the concepts by understanding the general overview of both the first and second wave of Eco criticism Whereas in Eco feminism importance is given to self and the recognition of own personal centre like

own body and consciousness. It explains that when we understand more about ourselves, we can understand about others.

Purpose of This Research

The purpose of this research is to discover the relation between women and nature. It is intended to draw their emotions, feelings, life saga in terms of environmental degradation and nature. The purpose of this Article is to find relation between women attributes and nature attributes by studying the scholarly works related to ecology in terms of literature. Woman has no choice of her own and conditioned in such a way that Man is superior and higher in thinking, analyzing and all mental faculties. This notion has brought a gender hierarchy in the society. By this Article, we may discover that woman has got her talent and inner strength through which she can excel and reach a unique position in the society. The writer Judith Wright has drawn a fine line between protection of Ecology and safety of mankind through her poems. The intension of this Article is to study and bring out the eco critical perspective in ecological dimensions.

Scope

Eco criticism and Eco Feminism provides a vivid picture of the domination of men over nature and Women in the society. Judith Wright has well used imagery and beauty of hills and natural landscape of her home town, Australia in bringing out her extraordinary reflections to explore the tranquility of nature and her benevolent attitude towards ecology. The poet has used Australian flora and fauna, rivers, hills, birds and even deserts and droughts to invent the thought of interdependence of human entity upon non human entity. She focused on female self by mean of experimental and sensuous language. Judith Wright has powerful voice against patriarchy and environmental degradation and biodiversity.

Methods of Research

The method of research implemented in this article is Grounded Theory (GT) and it is a qualitative research method. This theory focuses on generating theory through building analysis of the data. (Charmaz, 2000, p.513) Grounded Theory was originally intended to develop as a method of understanding people's perspective on an issue to suit the aim of the study through the use of the contextual data. Grounded Theory has made the article so simplistic that it enhanced the reader's perspective on the issue of Eco Feminism in a broader sense.

Main Objectives

- * To find connection between Mankind and ecological survival in eco critical literature.
- * To know what makes ecology a very important issue?
- * To enable to analyze in a systematic manner the situation, state and position of a woman in our own and from a variety of disciplinary perspectives.
- * To understand the biological experience of Man and a woman in all societies.
- * To explore women's experience in an unbiased manner.
- * It is an effort to study the literature of a writer whose primary concern is protection of nature.
- * To examine various ways the literature treats the subject of nature.
- * To study how is nature represented in particular and selected works.
- * What role does nature play in the entire thought process of the writer in her literature?
- * To study the connection between creative practice and ethical attitude towards land and other non human forms.

Description

An attempt is made to study the importance of literature primarily of a setting in which representation of gender, race, and class as well as assumptions about the natural world can be investigated and interrogated. The aim and role of Eco feminist Literary Criticism is that which provides an advantage point which the canonical nature literature may be critiqued.

It is really wonderful experience for me to analyze that the poet, Judith Wright always grounded with an Environmental care and concern throughout her poem, to be in connection with the natural world, which is the fundamental ethos of Eco feminism. The following criticism has provided me with direction towards Wright's poetic endeavor

Judith's poetry is so lucid and so perspective that it was shining with meaning -Dorothy

Judith Wright's success in translating human existence into poetry has resulted in a rich creation of exuberant expression and sincerity -Shirley Walker

Whether we know them or not, we all live inside her poems -Sydney

Being influenced by Wright's poetry, it reflected and motivated me towards interpretations of Eco feminism how it can be applied to social thought, including social justice, political philosophy, religion, contemporary feminism and poetry. Judith Wright's works describe a feminist approach to understanding ecology. All of the Eco feminist thinker draw on the concept of gender to theorize on the relationship between humans and natural world. She has made a sincere effort to interpret the application of eco feminism to social thought, religion, contemporary feminism and poetry. She was the one who propagated that an environmental perspective is necessary part of feminism. Through her poetic endeavor, she laid her focus on the principle that both must be understood in order to properly recognize how they are connected.

Her work is applauded for her keen focus on Australian environment where her poetic zeal centers on the relationship between mankind and the environment which she regards as catalyst for poetic creation. She was steeply motivated by the places she dwelled in like New England, New South Wales, The Subtropical rainforests of Tambourine Mountains, Queensland and the plains of the southern highlands. Her mission was to connect and link human experience with the natural world through her poetry and other works too. The most striking aspect of her poetry that I found in my research is that her poems have a newly relaxed, almost conversational tone and rhythm and have an intimacy of voice that reflects the joys n moods of her life. Despite the joy reflected in the poems, there is also a spectacular line expressing cruelty, pain and death that are inseparable from the lives of humans and animals and even birds. She has her clear sighted gaze on what terrible damage we as humans have done to ecology.

Theory of Eco Feminism of Heidegger in the Poems of Judith Wright

"Old Prison"

According to Heidegger, every entity whether human or non human has its own essence and it is or does is part of its own emerging into its own being. The connection of human world with non human entity marks Heidegger thought of Eco feminism in Wright's poem. It can be vividly observed as the non human entities like sea and the wind has dangerous effects on human world of prisoners. This poem of Judith Wright is woven around a convict built jail that is beautifully explained with the help of nature elements like sea and wind. It largely explains about the prison that is completely in damage as an outcome of the war. It is also the result of the Sea rampage and the fierce Wind.

The lines of this poem
The rows of cells are unroofed,
A flute for the wind's mouth
Who comes with a breath of Ice
from the blue caves of the south.
The wind like an angry bee
Hunts for the black honey
in the pits of the hollow sea.

Wright has tremendously brought out the ill effects of the cold wind (Element of nature) from the South of the blue caves over the prisoners. She has effectively brought out how the chillness of the wind has troubled the convicts. This is truly magical as the poet is using Nature in such a way that it can be dangerous to the mankind if it gets angry. This affects the readers mind towards the conservation of Ecology.

Therefore the connection human entity with non human entity is elevated in this poem.

"Hunting Snake"

Sun warmed in the late season's grace
Under the autumn's gentlest sky

These lines truly portray the nature's beautiful spectacle. Here the relaxation of the couple in the serene atmosphere is carried out. They are enjoying the beauty of the nature where the sudden entrance of the dangerous snake disturbs and shocks them. Sun gazed his curves of diamond scale

And we lost breath
What track we followed, what small food
Fled living from his fierce intent
We scarcely thought, still as we stood
Our eyes went through as he passed.

Wright has used Snake as Nature's attribute. She has well described its majestic movement and Elegance. The beauty of the snake is emphasized. The line 'we lost breath' is the shock experienced at the sight of the snake. The reason Wright have mentioned this season in the poem is the autumn and this season is the perfect season of nature's beauty in its true form.

“Drought Year”

I have found this poem differently portrayed as its hidden intent is to aware the brutal aspect of the nature when it is uncared and unprotected. The reader of the poem feels happy to be nowhere around the thirty mile drought area described by the poet Wright. The disastrous effect of the nature in the poem signifies the readers the challenging effects towards the people in the desert. The words that has incredible effect in the poem I found are ‘The embered air’, ‘The dingoes cry’, ‘The moon creek’ and ‘The thirty mile dry’ etc. These words capture the mind with the awful thought of how dangerous the situation can be when nature is not happy and when it is quite angry.

That time of drought the embered air
Burned to the roots of timber and grass
The crackling lime scrub could not bear
The moon creek was that year
The dingoes cry is strange that hear.

The words picked by the poet Wright is apt and justified as ‘Embered’ and ‘Burned’ depict hot and dry air. The moon creek suggests image of waterless moon and a desert landscape. The animal ‘Dingo’ is very strange animal that is very fierce to imagine. This poem is a threatening image of the spoiled and perished area under drought. The writer carefully brings out her intention that every living being that needs water to live will scorch under the sun without any warning if not properly cared for the ecology and environment.

I heard the dingoes cry
In the whip stick scrub on the thirty mile dry
I saw the wagtail take his fill
Perching in the seething skull.

The flora and the fauna suffer a trauma of the natural disaster and dryness. Thus the poem depicts the ill effects of the natural disasters.

“Train Journey”

I woke and saw the dark small trees that
Burn suddenly into flowers more
Lovely than the white moon.

The above lines are from the poem 'The Train Journey'. These lines are beautifully crafted and well organized in such a way that it can be easily comprehended. Here the poet is quite observant that she finds the flowers much lovelier than the Moon. Wright has elevated the idea that nature is the most enjoying aspect of human's life. The self-emergence of the flower has been depicted vividly in the above given lines. Wright has deliberately made usage of Martin Heidegger theory of Eco feminism in the poem. According to this theory, every entity whether human or non human has relation or association with each other.

"Glassed with Cold Sleep"

Out of the confused hammering dark of the train
 I looked and saw under the moon's cold sheet
 You delicate dry breasts. Country that built my heart
 And the small trees on their uncolored slope like poetry moved
 Articulate and sharp and purposeful under the great dry
 Flight of air.

In the above lines of the poem 'Train journey' the poet is very nostalgic and with heavy heart she portrays 'The country that built my heart' shows her love towards her nation. The line 'You delicate dry breast' represents earth and its present dry condition and infertility.

The small trees are explained as they are in distress and problem. This is suggested by the line 'Small trees on their uncolored slope'.

"Old Prison"

The rows of the cells are unroofed
 A flute for the wind's mouth
 Who comes with a breath of Ice
 from the blue caves of the south.

O dark and fierce day
 The wind like an angry bee
 Hunts for the black honey
 in the pits of the hollow sea.

Wright has aptly described the destruction caused by the Sea Rampage. She personally describes the bad condition of the convicts and the prison. The prisoners

suffered the Cold wind from the blue caves of the south. The winds are so chilling and very unbearable that the chillness might have brought the death to them. Wright has always established the relationship between the mankind and the environment. The poet describes that now the bare stones are only the evidence of the past suffering of the prisoners in the jail.

Wright compares the chilling wind with the angry bee as if it came there to drink the black honey reflecting Eco feminism to the mark. The elements of nature selected by the poet are 'The Wind', 'The Sea Rampage', 'The Waves', 'The Nest' etc. These elements portrayed how nature can be dangerous when it is in the fullest. The Sea and the Wind are the sole witness for the pathetic condition and the sufferings of the convicts.

Wright captivated the reader's mind, attention and consciousness by expressing how gigantic waves destroyed the prison leaving behind all the broken emotions of the past. She has truly brought out exuberantly the suffering of the prisoners envisaging that they might have shouted and cried bitterly for there were none to love them or loved by them in the distant island. It was like a bitter curse laid upon them for no sin committed except for the cause of uncaring the nature and domination upon it.

"Cycads"

Cycads are seed plants characterized by the large crown of compound trees. This poem is a visualization of the Wright as the Cycad tree is looking at the raising forest around it. The poet's intention is successful in evoking in the reader's perception that the species of cycads is getting shrunken. There is a need to save the trees in order to save ecology. 'The Cycads' insists on cultivating the virtue of togetherness amidst human beings.

Take their cold seed and set in the man and sleep
 And its slow root will lengthen deep and deep
 Till following, you cling on
 The last ledge
 Over the Unthinkable
 Unfathomed edge
 Beyond which man
 Remember only sleep.

The above lines teaches the man how old age must be accepted by them just as the cycads silently watches the other trees growing wildly whose agedness is inevitable,

man also has to face old age. How the cycad is happy with the trees around it man must also be happy but not be cold in his mind. What man has accomplished in his life must be flourished and occupied in his mind and reflect it in the form of wisdom in his old age.

Wright has interestingly brings an inspiring message of mankind association with nature. She presented sense of togetherness and climate change in terms of human life which is quite extra ordinary I generalized.

Judith Wright has well organized her poems in awakening the reader's perception towards conservation of environment. The poet focused mainly on natural environment, environmental issues by emphasizing the inter dependence of human life on Eco system. Many poems have envisioned her sensitivity towards women and nature which made her as Great Eco feminist writer and poet.

Wright's unparallel imagery, thought formulation, effective presentation and simple yet profound language gathered many readers around the world. She demonstrated the cyclic process of life, women suffering and relationship of mankind with environment. She became the epitome of eco feminist culture where she acknowledges her vision on nature and various aspects of feminism. She personalized human suffering by personifying with the nature. Thus the impact of Eco consciousness can be realized in every poetic effort.

"Woman to Man"

Feminism is loaded in every line of the poem. The stanza begin and individually for the the first and last lines rhyme and creates feeling of wholeness quite apt to the act of creative and bearing child. Nature is the greatest factor of her poetic imagination. Her endeavor of Eco feminism conservation is fulfilled in this poem.

The eyeless laborer in the night
The selfless, shapeless seed I hold
Builds for its resurrection day
Silent and swift and deep from sight
Fore sees the unimagined light.

Wright has created the image of life's continual cycle. She wants to bring out the characteristic of women as child bearer, nurturer and caretaker. In pursuit of happiness giving to man, she goes through blood and pain to give a new birth, a new future and a new hope. It is a song, a pentameter that begins bold but end in

quite tone. It makes the reader humble towards women by awakening them with the idea that nature as well as women is affected by the behavior towards them. When she (nature/women) happy, the surroundings are also peaceful but when the nature or women are disturbed, the loss is severe.

Conclusion

'Nature is for serving human need' is a western thought of treating environment. But eco critical thought has evinced deep speculation towards Man's responsibility towards its protection and conservation. Earlier literature concerns were Race, Class, gender and region and those were only the subject of literature study. By the end of twentieth century, Earth faced "environmental crisis" which paved the way for ecological concern as its main subject.

Judith Wright has many poems to her credit that reflects Eco feminism and Eco criticism. Wright poems are loaded with the ecological concern in her works. She questioned 'anthropocentric' as well as "andocentric" approach. Unless we are very kind to nature, the environment is at its rage to bestow all the destruction to mankind. This paper is intended to bring strong notion in human mind's eye that only If we are careful about the blue planet, we can avoid the forthcoming destruction. The common message is to help maintain nature its serene beauty by not disturbing the ecological balance. Humans must bear in mind 'Let us not destroy what we cannot create'. The More we focus on human_ nature aspect of relationship in literature, the more we can instill in human mind the care and kind attitude towards nature.

Harmony with Nature Leads to Harmony with Life.

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Nation as a Political Labyrinth in Basma Abdel Aziz's Novel '*The Queue*'

Jishnu Prasad

Abstract

This paper attempts to find out how the nation and nationalism help the state to curtail the individual freedom from the perspective of Basma Abdel Aziz, the author of *The Queue*. This work is based on the Arab revolution. It also focuses on how the present Indian political system tries to alter the democratic ideologies in the name of nationalism.

Keywords: Nation, Anti-national, Citizenship, Arab spring, CAA.

Patriotism is the last refuge of the scoundrel -Samuel Johnson

Nation, Nationality, and Patriotism these deeply rooted ideas shaped the lives of a large number of people across the globe. The nation is a geographical territory and Nationality is the legal relationship between a person and a state. Nationalism is identification with one's nation and support for its interests, especially to the exclusion or detriment of the interests of other nations. In ancient times the Kings and Queens utilized this as a device to ensure and extend their realm. The rulers with the aid of religion, race, and ethnicity try to expand the territory. Then imposing the power on the conquered land they try to establish their Kingdom. Alexander the Great almost conquered half of the globe. Even in modern times, there is little difference. With industrialization and colonialism, the modern world rulers vanquish new lands and people. To revolt against the foreign rulers, the colonized people by overcoming their differences began to build a national unity for the first time in the history of those lands. The feeling of oneness instigated by the natives finds new horizons of nationalism. This helped the freedom fighters of those nations to channelize the protest against the colonizer. Politicians and state officials around the world manipulate ordinary people by the clever use of this concept.

Basma Abdel Aziz is an Egyptian writer and psychologist. Her debut novel '*The Queue*' is written under the backdrop of Arab spring which ignited the quest for democratic values in the Middle East nations in 2010. Even though the rebellion was crushed down by the authorities in many nations it already altered the faith of

presidency in at least in four nations. We live in a world where nations and nationalistic values are more important than humans and humanity. State curtails all sorts of human rights in the name of national security. The human rights violation in the name of nationalism is far more than any other attacks from across the borders.

The Queue is a clamour of a great many those individuals living in the Middle East and North African area where the idea of democracy is eclipsed by the religion and tyrant regimes. The religious fundamentalism and the military just give the authorities more capacity to mistreat the normal individuals. Aziz all through this dystopian novel portrays the situation of residents in a definitive country, where everything is under the gaze of the state. At one point in time individuals attempt to defeat this concealment and they rebel against the authority. But the state machinery crushed the popular awakening. The state named the famous dissent as 'Disgraceful events'. They attempt to normalize every type of cruel moves made by the authorities to persecute the uprising.

The nationality of citizens is proven only by the staunch support of the ruling class. Even in the modern times there is little difference, the political parties exploit the emotions related to nation as an opportunity to gain votes. Any opposition from the part of the citizens will make them anti-national. Even in the largest democratic country like India, we see this type of contradictions. When the nation becomes all the more important, the politicians present the political leaders and political party as the representative of the nation. The nationalism became the most valuable commodity in the elections. By presenting the politicians as 'Deshbhakths' the politicians try to exploit the sentiments of people in the nation and most of the time it works. This representation of political leaders as the byword for nationalism will reinstate the idea of a pan nationalistic leader. Then whoever criticizes the leader will consider criticizing the nation and they will usually become anti-national.

The 'Citizens' originates from the Latin word for city. To protect the city from the outsiders was the prime obligation of the residents. This casting out and demarcation of the people only prioritize the political agenda of the ruling class. In ancient Greece, which is considered as the cradle of the modern democratic society the Nation was of prime importance. This happens when you are under the threat of constant attacks by the Barbarians or the outsiders. In this novel, Aziz powerfully states the concept of "Citizenship". The ordinary people of the country need the "True Citizenship Certificate" for nearly everything. Even for the window shopping, they should have to submit the certificate. This certificate is issued by "The Gate" which is under the state official network. Through The Gate Aziz presents the authoritarian regime which is in every way anti humanitarian. The integration of the

nationalistic values will lead the citizens to blindly follow the ruler. This will draw out the possibility that the Nation is all the most significant and not the individuals. The citizens have to bear all the hardships to make the nation safe. The nation becomes a ruler and the ruling mechanism. Whatever rules they are imposing would be the good and betterment of the ordinary people so that the common people have to obey without any agitation.

The dark women from the south, a character in *The Queue* came to 'The Gate' to obtain 'The True Citizen Certificate'. In the election, only those favoured the Violet Party was considered as the true citizens. To get 'The True Citizenship Certificate' one has to go through many phases. Those who in need of the Certificate have to submit all the papers related to them in the Booth, where the official will check them and gives a receipt then the file will be sent to the Northern building which is under 'The Gate'. After that one has to wait in the queue before 'The Gate' to obtain 'The True Citizenship Certificate'. Aziz never mentioned a citizen in the whole novel who gets this certificate.

The most authoritative nations such as North Korea also conduct elections and everyone knows how election functions. In the largest populated country like China, there is a single-party election and rule. Most of the Middle East countries are authoritarian and the elections conducted in these nations are manipulated by the state officials themselves. Even in the biggest democratic countries like India and America, there are allegations of malpractices in the elections by the International media.

The Queue also presents the hijacking of the media by the state. Political parties everywhere are keen about suppressing news against them. They seek different strategies to attain this. Censorship and banning of books, pamphlets, magazines etc are some of the favourite activities of such governments. 'The Truth' was the only newspaper in the country which was published under the governance of the state. The oppositional voices and the news were edited in the desk itself. It was more like a state advertising paper. The media was also under the state surveillance. The RJ in the radio broadcast consistently praised the individuals who withstood from the Disgraceful Events. Furthermore, through the channel instigate the nationalistic values.

The nationality is also moulded by the very same method. There is always this friction in this concept. In the modern world, nations are very particular about giving National IDs to their citizens. The individuality of human beings is snatched away and each one is more or less a number or code to the state. It helps the state to

put you under constant surveillance. Even the most basic things can be revealed with the help of National IDs. It is connected to the bank accounts hospital records, crime reports etc. The modern algorithms will eventually help the state to analyse the likes and dislikes of the most private instincts of its citizens. The privacy of the citizens becomes a myth.

The Queue also discusses how religion and religious fundamentalism influence Nationalism. The man in Galabaya (traditional dress) who is a representative character of religion always quotes 'The Greater Book'. Religious books everywhere is used by the politicians as a political tool to influence people. Aziz shows how this religious book plays a major role in suppressing women through the character of Um Mabrouk. She is molested by a man in a metro and the passengers commented "that a women's place was in the house, his gaze fixed on the ground. Someone else quoted a passage from the Greater Book, and although she couldn't make out what he said, she sensed from his tone that it was directed at her (19)".

Most of the Middle East countries are Islamic countries and religion play a major role in the Nation. The cornerstone of Arab Nationalism itself was religion even though there were other ethnic and religious minorities living in the region. In the times of Nassar Arab Nationalism was in its peak, but the failure in the six days war with Israel, wilted away from the Arab Nationalistic dreams. Arab spring itself can be considered as a reaction to the failure of Arab Nationalism. The potential youths in the region are unemployed and devoid of equal rights and opportunities. The agitations find its way in the streets as in the form of rebellion.

Tahrir square becomes a by word for Egyptian revolution. Tahrir in Arabic means liberation. It was where the people of Egypt gathered to protest against the then-President Hosni Mubarak. Inspired from Tunisian revolution Egyptians flooded to the streets of Cairo. They conducted demonstrations, marches, civil resistances etc. All of it was concentrated in and around Tahrir. At first, the Mubarak's police force tries to evacuate the square but the ordinary people gave tough resistance and they were not ready to leave. The military also sided with the people by denying the orders from superiors to fire the protesters. And when Mubarak resigned the Tahrir square become a pilgrim centre for all those who awaited freedom.

While the protest in Shaheen Bagh against the CAA is gaining more support from all walks of life the government tries every possible way to dispense the gathering. The peaceful protest gave way to the riots and many people lost their lives. India as a Nation is being presented in the International Medias for all the wrong reasons. The state tries to impose an antinational tag on those who oppose the policies taken by

the government. With the advent of right-wing politics, Indian Nationalism gets greater mobility. Nation, soldiers, motherland, patriotism are being politicized and education, healthcare, developmental projects etc. are not getting any attention.

The dystopian world created by Aziz in *The Queue* reminds the plight of India in the present scenario, where people are in the streets to protect the constitutional values and secularism. Indian nationality is also going through tremendous change. The right wing politics try to vandalize the very nature of Indian nationalistic values. The embracing of multi layered multi-faceted culture is replaced by the hidden agendas of Hindutva. The Citizenship (Amendment) Act 2019 excluded one community from getting the legal citizenship of India. This was a major blow to most of the citizens of the country who believe in secularism and constitution and they are in the streets to protest against the CAA bill. The state is using every oppressive mechanism to crush down the protests. Even in the midst of all these oppressions, people are in the streets fighting against all the odds. Tahrir square and Shaheen Bagh remind us the spirit of resistance of common people against the political agendas of the state.

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Projection, Ethics and Cyberspace: Post-human Cultural and Political Construction of Sci-Fi Movie *Metropolis*

Li Bing Yan & Li Siu Kit

Abstract

The German sci-fi movie *Metropolis* shows the attention to the female body and the binary opposition between humans/machines, males/females and different classes through the presentation of female cyborg, technological crisis and future urban vision. Criticism and reflection on utopian society can help humans to closely integrate aesthetic subjects with technology, culture, and politics to construct future cities.

Keywords: Projection, Ethics, Cyberspace

Introduction

Fritz Lang's (1890-1976) post-human future movie, *Metropolis*, directed in 1927, has become a Sci-Fi classic in terms of the description of the female cyberspace, technological crisis, and the urban vision of cyberspace. This article intends to discuss the female body and discipline, technological crisis, post-human ethics, and dystopian cyberspace presented in the movie in order to explore the integration of aesthetic subjects with technology, culture, and politics.

The Male Projection and the Female Body

Metropolis showed the boundary problem between humans and machine as early as the 1920s. *Metropolis* portrays two famous female figures, one is Maria, a workers' spiritual leader with the dual nature of motherhood and divinity; the other Cyborg Hale, who was designed by the scientist Rotwang. Maria appears as a reconciler between the working class and the capitalists, whilst Hale exists as an alien to human being. It is worth noting that in the case of the real human person Maria and the female Cyborg Hale under the gaze of Freder, Fredersen and Rotwang, Maria possesses the pure and kind image. Maria is the object of male desire, where the male (audience) releases libido in the process of gazing, whilst Hale, on the contrary, is sexy, coquettish, and full of charm.

Hale's body exists as a projection of male desire. When Maria's desire is transferred to Hale, Hale becomes the incarnation of female desire. Under Rotwang's operation and the gaze of movie audiences, Hale's body was reborn from a rigid robot into a beautiful female. This process means that the female is controlled by the male just like the process of objectification. Hale enters the public view with a series of montage combination of Fred's panic and fainting, Babylonian prostitutes in the *Bible*, and the scenes from the *Seven Deadly Sins*. It can be referred from this that Hale is not only the object of male desire, but also brings fear to men. However, at the end of the movie, Hale does not follow the original setting of Rotwang and the capitalist Fredersen to separate workers, but instead encourages workers to rebel, subverting the subordinate status of men's pre-set or "discipline" to women.

Maria and Hale are both played by Brigitte Helm. From the perspective of the picture, Maria/Hale represents the duality of the body. On the one hand, it is a carrier under social discipline. On the other hand, it is a carrier for pursuing personal freedom. The robot possessed part of Maria's mind and was the incarnation of part of Maria's soul when Rotwang forcibly transferred part of Maria's consciousness to the robot. In short, part of Maria's mind (information) is hidden in Hale's body, and after being stimulated by technical means, it exists independently from Hale's body. Hale, who carries the consciousness of Maria, becomes an independent individual. This process of "Informatization" is also the conceptualization of the body. But this does not mean that the body has disappeared. On the contrary, the body exhibits a special subjectivity due to the conversion of codes, which is a complex subjectivity intersected by information and matter.

Metropolis, through the construction on the females Maria and Hale, to a certain extent, crosses the boundaries of male/female, worker/capitalist, and man/machine, and constructs a pluralistic existence of subjectivity. It is worth noting that this kind of postmodern subjectivity presents a marginal, mixed, and even conflicted dilemma. The workers' resistance movement initiated by Hale not only failed to shake the foundation of capitalists, but actually promoted the collapse of workers' underground homes. If Maria represents the soul, obviously, Hale represents materialism and secularism. The movie presents Hale's physical beauty with repeated montages and exaggerated performances. A series of secular scenes are metamorphosed and symbolized, highlighting the subject's different life forms. This shows that human being including Maria and Fred cannot be completely natural "men" from scratch. As Haraway pointed out, "We are all cyborg". To a certain extent, whether we like it or not, the process of our self-objectification is also a process controlled by external power; we really are all cyborg in a certain sense.

Will the intertextuality between body and information make us rethink how to define human nature? When machines develop human consciousness, will the boundary between man and machine, man and animal, still exist? At a deeper level, the physicalization of information makes people feel threatened and fear of machines. It can be seen from the movie that the charisma, influence and provocativeness of the female cyborg Hale far exceed that of the real Maria. Hale's rebellious nature is evidently different to Maria's peaceful compromise. From the viewpoint of strength and intelligence, robots are obviously superior to human being. They used to only surpass the limitations of human beings in strength, but have now their own self-awareness. Hale broke through its setting of serving mankind and became a leader of the workers, shaking the social order of human society. Although the resistance of the working class did not succeed, this contest between the working class and the capitalists was a process of De-hierarchization and decentralization, which provided the possibility of achieving women's liberation.

Technological Crisis and Post-Human Ethics

The future society of *Metropolis* is divided into two levels: capitalists live in cities full of skyscrapers and spend their days in beautiful gardens; working class lives in dark underground cities and performs intensive labor daily, and is monitored by the capitalists. The workers in the movie are becoming a part of the machine, keeping the machine running 24 hours a day. Once a person makes a mistake or stops working, the machine cannot operate normally, paralyzing the underground and the cities above-ground. At a certain level, workers and machines are the same, and they are both the slaves of capitalists. The self-awakening and resistance of the workers were initiated by the female cyborg Hale. Hale breaks through the human/machine boundary and transcend the bottom/capitalist boundary to redefine "human being" and post-human. As Francis Fukuyama (1952-) said, "So it is with biotechnology. While it is legitimate to worry about unintended consequences and unforeseen costs, the deepest fear that people express about technology is not a utilitarian one at all. It is rather a fear that, in the end, biotechnology will cause us in some way to lose our humanity-that is, some essential quality that has always underpinned our sense of who we are and where we are going, despite all of the evident changes that have taken place in the human condition through the course of history. "(Francis Fukuyama, 2003,p.101) From the perspective of bioethics, the ways how humans treat workers / machines are also the ways of how human beings treat themselves and the world.

The impact of post-humanity on bioethics is not only on the construction of a new human/machine relationship, but also a process of redefining human beings and the world. The process, in which Hale is being tamed to getting rid of control, is also a process that humans feel gradually threatening by technology. In fact, the maker Rotwang's feelings for Hale are complicated: On the one hand, Hale has replaced his lost lover. For Rotwang, the robot Hale is the existence of the "other". Similarly, Fredersen, Fred, and the people who sent Hale to the gallows, when they saw Hale, they all panicked subconsciously. The question is, does Hale, who has part of Maria's temperament and independent consciousness, possess subjectivity? If she has subjectivity, shall we respect her right as a "person"? If she is just a robot, should she follow the ethical principles of human society? The whole movie's attitude towards Hale lies in ambiguity. The audience sees a seductive woman dominating the people's thoughts. Her thoughts are quite modern now, whilst, on the contrary, Maria, who advocated compromise between the working class and the capitalists, showed her limitations of the times.

The post-human ethical problem caused by cyborg is the core proposition of post-humanism, and its essence is a critique of humanism and enlightenment. N. Katherine Hayles argues, "the posthuman does not mean the end of the human or the beginning of the anti-human, but the decentering of the human so that it can be conceptualized in new ways, e.g., in its entanglement with nature, culture, and technology." (N. Katherine Hayles, 1999, p286) In a nutshell, post-humans challenge human in term of human cognition, the meaning of existence, human exploration of other life forms, and artificial intelligence ethics.

By the shaping of the cyber image, "Metropolis" not only reveals the internal struggle between capital, technology and politics, but also helps us rethink the relationship between humans/machines, men/women and different classes. At the end of the movie, Hale's "evilness" ("sexuality") was eliminated, the underground workers shook hands with the capitalists, and the peaceful coexistence of people and other species was achieved. This just shows the post-human picture: to create a society where people and other species live on an equal footing. In this society, race, class, and even the boundaries between people and other species will disappear. With the inevitable trend of post-humane development, it can be said that post-humans provide new possibilities for bioethics, which is related to how technology makes human beings a new subjective existence. In the "technology-ecological" context, human beings get rid of such things as enlightenment, rationality, identity awareness and universal moral values, and create a new form of connection between the social environment and technology.

This post-human concept helps us to think about the new resources and new methods that technology brings. In other words, the technological crisis and the artificial intelligence and cyberspace brought about by new technologies will not endanger the survival of mankind, but will better promote the development of human society. It helps to reshape the image of human beings and reconstruct the human-nature relationship. The interaction will eventually turn the entire reality and virtual world into a large complete system, where the organism gains the value of existence via the connection with the homeland: from the post-human vision to the real and virtual world, in this large system, all substances, including the organism and the inorganic, are interdependently developing.

The Cyberspace of Dystopia

The future urban vision in *Metropolis* is a classic cyberpunk-style scene that has influenced future generations of Sci-Fi movies such as *Blade Runner* and *The Matrix*. The movie is located in a Sci-Fi city based in New York, with skyscrapers towering into the clouds, viaducts across the sky, cars, trains, and small planes flying at high speeds with brilliant lights. Although the metropolitan city is prosperous, the atmosphere is solemn and indifferent. The high-rise not only did not bring happiness to people, but instead produced a great sense of depression. Underground city in the metropolis is a large, dark factory, with gray bricks, iron fences, and roaring machines around the clock. Workers live numbly like machines. The future urban vision depicted in the movie is dystopian, which means that the development of technology has not fully liberated people, but has enslaved humans. The post-human speculation created by *Metropolis* is dystopian and anti-human. Technology and artificial intelligence are all evil forces threatening mankind.

Dystopian themes are not scarce in the history of literature and movies. Rosi Braidotti (1954-) called it "technical malformation": "The literature and cinema of extinction of our and other species, including disaster movies, is a successful genre of its own, enjoying broad popular appeal. I have labelled this narrow and negative social imaginary as techno-teratological that is to say as the object of cultural admiration and aberration." (Rosi Braidotti, 2013, p.64) Just like tragedies are more artistically appealing in western art history, that literary works have a pessimistic imagination on future cities is primarily due to aesthetic needs. On the other hand, for a long time, Western humanism has a political utopia and dystopia imagination about the future. Tracing back to the history of Western civilization, it can be found that a large part of the utopias of future society in literature and art are reflections of the ecological deterioration and humane crisis caused by the rapid development of industrial society since the 19th century. Modern cities not only exist as a living

space, but also have a direct impact on people's lifestyle and modern civilization. Just like Charlie Chaplin's *Modern Times*, as the division of labor in modern cities is becoming more and more refined, the work requirements for people are becoming more and more uniform, which leads to the disappearance of the personality of whole person. The movie *Metropolis* depicts a polarized parallel world "on the ground and underground". Workers, like ants, maintain the operation of the city's machinery.

Metropolis depicts the city of the future, which involves the contest of capital and power in the production of space. Henri Lefebvre (1901-1991) pointed out: "Abstract space reveals its oppressive and repressive capacities in relation to time. It rejects time as an abstraction-except when it concerns work, the producer of things and of surplus value. Time is reduced to constraints of space: schedules, runs, crossings, loads. ." (Henri Lefebvre, 2009, p.187) From this perspective, the future city presented in *Metropolis'* space is a kind of post-modern spatial experience, that is, the production of space includes the aesthetic experience of daily life, anxiety and indifference caused by the rapid expansion of urbanization. On the one hand, the spatial experience of daily life overwhelms the experience of time. The underground space in the movie is narrow and cramped, and the above-ground space has almost been used up. The bourgeoisie not only occupies all the above-ground space, but also monitors the underground space, sabotages the inequality, and divides people. On the other hand, the underground production of space in the movie is not mobile; workers are not allowed to enter the above-ground space, and the two spaces are absolutely geographically isolated, which has exacerbated the difference and inequality of power.

To some extent, it is reasonable for David Harvey (1935) to regard the contradiction between productivity and production relations as the result of mutual mediation between geographical space and time experience. In *Space of Hope*, he described the form of space controls time, and an imagined geography controls the possibility of social change and history. The city is in the capitalist Frederson's absolute control, however, which is fragile. Once the working class revolts or the underground machinery is destroyed, the entire city will collapse. The foresight of "Metropolis" lies not only in its profoundly revealing class contradictions with the help of cyberspace as early as the 1920s, but also in its criticism and reflection on system, power and ideology.

All in all, the imagination of future cities in Sci-Fi movies is based on people as the starting point to construct a political system and ethical principles related to politics, economy, and culture. The modern cities depicted in *Metropolis* on the one hand

shows the pursuit of technology, the hidden worries of class conflict, and the vision of a community with a shared future for mankind. On the other hand, the movie shows the exploration of the free development and comprehensive liberation of people. Although the main contradiction between the bourgeoisie and the working class has not been thoroughly resolved, we can see the movie's pursuit of a free and equal society. After all, the workers' resistance caused the underground city to be flooded and also has shaken the peace of the city on the ground. Although the movie does not predict the development of future cities, it also reminds us that our human aesthetic subject is closely integrated with technology, culture, and politics to create a future society in which all mankind can develop freely.

Conclusion

The post-human vision of Sci-Fi movies shows the contest of various forces such as technology, capital, and ideology. It also reveals the intricate relationship between body, ethics, and urban space, constituting the multiple forms of aesthetic modernity. As an early Sci-Fi movie, the type and style created by *Metropolis* need to be further explored. Its presentation of future cities and humans will help us to further broaden the new visions about human beings.

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Anti-Establishment: Questioning Caste System in Aahuti's Song "From the Hell You Confined" and Dalpat Chauhan's Poem "Untouchable"

Nabaraj Dhungel

Abstract

This study attempts to explore and critically analyze how Nepalese poet Aahuti and the Indian poet Chauhan dismantle the caste system and its evil practices prevalent in the Nepalese and Indian societies through their texts "From the Hell You Confined" and "Untouchable" respectively. It also explains how the writers dare to challenge the caste-ridden attitude of the upper caste people. This paper also displays how the writers deify the defied untouchables and defy the deified upper caste people. Aahuti attacks the prestige, respect, knowledge and heartfulness of the upper caste people and glorifies the skills, services and labour of the lower caste people necessary for the continuity of the life of the upper caste people. He also mockingly interrogates if the prestigious, knowledgeable, heartfelt and respect of the upper caste people are fine or are still sick, nearby or still afar. Similarly, this article also shows that Chauhan mainly destabilizes the educational system promoting caste system imposing the identity of 'untouchable' to the lower caste children on the very first day of school. It also projects that when the dalits cross the threshold of the caste-ridden school or society, they realize their divinity and independent identity beyond the imposed false identity. Comparing the caste-stricken society with the desert and the upper caste people with the poisonous scorpions, Chauhan exposes the hypocrisy of the caste system. Whatsoever, both writers endeavor to establish a just, human, moral and equal society subverting the hypocritical and pompous caste centred society and glorifying the greatness of the lower caste people. To prove the argument, the theoretical ideas of Aahuti and Ambedkar about caste system have been used but the method is textual analysis. The study is remarkable for raising the voice of the voiceless against the establishments and its effort to establish humanity in the society.

Key Terms: Anti-Establishment, Caste System, Dismantling, Confinement, Untouchability, Identity.

Introduction

Anti-establishment is a political movement as well as philosophy which attempts raise question marks upon the conventional social, political, and economic principles, structures and practices prevalent in the society. Its major purpose is to challenge the established norms and values and establish the sidelined values and

practices. This term was first used in the modern sense in 1958, by the British magazine *New Statesman* to refer to its political and social agenda. Merriam Webster dictionary defines the term as “opposed or hostile to the social, economic, and political principles of a ruling class (as of a nation): opposed to the establishment.” It is the concept of dismantling the traditionally established hierarchical structures of the ruling class with the motive of bringing the backward into the front. The dictionary quotes Daniel Nelson to clarify the term. “The first is the effect of the antiestablishment protests of the 1960s and early 1970s in making people aware of the potential of mass action.” The demonstrations of the people during 60s and 70s have contributed in promoting the concept of anti-establishment. Furthermore, talking about anti-establishment, Definitions.net mentions: “The term can be distinguished from counterculture, a word normally used to describe artistic rather than political movements that run against the prevailing taste and values of the time. Although the term has retained its original meaning in British English and continues to be applied to various individuals and groups, in American English the term is used more specifically to describe certain social and political movements that occurred during the 1950s and 1960s.” (Web, 2020) Particularly, the term anti-establishment addresses the political issues in various forms like culture, tradition, system, etc.

Anti-establishment is generally used in the post-modern time to break away from the conventions and enter the new forms, principles and structures. The conventional structures are hierarchical, un-inclusive and disproportionate which intentionally dehumanize the powerless humans. In the book *The Age of Perplexity: Rethinking the World We Knew* (2018) under the topic “Neoliberalism and Antiestablishment Movements”, Simon Springer depicts: “Antiestablishment movements have deep historical roots, but when it comes to the current incarnation of capitalism in the form of neoliberalism we can trace a direct lineage to the so-called ‘anti-globalization movement’, sometimes called the ‘alter-globalization movement’ or the ‘global justice movement’” (35). In capitalism, anti-establishment has lineage to anti-globalization movement. Talking about anti-establishment in art, Johanna Burton acclaims:

The works in *Anti-Establishment* (2012) investigate artistic practices that, in various ways, radically utilize and recommit to the notion of “the institution,” while nevertheless demanding of it new functions and effects. If institutions are very often conflated with the “establishment” – monolithic, static, and hierarchical societal and artistic systems against which avant-garde and countercultural productions can be seen – this exhibition sets the two apart, arguing for institutions as more limber sites,

perpetually de- and re-constructed by the people who create, inhabit, and dismantle them.(ccs.bard.edu)

The anti-establishment arts radically destabilize the conventional practices institutionalized by the ruling class powerful people and de and re-construct the principles and structures. It is a revolutionary continuous process in various sectors of the human society. Caste system prevalent in the South Asian Societies is also a conventionally hierarchical and dehumanizing structure which needs to be dismantled and so different theorists, activists, writers and the politicians challenge it in order to establish a just, equal and a humane society. Questioning the caste system is also running an anti-establishment movement.

Caste system is an establishment in the Hindu society which discriminates and dehumanizes the humans creating the demarcations between touch ability and untouchability or upper caste and lower caste. It creates such a condition that one is touchable or untouchable by birth itself which is the greatest injustice upon humanity and human civilization. This system generates and spreads the feeling of disgust, superiority and inferiority victimizing the people discarding and boycotting them from the unjustly created norms, values, traditions and customs. Therefore, caste system “creates a strong wall preventing progress in the Hindu society” (Aahuti 8). All the socio-politico-cultural, economic, legal and language structures are made on the basis this caste system defying the so-called lower caste community and deifying the so-called upper caste people and community. This system privileges some people and downsizes and otherizes some inculcating the discriminatory attitude into the upper caste people and the self-internalized feeling of inferiority into the lower caste which divides the people and prevents the society from advancement and harmony. As caste system is established and promoted with evil intension of dehumanization, it must be dismantled through a hit of questioning upon its deep root structures in order to create equality among the human race. The “social reform is not possible unless we kill the monster” (Ambedkar 31). This falsely established system must be destabilized.

Dalit movement or anti-caste movement is also an anti-establishment movement. It attempts to subvert the caste discourses and structures and establish equality-based humanitarian system raising the voice of the voiceless. “It is a struggle for self-confidence and a space for self-determination. It is a struggle for abolishment of stigmatisation, that untouchability implied. It has been called a struggle to be touched” (Suji & Kharel 152). Such movement struggles to abolish the cancerous caste system that promotes untouchability sidelining the so-called untouchables. In Nepal, various movements arise to fight against powerfully established caste system.

They further acclaim: “The Viswa Sarvajan Sangh (Association for the Peoples of the World) was the first Dalit organization in Nepal. It emerged in 1947 in Baglung district (western Nepal) and was founded by Bhagat Sarbajeet Bishwakarma and Bhagat Laxmi Narayan Bishwakarma” (257). “The explicit objective was to promote the self-respect of oppressed Dalits. Sarbajeet Bishwakarma challenged orthodox Hindu rules by wearing the sacred thread (*janai*) which was only worn by upper-caste Brahmins and Chhetris” (257). Such movements are against the established notions of caste. Similarly, the Maoist movement of 2052-2062 BS, played a vital role in destabilization of the anti-humanistic establishments including untouchability in caste system. “The Maoist ‘People’s War’ that started in February 1996 and ended in April 2006 brought the issues of indigenous nationalities, Dalits, women, and other minority groups to the forefront of political priorities” (Khanal et al.258). This movement gave a strong hit to the evil caste system. Together with the direct political movements, different literatures like Dalit Literature also paved the way for revolt and achievement of equality. This literature gives a call for social and cultural rebellion.

The established evil system can be challenged and bombarded through anti-establishment movements which can be strongly supported by literature-songs, poems and other genres. Literature can be the best tool to raise the voice of the voiceless untouchables in the caste system making people aware about the bitter realities prevailed in the society resulted from such system. In the same spotlight, the Nepalese poet, politician and social activist Aahuti in his song “From the Hell You Confined” and the Indian poet Dalpat Chauhan in his poem “Untouchable” question the deeply rooted evil caste system that victimizes the lower caste community. Through his song, Aahuti shows the courage of the dalits to raise question upon the so-called superior civilized upper caste people coming out of the confined hell after thousands of years mockingly asking if the prestigious and knowledgeable people are fine or still sick. Similarly, Chauhan questions mainly the educational and socializing system in the caste-ridden society as it inculcates the feeling of touchability and untouchability into the mind of the small children and sows the seeds of discrimination and dehumanization. Their motive is to establish a harmonious, just and equal humane society totally destroying the caste system.

All the discriminatory practices-either in the name of colour, caste, gender or religion- have been prevailing in the world societies since long. Different movements have forced to dismantle such structural practices guaranteeing rights to justice, freedom and equality to all in every constitution. Theoretically or constitutionally, there exist no human discriminations in any names. However, practically, the world society is plunged into the vast ocean of discrimination and segregation as a human

behaves another human as no human due to colour, caste, religion and gender differences and inequalities. Even in today's advanced scientific society, people are infected by superiority and inferiority complexes that leads to collapse of human civilization destroying humanity from the humans. In south Asian society like Nepal and India, caste discrimination is dominantly prevalent still today which needs to be abolished dismantling the caste system and its whole structure. Therefore, this research is still relevant today. This research displays how Aahuti and Chauhan, in their texts, dare to draw the real picture of the caste-ridden society and destabilize the caste structure and thereby emphasizing equality, morality and humanity.

Objective of the Study

The objective of the study is to explore how Aahuti and Chauhan picturise the Nepalese and Indian societies and raise voice of the so-called untouchables questioning upon the inhuman and unjust evil caste system strongly established and rooted not only in the society but also in the inner mind of the people. It also shows how the writers deify the defied dalits in the caste-ridden society through their texts.

Methodology

This study is a library-based literary research and therefore, textual analysis method has been used here. "From the Hell You Confined" by the Nepali politician and writer Aahuti and "Untouchable" by the Indian poet are the basic texts for analysis. Both texts destabilize the concept and practice of untouchability, the major political product of the caste system.

Theoretical Background

As the major issue of the study is caste system and its discourse of untouchability, the philosophical ideas of Aahuti and B R Ambedkar have been used here. Talking about caste system in *Varna System and Class Struggle in Nepal* (2010), Aahuti mentions: "The beautiful Dalit woman is called like-Brahmin woman, the Brahmin with bad habits is called like-untouchable. Like this even today the entire psychology of aesthetics is associated with the Brahmin and the grotesque with the Dalit." (6-7). He further asserts: "Among the racial problems appeared in the world, untouchability is the cruelest and the most human-humiliating problem. This problem seems normal outwardly but in feeling and practice, it is scary." (7) Moreover, he acclaims: "This untouchability-filled feudalistic cultural and social structure based on Hindu Varna system has established a strong wall not only before the dalits but also before the progress of the Hindu society, and it has become the

major cause of keeping the Hindu society at the last point of civilization even in the twenty first century.”(8).

Writing about caste system, Dr. Ambedkar acclaims that caste is the monster which tries to destroy every path of human beings. In *Annihilation of Caste (1936)*, he asserts: “This is only another way of saying that, turn in any direction you like, caste is the monster that crosses your path. You cannot have political reform; you cannot have economic reform, unless you kill this monster” (Ambedkar 31 qtd. in Mangukiya 2). He further projects: “There cannot be a more degrading system of social organization than the caste system. It is the system that deadens, paralyses and cripples the people from helpful activity” (17). He strongly criticizes the caste system which is the degraded system. For him, this system paralyzes and kills the spiritual and humanitarian sides of human beings. Responding Gandhi, once he says, “the outcaste is a bye-product of the caste system. There will be outcastes as long as there are castes. Nothing can emancipate the outcast except the destruction of the caste system.” (227) Furthermore, Ambedkar acclaims:

Caste is another name for control. Caste puts a limit on enjoyment. Caste does not allow a person to transgress caste limits in pursuit of his enjoyment. That is the meaning of such caste restrictions as inter-dining and inter-marriage. These being my views I am opposed to all those who are out to destroy the Caste System. (276)

For Ambedkar, caste system is the major source which destroys freedom, happiness, pleasure and humanity. Therefore, it is necessary to demolish caste system from the society. Ambedkar acclaims: “Untouchability is not a simple matter; it is the mother of all our poverty and lowliness and it has brought us to the abject state we are in today. If we want to raise ourselves out of it, we must undertake this task.”(231) He further writes: “I had the misfortune of being born with the stigma of an Untouchable” (147).

Textual Analysis

All the structures and practices created and established by caste system must be dismantled in order to establish a just, equal, moral and nondiscriminatory human society which can be possible questioning upon the evil system and highlighting the contribution and necessity of the dalits in the society. The literary pieces play a vital role to raise the voice of the voiceless bringing them into the frontline. Aahuti and Chauhan attack upon the caste system and its evil intension of dehumanizing the humans throwing them down to the corner glorifying the skills and capacities of the

made-untouchables. Aahuti in his song "From the Hell You Confined" and the Indian poet Dalpat Chauhan in his poem "Untouchable" challenge the caste system hitting at its root rather than only on its discriminatory practices. They attempt to uproot such system to liberate all the untouchables from the confinement and restriction created by the caste system.

Anti-establishment voice raises questions upon the so-called established systems in the society which strengthen the discourses through the use of power resulting into the domination of the marginalized. Both Aahuti and Chauhan question the caste system and its evil hierarchical practices the society. In his song "From the Hell You Confined", Aahuti attacks upon heartfulness, prestige, knowledge, respect and other caste-created superiorities of the upper caste people. After so many years of the caste practices in the society, the poet claims, the untouchables have broken the hellish confinement made by the caste system and dared to ask question upon the upper caste people if they are fine or still sick with caste- superiority complex. He questions:

From the hell you confined
 I arrived here breaching it
 Walking for thousands of years
 I arrived here to question you
 Oh human! Having heart
 Is heart fine or still sick?
 Oh human! Having knowledge
 Is knowledge fine or still sick? (1-8)

The dalits of the caste-stricken society have suffered a lot since long history. They have been prevented from the access to mainstream politics, culture, economy and society throwing them down to the corner making them untouchables. Aahuti in his book *Varna System and Class Struggle in Nepal* (2010) writes: "...the dalits have been prevented from the philosophical knowledge of own land, prevented from practicing the civilization of own land, restricted from entering the temple of own faith and the entry in any occasions of religion and tradition" (6). The lower caste people have been compelled to live a poignant and pathetic life though they have contributed to advance the lives of the upper caste people. They have been misused, exploited, victimized, dehumanized and otherized in the society with the discourse of untouchability. They live with bitter experiences and realities in the society but they are prevented from raising their voice. But, after thousands of years, the dalits have woken up, collected courage and attempted to liberate themselves from the hellish caste system its oppression by questioning upon the superiority of the so-

called upper caste people. They have broken not only their silence but also the hell-like confinement made by the caste system. The lines “Is heart fine or still sick?” (6) and “Is knowledge fine or still sick?” (8) mockingly ask the question upon the discourse that the upper caste people are knowledgeable and heartfelt. The poet attacks upon the upper caste people that they are sick with the attitude of superiority complex. They claim that only they know everything in the world; only they are good hearted; others are uncivilized and ignorant. Aahuti hits upon the same attitude of the upper caste people.

Equal, just, moral, human and liberated nondiscriminatory society is not possible without demolishing the evil caste system as it prevents each step to advancement creating walls of hierarchies. Therefore, Aahuti attempts to destabilize the caste-established evil practices and discourses with his strong questions to the so-called superior people through his song. In *Varna System and Class Struggle in Nepal* (2010), he claims: “The untouchability-filled feudalistic cultural and social structure based on Hindu Varna system has established a strong wall before not only the dalits but also the progress of the Hindu society, and it has been major cause of keeping the Hindu society at the back of civilization even in the 21st century” (8). For him, the major obstacle in development of Hindu society is nothing other than the caste system as it divides and dehumanizes the humans. The Varna system dominant in the Hindu society is feudalistic which creates the concept of untouchability and oppresses the people. Therefore, it should be strongly challenged through the voice of the voiceless. In the song, Aahuti interrogates:

Is prestige fine or still sick?
Is heart fine or still sick?
Is knowledge fine or still sick?
Is respect fine or still sick?
Are you fine or still sick? (52-56)

The so-called upper caste people claim to be more prestigious, heartfelt, knowledgeable and respectable than any other people in the society. They think that they are always right; they know everything; they are more civilized; they are enlightened; they are god-chosen people; and they are superior by birth. Resulting from the same attitude, they misbehave and dehumanize the lower caste people. The lower caste people are made untouchable in the society and prevented from almost all human rights even from the right to exist liberated. Thus, Aahuti laughs at the hypocrisy, arrogance and pomposity of the upper caste people resulted from the caste system. He disrupts the so-called superiority of them asking the rhetorical questions with mocking tone. It means that the so-called superior people and

promoter of untouchability are still sick as they are engulfed by caste system. Furthermore, Aahuti also challenges that the sick people have no right to inferiorize and otherize the marginalized people. He claims that the prestige, heartfelt-ness, respect and knowledge have been deteriorated even if the upper caste people had it. Therefore, for him, such above qualities claimed to have been with them are only the symptoms of sickness with hypocrisy and pomposity.

Similarly, the Indian poet Dalpat Chauhan questions the caste system and its evil practices prevalent in the Indian society through his poem "Untouchable". He asserts that the untouchables are not untouchables by themselves but they are made untouchables by the caste-ridden society and its discriminatory institutional practices. It is mainly the educational institutions that inculcate the feeling of inferiority and superiority, touch ability and untouchability into the mind of small children of both upper caste and the lower caste with the negative feeling with each other. It shows that the root cause of the problem is caste system. B R Ambedkar in his book *Annihilation of Caste* (1936) mentions: "Nothing can emancipate the outcast except the destruction of the caste system" (227). He further writes: "Caste is another name for control" (276). Influenced from same idea, Chauhan dares to challenge the caste system practiced in the academic institutions to infect the mind of the small children. His major motive is to liberate the society from caste system liberating the mind infected mind of the children proving untouchability as social constructed by the feudal. He utters:

The first day in school,
 The doom's day.
 With trembling hand I did not write
 One, two, three...
 I wrote
 On the fire-land of burning desert,
 My chest,
 My caste.
 Since then
 'I am untouchable, untouchable, you cannot touch me',
 Echoed in every atom of my existence.
 It was an introduction to pain caused by hundred scorpion bites.(1-12)

Chauhan raises the voice of a small child depicting the experiences on the first day of his school. The very first day is doom's day for him as the students including him were taught touch ability and untouchability. The very first day gave him the identity of the untouchable and differentiated him from the others. It means he was

otherized by the educational system. Before this, he had never realized and felt to have been untouchable. But, when he entered the school, he was taught to be otherized and untouchable. It was very difficult for him to read and write in the caste-discriminating classroom and so he realized the pain of the hundred scorpion bites. Here, the poet uses the metaphors like “fire-land of burning desert” which refers to the caste-ridden society and “hundred scorpion bites” which means the tortures upon the untouchables by the caste system. Therefore, this caste-based Hindu society is the burning desert and the upper caste people are the poisonous scorpions for the poet. Chauhan wants to disrupt such education system that hangs the identity of ‘untouchable’ to the small child from the lower caste. So, such false discourse-creating education system must be dismantled to create justice in the society.

For real independent identity, the falsely given and discursified identity must be demolished strongly questioning upon it. The untouchables’ identity is a forcefully imposed one through different caste-based systems and structures. It is an injustice upon them as they are not behaved as humans by the upper caste people. Though the untouchables are identified by their birth, it is the wrongly practiced cultures that more downsize them and exploit them. As the concept of untouchability is a social construction, it can be reconstructed. Therefore, the poet aggressively asks the god of hatred how he is the untouchable. The long-troubling ‘untouchable identity’ needs to be destabilized creating own ne independent identity with glory. Therefore, the poet asks:

Fire-acid-violence-scholarship too.
 O god of hate
 I search till day
 On which part of my body
 Are written the richas of untouchability.
 That’s why, o giver of name untouchable,
 I ask you
 Where is the name that you gave me
 Which has tortured me all my life? (36-44)

Though the body and blood of the untouchables are similar to the so-called touchables and they have same cultural practices, they are discarded and boycotted by the upper caste people. The untouchable identity given to them by the caste system has become the stigma of their life as it has tortured them a lot. Because of such false identity, they have developed inferiority complexes; they have lost confidences; they have fear of humiliation; and so they can’t feel free and open to

live in the society. It really prevents from and destroys their creativity, criticality and capability of performing the tasks. Such lacking lead them to the hellish life. Therefore, the poet shows anger and hatred to those who have given them the 'untouchable identity'. By asking the questions "Where is the name that you gave me/Which has tortured me all my life?" (43-44), the poet counters that such identity doesn't lie in the body and also the world of the lower caste people rather it lies in the mindset of the hypocritical and pompous upper caste people ridden by the caste system. He also challenges god through the use of the term 'god of hate' as god never holds the feeling of hatred. Here, he means to say that there shouldn't be feeling of hatred to each other in the human world.

Glorification of the skills, works and divinities of the untouchables indirectly attacks upon the so-called superior upper caste people who actually do nothing for the society except for the treachery of dividing the humans and dehumanizing them. When the defied jobs of the dalits and also their lives are deified through songs and poems, the inhumanly established system of untouchability gets assaulted. Both Aahuti and Chauhan highlight on the divine power of the defied and discarded untouchables. In his song, Aahuti attacks upon the so-called independent upper caste people who actually can't survive without the works and skills of the untouchables. Yet, they respond with rough rock for the service of the flowers by the untouchables. It is their cruelty, arrogance, immorality and dishonesty. The poet angers for the insult and the devaluation of the lower caste people's respect to the so-called upper caste ones. He claims that they can't prevent the lower caste people from their knowledge and skills even though they desire it from the inner core of their heart. He asserts: "But you couldn't fence my knowledge/I continued blooming/The metals as flowers/I continued making / The earth fecund /You made me untouchable/But you couldn't understand/My respect to you/I continued adorning /This dwelling of yours" (10-19). It is very much painful that the upper caste people do not understand the contribution of the lower caste people in adorning and decorating every aspect of their lives and also the dwellings. Moreover, as a reward of the contribution, the lower caste people are made untouchable. Therefore, this evil caste system must be demolished for the liberation of the dalits as claimed by Ambedkar: "Caste is the monster that crosses your path. You cannot have political reform; you cannot have economic reform, unless you kill this monster" (Ambedkar 31, qtd. in Mangukiya 2). Aahuti writes for the same.

Questioning the evil establishment and glorifying the divine qualities of the untouchables jointly, the liberation of the dalits can be made possible. The new establishment is never possible without dismantling the old one. In the same light, Aahuti both defies the deified upper caste and defies the defied lower caste in his

song. He asks, how can the lower caste people, who helped in every difficulty of the lives of the upper caste, be made untouchable as a response? For him, the supporting pillars can't expect such inhuman behavior from the upper caste people. Therefore, now it is not the right but the duty of the lower case people to highlight their skills and attack upon the inhuman qualities of the upper caste people. Aahuti utters:

You cast-off and boycotted me
 But you couldn't survive without me
 I continued decorating
 Your good luck
 I continued taking care of
 Your bad luck
 Tortured me but yourself became sad
 But you couldn't understand my skill
 I continued making you
 Dance joyfully in my music
 Walking for thousands of years
 I arrived here to question you
 Oh! So-called touchable human
 Are you near or still far?
 Oh! Human, the maker of untouchable
 Are you fine or still sick? (26-42)

The poet wants to raise a question why the lower castes are untouchable when their skills, labour, services and blood are touchable. He claims that the dalits are not only the adorners of their good luck but also the caretakers of the bad luck. But, the upper caste only torture the lower caste and they become sad. They never understand the skills of the untouchables. Though the upper castes enjoy their lives with the help of the lower castes and their skills and services, they always otherize them with the identity of untouchability. Therefore, the poet asks, "Oh! So-called touchable human / Are you near or still far?" (39-40) The so-called touchables living on the lower castes make them untouchables and torture them. The poet angrily questions if they are still far or they have come near. It means he wants to know whether they have changed their mindset or not. Moreover, Aahuti queries if the upper caste are still sick with superiority complexes or they have been fine with the change of time. The tradition of the caste system to put good in the hand of the upper caste and the bad in the lower caste has been challenged by the poet. "The beautiful Dalit woman is called like-Brahmin woman, the Brahmin with bad habits is called like-untouchable. Like this even today the entire psychology of aesthetics is associated with the Brahmin and the grotesque with the Dalit" (Aahuti 6-7). For him, the good life of the

upper castes depends upon the made-bad but good lower castes. By glorifying the contribution of the lower caste and exposing the hypocrisy of the upper castes, Aahuti dismantles the established caste system in his song.

Breaking the discriminatory chain made by the caste system leads to real divinity of the lower caste people. It totally liberates them from suffocation of the suppression. The small child in Chauhan's poem claims that the school is hell for him and when he crosses the threshold, he finds Shankar, the god, within himself. It means that the dalits have the capacities, skills, creativities, criticalities and both divinity and humanity but it has been devalued and discarded by the caste system. Chauhan claims that glorification of qualities of the lower caste leads to liberation and realization of divinity within oneself. He reveals:

When I crossed the threshold of classroom
As one climbs the highest peak of Himalayas.
Far from others, in that corner
I got like Shankar
A lonely place. (13-17)

The child claims that when he is inside the classroom, he is devalued and dehumanized. Moreover, he is taught to internalize that he is untouchable and so he can't touch the upper caste. He learns the concept of untouchability, inhumanity and immorality. Therefore, he feels suffocated and suffers the scorpion bites in the desert-like fire-land, the school. But, when he goes out of the school to the Himalayas, he feels himself to be the Hindu God Shankar. It means that in the area out of the school when he is lonely, he feels himself like god. He finds divinity within humanity which was ignored and suppressed by the caste system. Therefore, the liberation and advancement of the dalits is not possible without demolishing the caste system. Though the problem of untouchability seems to be so simple, it is the most severe one. Among the racial problems appeared in the world, untouchability is the cruelest and the most human-humiliating problem. This problem seems normal outwardly but in feeling and practice, it is scary. (Aahuti 7) This concept humiliates humans and inculcates inferiority in their mind. Like Aahuti, Ambedkar acclaims: "Untouchability is not a simple matter; it is the mother of all our poverty and lowness and it has brought us to the abject state we are in today. If we want to raise ourselves out of it, we must undertake this task." (231) It shows that the major cause of all the problems prevalent in the society is untouchability promoted by evil caste system which should be totally destroyed.

Conclusion

To conclude, both Aahuti and Chauhan attempt to dismantle the caste system and its evil practices in the society raising the voice of the voiceless made-untouchables through "From the Hell You Confined" and "Untouchable" respectively. The former raises the issue in context of the Nepalese society and the latter of the Indian society. Aahuti mockingly attacks upon the so-called prestige, heartfelt-ness, respect, knowledge and superiority of the upper caste people raising the question if they are fine or still sick. Moreover, he glorifies the greatness of the untouchables highlighting on their skills, labour, services and the divine qualities upon which the life of the upper caste depends. He dares to destabilize the caste system after thousands of years breaking the hellish confinement made by the caste system. Similarly, Chauhan questions upon the caste system exposing the educational system which promotes caste system forcing the lower caste people to adopt the identity of 'untouchables'. He shows his anger and hatred to even the god and asks questions where the caste system-given name untouchable lies in his body through the voice of a small school-going Dalit child. Moreover, he depicts that when the Dalit child crosses the threshold of the caste-ridden school, he feels like the Hindu God Shankar which is his real identity beyond the imposed identity of 'untouchable'. He metaphorically calls the caste ridden society as the desert land and the upper caste people as the scorpions which destroy humanity, morality and equality in the society.

Lastly, both Aahuti and Chauhan deify the defied untouchables and defy the defied upper caste people and thereby dismantling the entire caste system and its practices in order to establish a just, moral, human and equal nondiscriminatory society. Their texts are remarkable for raising the voice of the voiceless as counter-establishments against the establishments.

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Ten on Ten To Nandita C Puri`s *Nine on Nine*

Jatinder Kohli & Neha Pareek

Abstract

Short Story has always touched the hearts of the readers as it is always served with a purpose and a message. Indian Women Short Story Writers have written stories to throw light on the contemporary issues. They talk about the condition of women in our society. Nandita C Puri is the writer of anthology *Nine on Nine* and she has discussed the dilemma and condition of women in an immaculate manner. This paper is an appraisal of her anthology *Nine on Nine*. Nandita C Puri can be acknowledged as a prolific writer but this great writer is not discussed much so this is an attempt to bring her collection to the notice of readers and to make it worthy of the appraisal which it deserves.

Keywords: Urban Women, Identity, Dilemma, Freedom, Extra-marital, Exploitation

Introduction

Short Story has always been an area of interest for literature lovers. They find them interesting and such stories not only entertain but also instruct. Indian English Short Fiction is proud to enjoy the history of more than a hundred years. Sisir Kumar Das in his book *A History of Indian Literature* tells three stages in the development of modern form of story. According to him, "The first stage is that of anecdotes, second stage belongs to tales and fables and the third stage may be referred to short fiction." (Das) One can clearly observe the western influence on Indian Short Story but with the gradual passage of time, the social changes changed the themes of Indian short story. Shiv K Kumar opines:

The early Short Story, whether written in English or any Indian language, grew under western tutelage. The only difference was that while the writer in Indian language breathed in the western influence as a part of the zeitgeist, the writer in English was ostensibly conscious of his indebtedness to the western masters. (Kumar 2)

As per the views of Priyanka Tripathi and H S Komalesha in their paper:

Women writers in India were quick to realize the potential of this form and hence began using it as a powerful tool to critique the patriarchal values that proved detrimental to the place and position of women. The form of Short Story became quite hospitable to them because, unlike the novel which required considerable time and energy, the short story writing required less time which they could practice during their leisure from the household chores. Added to these advantages, the short story also proved to be preferred form because the marginalized position of the form of short story probably suits to express the voice from/of the margins. (28)

Nandita C Puri's writing can also be acclaimed of being the voice of urban women and their struggle to establish their identity. Nandita was born in Kolkata and was brought up by her mother as her father died when she was only ten. She worked as a writer and journalist with several newspapers. She is applauded for her collection of short stories *Nine on Nine* which was translated in German at the 2006 Frankfurt Book Fair. She married famous actor Om Puri in the year 1993.

Objective and Methodology

This paper aims at analyzing the condition and projection of women in Nandita Puri's anthology of short stories *Nine on Nine*. This collection has thrown light on a burning topic and it delves deep with the agony of women and the dilemma through which they undergo. This attempt will be a good help for researchers also as critics have not talked and discussed this in detail. This is an attempt to examine women's condition in our modern world. This is an endeavor to acknowledge the efforts of a versatile writer and the methodology is analytical. The work is designed as per MLA eight edition of writers. It is an attempt which will help the readers to understand Nandita's anthology in better ways. An effort is also made to make the readers understand women's plight and inner conflict.

Analysis

Nandita C Puri's *Nine on Nine* has nine stories and each story comes up with a special virtue and catches the attention of its readers. Her female characters are urban women who are not ready to accept their pathetic condition and who are skilled in the art of living life in their ways. Some of her women characters enjoy life to the fullest but some are exploited by the males. For instance: In the story "At Jenny's", Aalia was happy with her boy friend but she was not even aware about his marital status and at the end when she comes to know ,she stands nowhere and she is not able to go to the same parlor where she used to go frequently as she feels

cheated and exploited. This is truly spoken by Petula one of the client of Jenny, "Oh, poor girl. She must be feeling embarrassed to come here too. Considering how we used to rib her about her boyfriend. It must be so upsetting. Imagine playing with innocent hearts. Men are such bastards at times."(52)

Here, Petula is a mature woman who knows the nature of men and can understand the plight of Aalia. On the other hand, Sonika is also exploited in some or the other ways, her husband is the same guy who is in a relationship with Aalia but she is not aware of it and she enjoys life in her own ways and she does not even bother to accompany her husband as she admits at a place, "No, he is too caught up with work. Might just join us in the last week. But I would rather he did not."(34)

In the story "Flashback", Srimoti is a decent and beautiful girl who is not treated nicely by her father who is not her father actually as the readers come to know at the end of the story and she falls in love with the same guy with whom her mother fell in love years back and gave birth to her. This is a real and superb depiction of merciless approach of destiny. Arijit enjoys this relationship and never discloses about his marital status. Puri's most of the female protagonists are exploited and they fall in love with married men unknowingly where male characters are real culprits and female characters become victims.

One such victim is Nita who marries Promit by her choice and again destiny decides and determines everything for her as she has to face the turmoil and trauma because of her cancer disease which becomes the reason of all miseries as at a place in the "Waiting", the readers become sentimental to read, "Promit is waiting ...waiting for me to die. So that he can marry Mallika. She must be praying too. For my death. It is two prayers against one. Do I still want to live? I don't know."(205)

Here, Nita recalls everything and becomes nostalgic. This story is again remarkable for its scrupulous depiction of an Indian married woman's life. Her husband is in an extra-marital relationship and just wants her to be away so that he can start a fresh.

Nandita has perfectly portrayed the character of Mrs. D Souza in "The Piano Teacher", who is a widow and is destined to live all by herself and she enjoys the job of piano teacher. She does not want to go back to her children as they are too busy with their lives. She is hopeful to get her money back which she gave to one of her students Ajay six years back. Gulzar in the Foreword of this anthology writes, "The character of Mrs. D'Souza in "The Piano Teacher" is a result of superb craftsmanship or is it a direct reporting from life?"(Foreword)

Pages From Indulata Debi's Diary is a precious pearl to this anthology and Gulzar rightly remarks, "It is again remarkable for its form and style in telling the story. It is biography, history and yet a perfect form of short story." (Foreword) It is based on the memoirs of Harimati Ghosh, one of the first women doctors in Bengal. The protagonist is Indulata who is married to a twice-widowed forty eight year old man with a son and daughter. Her husband would beat her in a drunken state and would say, "Why did I marry You? To pickle and pressure you in a jar?" (98) He dies after a year and this story depicts a woman's real struggle to be a success story. She becomes a lady doctor and even her second husband Kartik does not want her to be her ways but she has to save her marriage as she says, "It is better to deal with one wolf than to be left at the mercy of whole pack." (108) Here she is wise enough to manage as she knows that it is very difficult for a woman to live life on her own.

Her stories "Remembering Dee" and "Radha's Journey" are seminal ones as they pour light on the struggles of women and their journeys. Radha is a projection of a confident woman who somewhere wants to live life on her own terms. Nandita's women are urban. They laugh out loud, they breathe freely and they have no time for any regrets. In the story "Bhabhiji", Gautam is bound to live alone because of the interference of his brother's family. He marries thrice but remains with none as his wives are not ready to be disturbed and they do not want any intrusion of his brother's family.

Conclusion

After analyzing the anthology, it is noticed that Puri has raised some very pertinent issues regarding the exploitation of women, their condition in our society and the inner conflict which they have to go through in terms of establishing their identity. They always struggle a lot for everything. They are never applauded for their never-ending responsibilities and they can never live life on their own terms because they have to always remember one thing that our society is a male-dominated society where women can never dominate and they are supposed to follow only. Nandita has beautifully tried to depict this dilemma in her stories and she has also tried to break away from these patriarchal set ups as her characters like Radha and Gautam's wife are best examples of it. To sum up, it can be said that her stories deserve ten on ten for their beautiful and modest presentation of urban women. One can find "inter-caste marriage" as a dominant theme in these stories. Her male characters die of either diabetes or BP or cholesterol. Her stories can be seen as a vivid presentation of so many themes but this paper was an attempt to touch upon "The projection of women" in her stories. The anthology is a praiseworthy Endeavour and to quote Nandita C Puri, "Wittingly or unwittingly, consciously or

unconsciously, I was to find out later that the underlying theme of my stories was the growth and spirit of women, mainly urban.”(Prologue)

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Images of Women in *Kanthapura* by Raja Rao

Prashant R Panchal

Abstract

In ancient India, the women occupied a very important position even superior to men. In the words of Romesh Chandra Datta "Women were held in higher respect in any other ancient countries of the world and enjoyed some rights of property from the Vedic ages". As a fictional writer, Raja Rao has created impressive images of women characters in his oeuvre. He portrayed powerful images of women in his works. In his first novel *Kanthapura* he showed how women played an important role in the freedom movement. The novel *Kanthapura* (1938) portrays the impact of Gandhian Revolution on women and men of that village, and this article focuses on leading women characters of the novel. Women played an active role in the freedom struggle against British rule along with their male counterparts for independence of India. In the novel we find great variety of women characters, Rangamma is a widow and do not have children, who is able to read write in the village, Ratna is a child widow and is influenced by the Gandhian thought. Kamamma stands in stark different to the other female character of the novel and she wants to remarry her widowed daughter Ratna. The narrator of *Kanthapura* novel is Achakka, a Brahmin woman who is also a grandmother. She narrates incidents about her village to a new comer. Kenchamma, a Goddess of *Kanthapura* and it is the belief of the villagers that the Goddess will protect the village and its people and controls their destiny.

Key Words: Tradition, Gandhi, Goddess, History, Untouchable, Revolution, Freedom Movement.

In *Kanthapura*, Raja Rao portrays the role of women in the political struggle for independence of India. Women of *Kanthapura* fought with all the age-old customs and orthodox practices and actively participated in the fight for the independence of their nation. The enthusiastic women of the village *Kanthapura* equally participated with the men in the freedom struggle. Women have broken all the patriarchal paradigms of the social order and are led a free and unfettered life which is model for the other villages.

The village of *Kanthapura* is full of widows. All the leading characters of the novel

lost their husband. Whether it is Rangamma or Waterfall Venkamma, the narrator Achakka, Kamamma, Seethamma, Ratna, or Narsamma all are widows. In India there were many superstitious beliefs related to the widows, like widows were considered a curse on the society. Contrast to these beliefs Rao deliberately chooses most of his women characters of his novel as widows. For him widows are bundle of power, a 'Naari shakti' which he used them in the best possible way by making them Satyagrahis. He makes them all to tell the stories from the legends and the Puranas and of Mahatma Gandhi not only to their grandchildren but also to the people of *Kanthapura* and promote the feelings of patriotism. They arrange Hari-Kathas and call all the villagers including the pariahs to listen to the myths and the legends and this storytelling has not only a religious significance for them but also political significance event; it serves a great deal by arousing the feelings of unity and patriotism to fight for the nation.

Raja Rao introduces the legend of Kenchamma, the mother of Himavathy, the village's goddess and raises it to the level of a fable. Goddess Kenchamma destroys the monster that comes to ask for the *Kanthapura's* children as food and wives. When a demon comes to the village fought him back all night. Her name is repeated throughout the novel. At all the difficult time, the village people turn to Goddess Kenchamma to come to their liberation, as she once rescued in the remote past. She is saviour of the village *Kanthapura* who can overcome even the most formidable of enemies.

Raja Rao selects an elderly woman, Achakka, to narrate the story of the novel *Kanthapura*. She belongs to an upper caste Brahmin family. She lives across the Sudra Street which is called as Brahmin Street. Achakka also participates in the Gandhian movement led by Moorthy and narrates the events of their struggle for independence of India with a sense of pride and achievement. She is a wonderful storyteller, who at once attracts the attention of the reader and holds him captive as a listener to the end. She is an elder in her village and has seen life in *Kanthapura* for a long time, and has a good deal to say about it. She is devout Hindu who knows the Puranas, she has a good collection of stories from legends epics and Hari-kathas, which she refers to frequently while narrating the story.

The women of *Kanthapura* played an exceptional role in the national freedom struggle. In all women of village *Kanthapura* Rangamma stands the foremost. Rangamma is wealthy character in *Kanthapura* along with Bhatta, who is the symbol of usury and false orthodoxy in the novel. Unlike her sister Kamamma, she is literate woman in the village. When Moorthy is in prison, Rangamma organizes the 'Sevika Sangh' and also leads the women in protest marches. Rangamma plays an

important role in actively engaging herself into participating and organizing the women of *Kanthapura* into a Sevika Sangh. Thus Rangamma becomes the second most popular leader, after her close confidant Moorthy. She arranges newspapers to be delivered from the city so that the villagers remain in touch about the activities of the Congress party. She is aware of household problems, when some husbands complain that they are not receiving proper care at home because their wives are away to participate in freedom movement, she takes all proper steps and tells to the Sevikas that they must not neglect their family duties. When Moorthy is released from jail she arranges a proper welcome for him. In the absence of Murthy Rangamma successfully leads the freedom movement of *Kanthapura*. But she is also arrested by the police but she never loses her hope of freeing India from the clutches of British rule. She is a leading figure spirit of the Gandhian Revolution in *Kanthapura*.

After Rangamma the next major woman character in the novel is Ratna. She is the only daughter of Kamamma. At the beginning of the novel we learn that she was married when she was child but her husband died leaving her alone. Now Ratna leads the life of widow but she never cares about the age old traditions and customs of the society. Of all the women characters of *Kanthapura* Raja Rao showed Ratna as most powerful women. She is a good girl yet she is considered a blot on the society as a result of she refuses to follow the age old practices like shaving her head like other widows, does not accept the ways of the widow life and follows her own path. She takes the leadership of the group into her hands and successfully leads the Gandhian campaign in her village. She follows her own path, and inspired by modern ideas of Mahatma Gandhi. Ratna goes to the every streets of her village breaking all the barriers of caste system to encourage women in their struggle for Independence. Though her husband passed away but she still keeps her bangles, nose-rings, ear-rings, like a married woman. Once she was asked why she behaves like a married woman, she says that it is nobody's business to ask all these questions. Ratna never cares of marrying anyone again. When Moorthy observes fasting, she goes to him, looks at him sadly and shyly, asks him is there anything she can do? When Jayaramachar, the 'Harikatha' man is arrested, she takes the whole responsibility and conducts the 'Harikathas' successfully. Ratna plays a major role in the Gandhian campaign when Ramakrishnayya dies and she begins to read religious scriptures for the rest of the freedom fighters. During the final carnage in *Kanthapura*, a policeman attempts to abduct her but she fights back. When Rangamma and Moorthy are in jail, Ratna becomes the prominent leader of the movement. The policeman arrests her, she returns to the village after her release from the jail to tell the narrator Achakka and the other women Sevikas about Moorthy's letter to her. At the end of the novel she is sent to Bombay, a city very far

away from the village *Kanthapura*.

Waterfall Venkamma is another woman character in *Kanthapura*. Rao showed her as a Confrontational and villainous character. She hates Moorthy because he refuses to marry her second daughter. When he begins assembling the villagers in Rangamma's house by bringing books and spinning-wheels from the local Gandhian Karwar Congress Committee she openly blames to Gandhian ideology. Venkamma never had good relation with Rangamma, her widowed sister-in-law who leads the Satyagraha in the absence of Murthy. On the advice of Bhatt she marries her young daughter Rang to Lawyer Seenappa, a widower who is thirty-three years old and also has three children. Venkamma and Moorthy's mother Narsamma both strongly believes in the age old caste system. At the end of the novel Venkamma, goes to live with her daughter.

Narsamma is the mother of Murthy. When Moorthy returns to *Kanthapura* as a Gandhian she was distraught but allows him to stay in her house. She wants to marry him to the daughter of the wealthy landowner of Maddur, Coffee-Planter Venkatanarayana but he refuses to marry anyone for the sake of maintaining his purity. When Moorthy is excommunicated by the society for mingling with untouchables she opposes his anti-caste positions and she holds out hope that one day Moorthy will change his mind. Once Murthy carries a dead body of a pariah she falls dead on the banks of the Himavathy River. Her conflict with Gandhian Moorthy shows the social power of the age old practices of caste system. She does not follow Mahatma Gandhi's ideas because in her village Moorthy is the leader and he propagates the Gandhian ideology of eradicating the differences among the different casts. Narsamma had her roots deeply the traditional cast system and refuses to accept this Gandhian practice of removing age old superstitious practices.

Kamamma another minor woman character in the novel lives in with her son and daughter Ratna. She is the sister of Rangamma. She completely differs with Rangamma, who follows the Gandhian lifestyle. The only concern she has somehow to remarry her widowed daughter Ratna.

Conclusion

The women characters of *Kanthapura* can be divided into two types, one who are literate and the other who are aware of freedom movement of their village. They actively participate in the Satyagraha and supports Murthy and Gandhian Ideas. They are all open minded, influenced by Gandhian ideology wants to eradicate the age old caste system. These women are Ratna, Rangamma and other Sevikas. The

other are illiterate and completely unaware of the Gandhian movement of their village and they stands stark contrast to the first types of women characters and opposes Gandhian ideas like breaking the caste barriers from the society. Murthy's pious old mother Narsamma, Kamamma and waterfall Venkamma belongs to this category. The novel also portrays how the many women character relies completely on male to live a happy and satisfied life. Few women in the novel hold supreme importance but practically these women do not really succeed in it. They were opposed by their own villagers like Bade Khan, Bhatt and Swamy they never supports women in their efforts. Rangamma and Ratna's continuous efforts brought a change in their traditional roles and other women also began to break the caste barriers in the novel. These women are, no doubt, made successful effort to free India from the clutches of British.

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The *Brihadaranyaka Upanishad*: A Paragon for the Application of Qualitative Approach to Research

Sabindra Raj Bhandari

Abstract

This research paper reveals how the *Brihadaranyaka Upanishad* becomes an epitome of the application of qualitative approach to research while exploring and qualifying the concept of *Antaryami*, the prime mover and inner controller. The Upanishad projects the concepts of qualified *Brahman*, and expounds an in-depth insight and perception about it. It postulates and implements the strategies of inquiry of qualitative approach like subjectivism and constructivism while proposing the profound explanations and interpretations of the single reality. Such lofty concepts could not have been possible to propagate without the use of qualitative approach. Besides these points, the Upanishad uses the thematic and conversational methods while exposing the dynamics of the reality. It follows the down to top method, constructing the truth. It establishes the truth dealing the concept inductively. In this regard, this proves to be a perfect exemplification of the qualitative approach to crystallize the subject matter of reality as the prime mover. To establish the argument, the Upanishad puts proposition, supplies reasons, and provides evidences in the form of examples to justify the proposition. Even though compiled in eighth century BC., it is really beautiful and wonderful to see how systematically it proves to be an archetype of the strategies in the qualitative approach that flourished in the later part of twentieth century.

Keywords: *Antaryami*, Constructivism, Interpretivism, Phenomenology, Positivism, Qualitative Approach

Introduction

The *Brihadaranyaka Upanishad* belongs to the *Yajurveda*, one of the four *Vedas* among the Hindu Scriptures. The *Vedas* are popular for the direct revelation of the knowledge from the God. The *Yajurveda* has two parts—Black (Krishna) and the white (Shukla). This Upanishad is recognized as the important part of the *Shukla Yajurveda*. The word “Upanishad” signifies for the elimination of darkness and ignorance with the radiance of knowledge. Therefore, all of the Upanishads become the epitome of the philosophical and theoretical part of *Vedas*, and “the

philosophers of the Upanishads speak to us of the One Reality behind and beyond the flux of the world” (Radhakrishnan 48). To explore the nature of One Reality, this Upanishad consists of three *Kandas* (Sections) namely Madhu Kanda, the Yajnavalkya Kanda, and Khila Kanda. The first section talks about the relationship between the individual ‘Self’ with the Universal ‘Self’. The second section deals with philosophy, and the third one deals with prayers, worship, invocations, and rites. However, the Upanishad is known for the way it postulates the philosophy about the One single reality that it explores as the *Brahman*, *Atman*, *Antaryami*, the prime mover or the inner controller. Being one of the principal Upanishads, it expresses the multiple dimensions of the *Brahman*, the absolute reality. It is a common tendency to view the concept of the *Brahman* from the religious standpoints, but it is far more than that. However, this philosophical Upanishad needs to be explored and interpreted to reveal how it becomes the milestone for the perfect application of modern qualitative approach while expounding the dimensions of the One Reality. This is the main proposition of this research paper.

Statement of Problem and Research Questions

The text provides enough evidences to justify the strategies of qualitative approach like subjectivism, constructivism, and even phenomenology. Likewise, while analyzing the concepts and phenomena of the *Antaryami*, the book exploits the thematic and conversational methods and proposes of the truth. The interesting point is that the Upanishad, though supposed to be composed in eighth century B. C., uses the down to up method. It means concepts and the truth are constructed with the perfect use of inductive method. The entire dialogues, ideas, and symbols lead to the deepest explanation of the *Brahman* as the absolute reality. Thus, it is the fundamental task to explore and describe how does the Upanishad prudently postulate, apply, and project the strategies, methods, and the tendency of modern qualitative approach of research to interpret, expound, and explore the characteristics of the *Brahman*, the inner controller? How does the text construct the truth about the prime mover and *Atman*? What is the concept of qualified *Brahman*?

Objective of the Study

This article aims to examine how the *Brihadaranyaka Upanishad* implements and perfectly projects qualitative approach in order to describe, explain, explore, interpret, and expound the concept of the supreme reality. The perfect blending of strategies qualifies the nature of the absolute reality.

Review of Literature

The *Brihadaranyaka Upanishad* provides a fertile ground for many critics and scholars because of the unique way it presents the concepts and ideas about the absolute reality. The more one reads the book, the deeper it leads to the reader. Aurobindo hails it as one of the greatest works of religious philosophy. He writes:

The Brihad Aranayak Upanishad, at once, the most and the profoundest of the Upanishads, offers peculiar difficulties to the modern mind. If its ideas are remote from us, its language is still more remote. Profound, subtle, extraordinarily rich in rare philosophical suggestions and delicate psychology, it has preferred to couch its ideas in a highly figurative and systematic language . . . must have seemed a noble frame from its riches, but meets us rather as an obscuring veil. (273)

These lines reveal the nature of this Upanishad and the complexity to peel out the layer of this work. However, the moment the complexity is solved, the whole reality is revealed. It leads us to the remote ideas and enlarges our consciousness because it qualifies the knowledge.

A work becomes peculiar because of its qualitative nature. This is possible when there is the enlargement of thought process and consciousness. Easwaran rightly explains the nature of the Upanishad when he says: "To read it is like walking through a great forest with paths leading off in the unpredictable but somehow meaningful directions; we keep coming across gems of wisdom" (95). The gems of wisdom can be only exposed only with the qualitative explanation of the knowledge. However, these lines do not explain clearly how the knowledge is qualified. Keith supports the concept of *Neti Neti* (not this not this) that the Upanishad perfectly handles while expounding the concept of absolute reality – *Brahman*. He says: "The most drastic expression for this view is the formula of *neti, neti*, 'not so, not so', which denies to the absolute any and every attempt to define it in terms of ordinary knowledge" (521). It also supports that the Upanishad qualifies the knowledge. Summarizing the real gist of the Upanishad, Mehta writes, "It speaks of the Whole, remaining forever the Whole, even when divided or multiplied. The whole is Brahman. It suffers no diminution, even when manifested – for, the whole abides even in the tiniest parts" (254). It reveals the holistic approach that even the tiniest part represents the whole. The quality of the whole is distributed even in the parts. This projection underlies that the Upanishad leads to the vertical aspects of the knowledge.

There is much else besides these points. The commentaries and explanations of the various scholars bring out the point that the concept of qualified *Brahman* needs a systematic interpretation and exploration. The Upanishad systematically implements and exemplifies the latest developed qualitative approach and its strategies to explore the nature of the *Brahman*. Thus, this research paper holds its value to view this great work of philosophy from a new perspective.

Methodology and Methods

The methodological strategies of the article are constructivism and subjectivism. The primary source of the concepts and phenomena is the *Brihadaranyaka Upanishad* itself. The concepts as well as phenomena have been analyzed thematically, showing their relation with the research questions. The concepts concerned with contexts, contents, words, phrases, sentences, paragraphs, symbols and ideas used in the Upanishad have been explained and interpreted to answer the research questions and solve the problems of the study. Thus, the present study intends to highlight how the qualitative approach has been projected while postulating the concept of the ultimate *Brahman* in the *Brihadaranyaka Upanishad*. The article develops a new perspective to view the Upanishad by fulfilling the research gaps that have not been attempted to explore yet. The significance of the study holds the value when it is viewed from a new perspective.

Qualitative Approach: An Exploration of Knowledge and Behaviour

It was positivism that dominated the entire ways of research in the nineteenth and mid twentieth century. This method of research was based on the works and ideas of Auguste Comte, a renowned French philosopher. It had the fundamental concept that "science or knowledge creation should be based on what can be observed and perfectly measured" (Pant 22). It holds the value that research must be objective and factual. However, knowledge is not only determined in objectivity. The world and its dimensions are wide and varied. In course of time, the research methodology has got its paradigmatic shift with the rise of interpretivism. This trend "believes in qualitative insights into social phenomena. This is because the social reality is viewed by different people in different ways" (Pant 22). This new tendency rejects the positivist concepts and adds the great concept that knowledge also relies on the human interpretations on the different aspects of the world. This perspective also considers the importance of the subjective views. Besides human beliefs, perceptions, ideas cannot be quantified.

Knowledge got its colorful shape after the interpretivism came into the foreground. It has added the quality in the quest of knowledge. The quality of knowledge is

must. This is another great concept in the world of research and quest for the knowledge. This concept has got its popularity after 1950s that mainly includes the exploration and implementation of concepts and phenomena. In this way, any of the perception is given an in-depth analysis. Unlike the quantitative analysis, the qualitative analysis always leads towards the depth of knowledge, and it has the vertical tendency in the quest of knowledge. It is only possible as the qualitative approach, which "explores behavior, attitudes and experiences" (Dawson 14) through different strategies and methods. Its main way is to dig out the core part of any subject matter. Creswell views this approach as a means for exploring and understanding the meaning of any concept and phenomenon inductively building from particulars to general themes. Then, it also formulates interpretation about the meaning of the concept and phenomena (4). It becomes clear that qualitative approach merely attempts to provide rich and multiple descriptions even of complex phenomena. Moreover, the approach is holistic, descriptive and subjective in nature. In this context, Flick Uwe beautifully highlights qualitative research approach by saying that it is "interested in analyzing the subjective meaning or the social production of issues events, or practices" (422). It adds the value of subjectivity that the qualitative on any issues, events and concepts.

The quality, ideas, and features of qualitative approach research all together lead us to the point where we can build up our new perceptions about any subject matter. Kumar beautifully summarizes all these aspects as he says:

This is embedded in the philosophy of empiricism; follows an open, flexible and unstructured approach to enquiry; aims to explore diversity rather than to quantify; emphasizes description and narration of feelings, perceptions and experiences rather than their measurement; and communicates findings in a descriptive and narrative rather than analytical manner, placing no or less emphasis on generalizations.(379)

This is the summation of the qualitative approach in the exploration of any knowledge. It highlights that qualitative approach diversifies the area of knowledge.

Strategies of Inquiry in Qualitative Approach

Qualitative approach has developed several strategies of inquiry till the late twentieth century. The main strategies of inquiry of qualitative approach are described as follows:

- a) **Ethnography:** This is a strategy of inquiry which provides a detailed in-depth study of a social and cultural life of a particular social group. In this form of inquiry, the "researcher studies an inter-cultural group in a natural setting over a prolonged period of time by collecting, primarily, observations and interview data" (Creswell 13). This strategy of inquiry is descriptive mainly in its nature.
- b) **Phenomenology:** It is a study of human experiences. This strategy of inquiry is propagated by German Philosopher Husserl whose "proponents postulate that objects attain meaning only as they are perceived in someone's consciousness" (Murfin and Ray 282). This is based on personal knowledge, experiences and subjectivity. It always emphasizes the personal perception and interpretation.
- c) **Grounded Theory:** This strategy was developed by two researches Glasser and Strauss. This strategy emphasizes always on generation of a theory. It means the "researcher derives a general, abstract theory of a process, action, or interaction grounded in the views of participants" (Creswell 13). In this strategy of inquiry, theory emerges out of data. That's why, Dawson says grounded theory is always flexible and enables new issues that may not have thought about previously (19). Thus, it opens multiple possibilities in the generation of new knowledge by qualifying it.
- d) **Case Studies:** It is one of the important strategies of inquiry in the qualitative approach. Case study, in this way, is a strategy for doing research is "an empirical inquiry that investigates contemporary phenomenon within its real-life context" (Yin 79). This strategy always provides in-depth examination of a particular case.
- e) **Hermeneutics:** Generally, this strategy was used in interpreting religious and literary texts. After nineteenth century, it has been taken as a method to interpret any textual meaning. However, after the paradigmatic shift of knowledge, "modern hermeneutics, which considers the interpretative methods leading to the perception interpretation and understanding of texts, is grounded in the terminology and strategies of modern linguistic and philosophy" (Murfin and Ray 155). In this way, this is also a strategy of interpretivism.
- f) **Constructivism:** It holds the views that meaning does not stand on its own foundations. It is a process of construction of the knowledge by the human when they interpret, interact and communicate any concept. It believes that realities of our own knowledge "are socially constructed in that they are a producer of particular, social, political and historical circumstances" (Pant 24). It focuses that meanings go on changing as it is constructed according to the situation.
- g) **Feminism:** It gives a new perception about the study of women's experiences which are totally different than that of men. This approach believes that "gender has a pervasive influence on culture, and shapes basic beliefs and values that cannot be isolated" (Pant 25). It explores the issues that are related with femininity and femaleness.
- h) **Action Research:** This strategy always generates the knowledge about the particular situation so that it can be improved. It begins with a process of

communication and agreement between people who want to change something together" (Dawson 17). This strategy is popular in education studies.

- i) Subjectivism: It is a strategy of inquiry with a belief that knowledge is always generated by mind when the perceptions are influenced by time and space. This strategy opens the way for colorful aspects the human knowledge because different people have diverse experiences about the situation.

In the subsequent sections, it would be really insightful to see how the strategies of inquiry of qualitative approach along with its features have been exploited and implemented to explore the qualified *Brahman*, *Antaryami*, the prime mover, the inner controller, and the ultimate reality.

The Qualitative Approach to Qualify the Reality

The *Brihadaranyaka Upanishad* explores the dimensions of ultimate reality with qualitative approach. The entire discourse leads to the in-depth and vertical explanation of the absolute. It is vertical in the sense that the entire discussions direct from the quantity to the quality. This can be clearly seen how the Upanishad holds a great invocation, qualifying the nature of the absolute: "That is whole, this is whole. This whole proceeds from the whole. On taking away this whole from the whole, it remains whole" (Muller 124). Here, that is whole is the reference to the absolute, and this is whole is referred to the manifested world that is derived out of the unmanifested absolute. This manifested world is full and infinite, but the quality of fullness and perfection of that absolute one does not decrease whether the infinitude of the world is taken out of it or it is added to it. What an in-depth concept of adding the quality to the *Brahman* as a whole! Only the perceptions, ideas, thoughts can qualify it. The above verse reveals that the *Brahman* is not to be measured, tested, counted; it is to be perceived, felt and realized. Could such concepts be quantified? If so surely it loses its value. What a qualitative explanation of *Brahman*!

The above verse reflects that the *Brahman* is whole and infinite. The infinitude and wholeness of *Brahman* remains same forever whether it is subtracted, multiplied or divided. If the cause is infinite, then its effect is infinite. So, the universe that is manifested is just the qualitative outcome of the *Brahman*. Could not it add the bottomless deepest quality in the concept of absolute *Brahman*? "The whole is indivisible even when divided, for the quality of things suffers no loss even when split into a thousand bits. That which is indivisible even in the midst of division, must surely be transcendent, even while it is imminent" (Mehta 255). This explanation of the absolute comes out of the interpretive strategy of the qualitative approach. This mantra (formula) of the Upanishad adds the quality and in-depth perception about the nature of reality. The phenomenological strategy of inquiry can

add only the flow of consciousness with the interpretation. Though the historical development of qualitative approach found its real direction by the latter half of twentieth century, it is really a matter of awe when the Upanishad carries us from our footing into the other world of perceptions.

The Upanishad at the beginning opens up with a conversation between a Gargya, a Brahmin, who receives knowledge from Ajatshatru, a *Kshatryia* (man of warrior caste). This is a unique tendency of the Upanishad that seems unconventional and untraditional. However, it reveals that the boundary of caste system is just constructed which was just a matter of profession in the Vedic phase. The Upanishad leads to one of the most qualitative passages:

In the beginning all this was Self alone, like a person alone. He looked around and saw nothing else than Self. He first said, 'This is *aham* [I] Being alone he felt afraid. So [even now] a man fears loneliness. He thought, 'As there is nothing else but I; of what am I afraid?' Then his fear vanished. For why should he have feared? Fear verily arises from a second only. (Muller 77)

This mantra really explores the nature of the Supreme, the Absolute as the single or alone. It is qualified here, because it is not quantified. Had he been quantified, he would have been limited in the boundary of fear and terror. The verse does not speak of the presence of number that is to say physical presence of others. It is the psychological fear that it talks about. Whenever there is duality there is fear. Then the verse simply revolves round the perception, concept and nature of the Absolute One. Is it possible by the method of quantifications? Only the in-depth vision and deep insight and the nature of reality bring out such a lofty concept. The verse merely brings out the undifferentiated nature of the supreme reality. It is possible only when the concept is qualified, intensified, expounded going deeper and deeper, not seeking for the breadth as it simply increases size and shape.

The Upanishad, while seeking for the deep bottomless concept of the *Brahman*, qualifies it seeking for the intangibility of the *Brahman*. It is only possible by the interpretive approach not with the positivist approach that merely seeks for objectification of knowledge which may obstruct the creativity because in the universe all things cannot be labelled within the framework of quantification. *Brahman* as the qualified can be defined by going beyond the periphery of words. Mascaro defines: "What is *Brahman*? The answer in modern terms would be *Brahman* cannot be defined because it is infinite. It is beyond thought and imagination. It is nothing in the mind and nothing outside the mind nothing past or present or future"

(15). The world and its phenomena look colorful and wonderful when human mind adds perceptions and consciousness to them. In the dimensions of the world, perceptions, images and concepts can only lead to a higher level of sublimity and mystic awareness. Even words fail to express it. Then only it becomes "the perception of uniqueness and uniqueness is incomparable. That's why, it is described as distinctions without differences" (Mehta 256). This is only possible by going to the deepest level that is only the possible when the concepts and phenomena are qualified peeping beyond the layers. This is clarified when Ajatshatru makes a clear distinction between the phases of *Brahman*. Ajatshatru, the main speaker in the second chapter, classifies that he meditates on the qualified *Brahman* when Gargya talks about the manifested and the quantification of the *Brahman*. These dialogues beautifully reveal this concept:

Gargya began expounding: 'The person in the sun that I adore as *Brahman*.' Ajatshatru said to him: 'No, no! Do not say this about him. I adore him verily as the supreme, the heads of all beings, the king. Who so adores him thus, becomes supreme, the head of all beings, a king... I adore him as what is full, and quiescent. (Muller 84)

The moment Gargya quantifies the *Brahman*, and Ajatsatru rejects the quantification and objectification, he supports the qualified *Brahman* as the head of all beings, and "I adore him as what is full." This great exploration adds only the qualitative value of the absolute *Brahman* as the only One. The subjective interpretation makes it possible; not the factualization of the positivist technique of Auguste Comte. However, that approach of research has its own end. The entire discourse between the two lead inductively and progressively about the ultimate truth.

The images, narration, words, and the dialogues in the Upanishad create the mental image. This is one of the fundamental aspects of qualitative approach. The moment one reads and notices the entire dialogues, symbols, s/he is carried away from this to another plenum. The more one penetrates into the discourse, the more underlying meaning is understood. Swami Madhavananda clearly enriches about the qualitative intensity of the Upanishad. He highlights that dialogues hold greater quality in the Upanishad as he says:

This method is adopted because if a subject is presented in the form of a story comprising a *prima facie* view and a conclusion, it is easily understood by a listener. If, on the contrary, it is presented only through sentences that convey the bare meaning as in the case of logic, it is very difficult to understand, because the truth is highly abstruse. (253)

He talks about the greater qualitative strategy of inquiry. This is the better process of argumentation in the Upanishad. At first, a proposition is put forward, then a cause is supplied, and it is supported with examples and justification. This method enlarges the horizon of the concept, and establishes its argumentation. This is not possible with simply objectification and by measuring factual numerical data, because this process may give facts that are not able to arouse an image, and idea in the mind.

The demarcation of qualitative approach is seen when Ajatshatru makes a clear cut boundary between the qualified *Brahman* and the quantified/ unqualified one. Ajatshatru says:

Indeed, there are true forms of Brahman viz. the one having form and the other formless, the one mortal and other immortal, the one immobile (*Sthita*) and the other mobile (*yat*), the one existing here (*sat*) and the other transcending (*tyam*).

This one having form is that which is different from the wind, the aerial space (earth, water, fire); this is the mortal one, this is the immobile one, this is the one that exists (here). Of this (*Brahman*) having, which is mortal, which is immobile which exists here, the essence is that one which shines there (the sun); because it is the essence of all that exists. (Deussen 431-32)

We can see the clear demarcation exists between the qualified and unqualified *Brahman*. The *Brahman* which has form which is mobile, and which can be defined is not the essential one; the one that is qualified, formless and the subtle is the essential one. The verses of the Upanishad do not deal with the shape and size; rather they regard the vertical aspects of the *Brahman* which is the real one. That remains only in the deep down inside of everything. Only in the qualified *Brahman* there is coalesce of matter and energy, consciousness and gross matter. This type of mystical awareness is only possible with the strategy of qualitative approach in the knowledge building process. The knowledge and perception go on building with the phenomenological insights, subjectivism, and constructivism. This is the outcome of the interpretivism.

The depth of qualified *Brahman* cannot be gauged, measured, and tested. It is only a realization, a perception, and a halt in the mentation process. This can be only qualified not quantified. Lao Tzu expresses similar kind of ideas in the following lines:

The Tao that can be expressed
 Is not the Tao of the Absolute
 The name that can be named
 Is not the name of the Absolute. (1)

How wonderfully Lao Tzu qualifies the concept of absolute One. Every expectation drops here. To know the Absolute is only after the abandonment of any methods of facts and data that might limit the horizon of mind. Then the quantification drops, and then only the expansion of mind bears the trust. One perceives the reality. It is the quality of *Brahman*, the awe and sublimity that is beyond the domain of numbers. This is the process of qualitative approach. The quantification of data and facts do not land the seeker of knowledge into such a colorful, variegated domain of awe and sublimity. This is the stage where words fail to represent the experience.

Neti Neti: The Approach to Explore the Formless Reality

The *Brihadaranyaka Upanishad* introduces a unique approach for the quest of absolute reality. In this attempt, one set of reactions goes on negation to be free from the reactions at all. If we provide to the reaction, and then the cycles of reactions emerge. The moment we provide the opposite kind of reactions to the reaction, then the whole process of reaction eliminates itself. Proposing another reaction cannot eliminate one set of reaction. To transcend the whole process, a process of negation or disassociation is must. "Reaction drops away when the spiritual aspirant becomes aware of them. The approach of awareness is a negative approach. It is by constant negation, the declaring of 'not this, not that' (*neti, neti*) that one can come to the experience of spiritual plentitude" (Mehta 50). The moment one can negate the reaction, the fullness of the absolute one is realized as wonderfully expressed in the Upanishad:

And what is the appearance of that person? Like a Saffron colored raiment; like a white wool, like cochineal, like the flame of fire, like the white lotus, like sudden lightening. He who knows this, his glory is like unto sudden lightening.

Now follows the teaching (of *brahman*) by No, no! for there is nothing else higher (about *brahman*) than saying: It is not so. It is not so (*Neti Neti*). Then comes the name 'The reality of the real', the sense being real, and it (the *brahman*) the reality of them. (Muller 87)

Perhaps, it might be the deepest explanation for the exploration of the *Brahman*. The lofty ideas are wonderfully expressed. *Neti Neti* is the way "to express the complete

distinction of the *Brahman* from all the knowable phenomena" (Deussen 431). To distinguish absolute from another knowable fact is the perfect way to qualify it. When one goes up to the limit of boundary of reason, logic and senses, then the mind comes to a point of silence when the moment the words fail to express. This is the crux of the qualitative approach.

The *Brihadaranyaka Upanishad* in chapter 4, section 2, and verse 4 also conjoins the *Atman* (person's self\ soul) with the cosmic *Brahman* from which this self sparks out. The Upanishad declares: "And he [the self in that state] can only be described by 'Not this, not that.' He is incomprehensible, for he cannot be comprehended; he is undecaying for he cannot decay; he is unattached for he does not attach himself" (Muller 112). Whatever is beyond the duality can be realized only by saying *Neti Neti*. It can only give the divine vision. The seemingly negation of *Neti Neti* leads to the extreme positivity because when all negativity eliminates itself, then what remains? Surely, it is positivity. In another end of *Neti Neti* remains the subtle and supreme experience – the essence that no words can express and represent. *Neti Neti* is the bridge to enter from the domain of forms to the formless.

Other verses of Upanishad viz 4.5.15, 3.9.26 have expounded the same concept of *Neti Neti*, exactly in the same way, that self (*Brahman*) is the one that is described as not this, not this. In this way, the Upanishad focuses that the experiences of *Neti Neti* can only lead to the thoughtless moment. It means that there is no movement in the mind but let's say the thoughtless moment. Thus, *Neti Neti* is the process of not only rejecting reactions after reaction, but also a process of putting away thoughts after the thoughts. When thoughts are put away, then image goes on elimination. No ideation is there. Then what remains is that another corner of the supreme negativity which is simply nothing – a perfect silence where the entire mentation goes halt. And that Nothing is the source of everything. Even quantum physicists like David Bohm, Neils Bohr and Stephen Hawking support this idea. Hawking says, "I think the universe was spontaneously created out of nothing, according to the laws of science" (29). That nothing, non-existent is the point from where the whole existence comes out.

Sounds ludicrous and hypothetical, but it is the essential truth that has been researched most in the recent times. Hawking proposes about the cause of the Big Bang of primordial atom, which is source of the cosmic manifestation. We cannot think about the periphery of time before the Big Bang because there was no time before it. And the crucial point he guesses that the nothing caused the Big Bang. Hawking again writes, "The laws of nature itself tells us that not only could the universe have popped into existence without any assistance, . . . , and have required

nothing in terms of energy, but also that is possible that nothing caused the Big Bang. Nothing" (35). Then it becomes clear that *Neti Neti* is the path for the absolute reality.

The Nothing has a form. The form of that emptiness is the manifestation of the entire universe. The aspects of formless *Brahman* as the essential one have been discussed in the earlier section. These names and forms are simply the abstraction of same formless *Brahman*. To realize flickers of that formless *Brahman*, one needs to head through the path of *Neti Neti*. In this context, modern quantum physics have more to say about the void of ultimate reality as summarized by Capra:

Modern physics has brought about a radical revision of this picture. It has led not only to a completely new not in 'particles', but has also transformed the classical concept of the void in a profound way. This transformation took place in the so called field theories. It began with Einstein's idea of associating the gravitational field with the geometry of space, and became even more pronounced when quantum theory and relativity theory well combined to describe the force fields of sub atomic particles. In these 'quantum field theories', the distinction between particles and the space surrounding them loses its original sharpness and the void is recognized as a dynamic quantity of paramount importance. (229)

Going into the quantum level means inserting into the level of sub-atomic particles like the *Neti Neti*, digging and digging one comes to the fathomless situation. Where the distinction is not recognized and the void is recognized as a dynamic quantity of paramount importance. Is it the modern exemplification of and explanation of *Neti Neti*? Here, Capra just indirectly supports the *Neti Neti* approach, and the formless qualified *Brahman*. Let's consider these lines where he is very frank about the *Neti Neti* and the absolute formless *Brahman*:

In spite of using terms like empty and void, the Eastern sages make it clear that they do not mean ordinary emptiness when they talk about *Brahman*, *Sunyata* or Tao, but on the contrary, a void which has an infinite creative potential. Thus, the void of the void of the Eastern mystics can be easily compared to the quantum field of sub-atomic physics. Like this quantum field, it gives birth to an infinite variety of forms which it sustains and eventually reabsorbed. (234 -35)

Then it is needless to say that the formless and nothingness of *Brahman* that the *Neti Neti* approach proposes is simply the ending of mentation process. The moment whole process of mind and senses come to an end, and then emerges the infinity of the reality. It is really wonderful to see the confluence of the quantum physics' notion about void and the concept of *amurta Brahman* (formless Brahman) as expounded in the Upanishad.

Before coming to the end of this discussion, it is also worthy to view C Jinarajadasa's concept about *Neti Neti* as cited by Mehta:

Not this, Not this to rejoice in the splendor of the gods, to worship very God of very God face to face and yet to say: "This is but the phenomenon, not the noumenon; I seek that which cannot be expressed in vision" – "this is the greatest teaching which India has given." *Neti, Neti* is India's greatest contribution to the spiritual problem, and how great only a few will ever know. (257)

This is the process to be realized, not to be expressed, not to be quantified, and so is immeasurable. *Neti Neti* is the gate way that leads to the perfection; the fathomless perfection that the words and any symbol fail to convey. This fathomless situation is only approached by the strategies of qualitative inquiry that the Upanishad describes beautifully, categorically and wonderfully. The lofty ideas and thoughts expressed are beyond the level of explanation.

The Explanation of *Antaryami* and *Brahman*: Implementation of Interpretivism

The third chapter of the Upanishad explains a grand sacrificial ceremony organized by Janaka, King of Videha. Many well learned and educated persons (*Brahmins*) gather there. Then a grand discussion takes place about the *antaryami*, the inner controller, and the prime mover. Yajnavalkya, a renowned scholar is asked by many *Brahmins* about the nature of prime mover. A priest Vidagdha Sakalya asks him about the numbers of gods. Then all other, who are there, talk about the numbers that consist of thirty-three Gods. Yajnavalkya does not go for the quantification of Gods, rather he qualifies all the gods in one and says, "This they name as Brahman, the yonder one (tyat)" (Deussen 469). Yajnavalkya here does not accept the quantification of Gods; rather he qualifies them, and generates them all into one absolute—the *Brahman*. Then the conversation proceeds on. Uddalaka Aruni when asks Yajnavalkya in the court of Janaka, King of Videha about the description of *Antaryami*. Then we can see one of the loftiest and greatest explanations of *Antaryami*, the principle of the entire creation:

Yajnavalkya said: 'He who dwells in the earth, and within the earth, whom the earth does not know, whose body the earth is, and who pulls (rules) the earth from within, he is thy Self, the puller (ruler) within, the immortal.'

'He who dwells in the water and within the water, whom the water does not know, whose body the water is, and who pulls (rules) the water from within, he is thy Self, the puller (ruler) within, the immortal.

'He dwells in the fire and within the fire, whom the fire does not know, whose body fire is and who pulls (rules) the fire from within, he is thy Self, the puller (ruler) within, the immortal. (Muller 98-99)

What a great explanation of the inner controller who remains inside everything being the spark of the absolute One, the immortal, *the Antaryami*! The qualities of the above verses are beyond explanation. Yajnavalkya while proceeding ahead says that the inner controller dwells and rules the earth, water, fire, sky, air, heaven, sun, moon, stars, space, darkness, light, all beings, breath, speech, eye and everything. He starts from the five gross elements: earth, water, fire, sky, air. These five gross elements constitute the gross body, and supposed that their conglomeration builds the visible tangible world which is realized by the sense perceptions. Later on, he categorizes everything that is governed by the same inner controller. Everything is in qualified *Brahman*. The same concept is expounded in The Holy Bible: "He was in the world, and through the world was made through him, the world did not recognize him" (John 1:10). Such concepts only emerge out of the subjective faculty of human mind not by mere numerical facts and logic.

The entire dialogues bring a greater concept of celebration and harmony. The celebration is not of jumping and dancing. The celebration of all in one and one in all! What a brilliant concept of harmony that these Upanishad postulates for! This great "celebration conveys a sense of cosmic solidarity, and of a harmony and of a divine accompaniment; . . . Celebration is the awareness of the rhythms of life and festive observance of their frequent recurrence" (Panikkar 28). The celebration with the whole universe brings a cosmic harmony. The loftiest concepts find their better explanations in the above context.

The above verses are not to be explained, they are rather to be realized and meditated upon. Even Yajnavalkya says, "the Self is to be seen, to be heard, to be thought on, to be meditated on" (Muller 88-89). The entire verses of the chapter three, section 7 of the Upanishad not only include magnificent conversations, they also involve the thematic analysis because the concept of *Antaryami* is kept forward,

and interpreted as well as described simultaneously by Yajnavalkya to make other people understand about his concept. The entire section is so reflective that it expounds and explores the concept of *Brahman* as the puller, ruler and inner controller. Then again in the crux of that exploration, Yajnavalkya himself explains about the inner controller as: "unseen, but seeing; unheard, but hearing, unperceived, but perceiving; unknown, but knowing. There is no other seer but he, there is no other perceiver but he, and there is no other ruler but he. This is thy Self, the ruler within, the immortal" (Muller 107). The question "What is *Antaryami*?" has been, in this way, answered and expounded by Yajnavalkya in these entire discussions. The nature of qualitative approach comes to the crux here because the conversations and discussions describe the entire concepts. The conclusion sparkles through the explanation of the concept inductively, constructing the truth.

Conclusion

The *Brihadaranyaka Upanishad* applies the qualitative approach in the exploration of the absolute reality. The discussion leads the qualified aspects of that reality. It is justified because argument is constructed inductively; it means it applies bottom to top model while constructing the concept. The entire verses that we discussed explore the concept one by one, exploring the each and every concept and phenomenon of *Antaryami*, *Brahman*, the prime mover and, the inner controller. Besides, in the Upanishad it is really wonderful to see how the explanations lead us from the domain of quantification to the heart of concept of *Brahman*, which is merely not possible by measurement, testing and objectification. Accumulating the factual data cannot justify the loftiest discussion between Yajnavalkya and Uddalaka. Similarly, it is really wonderful to acknowledge how the concept of *Neti Neti* takes us into the in-depth analysis about the concept of supreme reality. Even though the interpretivist model in the knowledge building process was just introduced in the later part of twentieth century, the echoes could be heard in the Upanishad compiled nearly eighth century BC.

Likewise, it is again a great matter to view how most of qualitative strategies of inquiry have been systematically applied in the Upanishad for the exploration of absolute truth. Ajatshatru and the Yajnavalkya in their entire discussions about the absolute truth of inner controller carry us from this plane to another world of concepts with their lofty explanation. That is only possible because their main quest was about the exploration of qualified *Brahman*. The present study has just attempted to establish a background for the implementation of qualitative approach in the Upanishad. Still a single strategy of qualitative approach can be a major tool to

analyze other themes, concepts and ideas that are sonorously inviting for any curious researchers for further exploration in the days to come.

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A Tale of Self Exploration and Silent Suffering: The Memoir of Malika Amar Shaikh

Subhalaxmi Mohanty & Prajna Paramita Panigrahi

Abstract

This paper shall focus on the self-exploration of Malika Amar Shaikh, the narrator of *I Want to Destroy Myself* a memoir. A memoir is a narrative art form in which the narrator's attention is focused on the other. In *I Want to Destroy Myself* the narrator's life events revolves around her husband, Namdeo Dhasal, a famous poet and a politician. The paper seeks to unveil the realistic story of a woman seeking her place in a man's world. It focuses on the tragic suffering of the victim and how she recovers herself from the mental agony and trauma enforced upon her by her husband. Even though the narrative was not written during the women's movement (1970) against patriarchal hegemony, the protagonist is one among the victims of subordination. She did not play any major role in the women's liberation movement but she fought for liberating herself, by breaking her silence and breaking the boundaries. Her narrative articulates the atrocities of the then society. In her struggle for liberation not even her family gave her any support. She fought for herself all alone. At the time of her struggle the position of women in a male dominated society was degraded to its minimal standard and her existence was taken for granted. My attempt in this paper is to uncover her efforts to attain freedom and independence.

Keywords: Difficulties, Marginalization, Oppression, Subjugation, Liberation

An autobiography is a combination of literature and history. It's a medium of self-expression, expressed through the conscious and unconscious portrayal of the self. It is often considered as the most popular mode of expression. Autobiography plays an important role in the genre of literary critical discourse. According to Raj Kumar, "the emergence of the 'self' in an Autobiography is the making of the author." (P-3) The structure of an Autobiography is highly influenced by the caste, class, ethnicity, language, religion, region and gender. Gender plays an important role in the creation of Autobiographies. The nature of an Autobiography is highly influenced by its narrator. It also gives emphasis on social, political, economic, religious, psychological, and philosophical aspects of human life. Roy Pascal elaborates the meaning of Memoir in *Design and Truth in Autobiography*, in his words:

The line between autobiography and memoir or reminiscence is much harder to draw-or rather; no clean line can be drawn. There is no Autobiography that is not in some respect a memoir, and no memoir that is without autobiographical information; both are based on personal experience, chronological, and reflective. (P-5)

Malika Amar Shaikh is a major Marathi women writer, hails from Maharashtra. Apart from her memoir *I Want to Destroy Myself*, she is a well known poet; she has gained universal acclamation through her books of poetry that includes, *A Lover Made of Sand*, *metropolis*, *Seasons of the Body* and *When the Lens of Being Human Changes*. Her works of fiction includes *There was a Mouse*, *Who am I?*, *The Story of a Tree* and a biography of her father Sahir Amar Shaikh titled as *The Song of a Storm*.

Dalit men and women autobiography differ vastly from each other. Dalit men autobiography focuses on the theme of caste and class oppression where as the women in their work of art emphasize on the double oppression by the men of their community as well as the upper-caste men. They are doubly colonized. The inability to access formal education is the main hindrance in the growth and development of the mental health of the Dalits. Dalit women autobiographies are based on exploitation, oppression and marginalization of women.

The protagonist as well as the narration of the memoir Malika Amar Shaikh was a poet and a reader. Her pain and sufferings paved a way for her to write her memoir. This is a multiple collection of silent sufferings of the protagonist. The external world was never hostile to her, but she was being used and abused by her own created world. Through this memoir she has tried to present her inner agony and frustration to the world.

She was a Dalit by birth but never categorized herself as a Dalit; instead she calls herself a humanist. While working for the Reserve bank of India, she deliberately did not fill up the form which indicated the applicant in the category reserved for the Scheduled Caste-Schedule Tribe candidates. Her humanitarian approach to life makes her individualistic and unique. In her words, "I'm not a Mahar. I'm not a Brahmin either. I don't believe in caste. How can I apply for a job that is reserved on the basis of caste?" (P-180) Even though she was a live example of the Dalit Panther movement in June 1972, inspired by Dr Bhimrao Ambedkar, she was never a part of it. Furthermore, her husband Namdeo Dhasal was an influential leader of the movement. He gained loads of respect and influenced many to be a part of Dalit Panther movement.

I Want to Destroy Myself is a memoir of self-exploration. Malika's journey from a joyful child to a revolutionary woman is also a journey from self exploration to self realization. She highlights in her narrative, "I want to destroy myself" to "I want to dissolve in it." (P-152) is a journey from naivety to strength and perseverance and combats the vicissitudes of life. . She had the ability to create enormous strength in the other woman to fight against the atrocities forced upon woman. Jerry Pinto, the translator of *I Want to Destroy Myself* writes, "Malika Amar Shaikh is describing the Garden of Eden that was her childhood." (P-9) He explains that Malika was one of the most fortunate children of her parents; they took the best care of her. Her father was the Marathi Communist trade union leader and folk performer Sahir Ahmed Shaikh and her mother belonged to the original communities of Mumbai. They had an inter-caste marriage. As a graduate, her mother understood the value of education.

Even though Malika was not a healthy child by birth, she was enrolled in the school. Her doctor had told to prevent her from shedding tears until she becomes fourteen years old. Unlike the usual Dalit women protagonists, she had a great family culture. An atmosphere of activism and music was the guiding lines of their childhood. She paid the highest respect to her father as he was a noble man, a politician and a great poet. He loved her unconditionally. In her memoir, she had recollected many precious moments spent with her father. The actual struggle in their lives started at the moment of her father's accidental death. She writes, "With Bhai's departure came the days of darkness. Our lives were now like a stage when the performance was over, a deserted theatre when the viewers have departed." (P-48)

On the other hand, Namdeo Dhasal's family was different from Malika's family in terms of culture and upbringing. A Mahar by his caste, he was the only child of uneducated parents who could not distinguish between the right and wrong doings. His mistakes and faults were ignored and at times, encouraged. Being a romantic revolutionary, he was always ready for any fight and it was considered as a great quality of individuals during Dalit Panther movement. Namdeo made an entry in Malika's life, in a moment when she was in much need of a father figure who would offer her love, understanding and security. She writes:

Namdeo was extraordinarily good-looking compared to the men around him, a rough sort, tall, thin but with a strong body. He was dark but his features were chiseled, cruel, arrogant. As opposed to this, a pair of laughing eyes that seemed capable of love. His laugh rang out free, joyous, without guile. His behavior showed self confidence, arrogance, the commanding presence of a general. (P-60)

He was a popular figure among the activists. She was thoroughly impressed by him on their first meeting. She married him at the age of nineteen, being impervious to his true nature. A mother at an early age, Malika did not receive any affection or solidarity from her husband. A changed man, Namdeo turned to be a male chauvinist, an absent husband and father, given to drinking, womanizing and violence. With the passing days Namdeo became more intolerable, he would beat, fight and abuse her each single day and act aggressively.

The treatment of Namdeo made Malika scattered and helpless. She was contracted the venereal disease through him. Namdeo was a frequent visitor of the brothels, the revelation of the truth made her numb. She deliberates, "My mind, my body, my spirit were devastated. Each moment was like a death." (P-119) Namdeo never supported her during her toughest times of her life. She had to stand and fight every battle of her life all alone. Even though Dalit Panther movement was a movement against the inequalities the society forced upon the Dalits by Dalit community. The community did not show any interest in protecting the rights of their counterparts. The inhumanity attributed in Namdeo's household could never justify the significance of the movement.

Malika deciphers, "After three or four years of torture, I decided to overthrow those inhibitions, to do away with my shyness and sacrifices. I had not slept well in years. There was a poisonous reality standing in the middle of my life with its arms stretched out." (P-161) Her never ending sorrow found new direction in these lines and she decides to break the silence as well as break her relationship with her husband. She further asks, "Man? What manner of beast is he? What tree does he come from? What is the criteria for masculinity? Many laws can be defined but who can define what it means to be a man?" (P-163)

He was a man with a character of a true beast. Her Memoir narrates her hatred and fight against patriarchal society. Her journey of liberating herself started with rejecting the ideology of men being the supreme power. She fought with him because he separated herself from her child with his patriarchal prerogative. This was the ultimate harm he could do to a mother. She fought against the violence dealt to her by her husband. She fought for herself; she fought alone against the system of male domination. She says, "Not just Namdeo, the social system in which we live was also responsible for what I had to suffer." (P-195)

Society always plays an important role in shaping the life of individual. According to her, if the leaders of the liberation movement would give such treatment to their fellow being then there is a problem in them to understand the true meaning of

liberation. May be it was one of the reason behind the failure of the Panther movement. As soon as Malika realized, "the sign of humanity are not decided on the basis of ideals...I was now a heroine in a tragic novel." (P-163) Agony and frustration were the guiding lines at this stage of her life. But her years of fighting, weeping and sulking had left her with the gems of experience. She is now filled with the strength of immortal endurance of Ashwathama. She prioritized 'Humanity' beyond all ideologies. Her journey from innocence passivity to self exploration and self identity comes complete. It is through hurt, indignation and supreme endurance, she is able to win her stand against the patriarchal domination. She realizes that humanity is more important than gender demarcation.

Jerry Pinto's translation of Malika Amar Shaikh's memoir is exemplary as it highlights the victims of oppression both as a member of the Dalit community as well as the patriarchal system. It justifies that the normative issue of dignity and self identity is compromised when the writer is both a woman and a Dalit. Being doubly colonized, she is forced to accept the atrocities paved on her by the male community.

I Want to Destroy Myself also reflects the physical and psychological structure of the society. Malika's rejection of her husband leads her to freedom from bondage and oppression. Her calm and composed outlook on life and its tribulations reflects her sensitivity, courage and self-confidence. She unfolds every aspect of her life, from falling in love at first sight to breaking of the boundaries and setting herself free.

Finally through her memoir Malika Amar Sheikh decisively destroys the myth that certifies Dalit patriarchy is democratic. Her fight against patriarchy and silent suffering ended with hope and positivity. It was a tough decision for her to separate herself from her son, but she had to take it to prove herself dignity. She spent many sleepless nights without food in frustration and anguish but never thought of betraying her self-esteem and returning to her husband.

In her memoir, she rejects the idea of happiness which comes along with stability, security and commitment; instead she chooses selfhood and individuality. In her words, "My dream: that much-vaunted patience endurance of my nation's women die as quick and clean a death as possible." (P-177) Her approach to the woman of the nation is not to give up their individuality to sustain stability. Malika's memoir *I Want to Destroy Myself* is a narrative of female subordination.

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An Analysis of Biyot Kesh Tripathy's *Baba Bugi*

Swayamshree Mishra

Abstract:

Baba Bugi is about today's Indian Society with its corruption, criminal politics, exploitation. This study has taken those writers who in spite of their contributions fail to achieve their due appreciation. For example Biyot Kesh Tripathy has jumbled up facts and fictions. As a novelist he has paid much more attention to technique. In *Ulysses* James Joyce gives priority to the story at the same time delivers the story through stream of consciousness. Off course it is a travesty of truth to delineate a story through technique. Technique has its place; it does not mean the death of the story. Death of the story means death of the novel. E.M. Forster remains immortal for his advocacy of story in his novel. For him story is be all and end all. Mr. Tripathy instead glorifies the technique of a novel and scarifies the story. A great novelist should give due importance to both technique and story. Mr. Tripathy uses sci-fi fantasy in *Baba Bugi* to tell about the cannibalization of the people by politicians, criminals, and establishment and even by the author, which confused 'Baba Bugi' the 'son-of-god' who have descended to earth to save mankind. This particular technique makes us remember about HG Wells' *The Time Machine* which made him the father of the science fiction. Mr. Tripathy also made it clear from the very beginning in the Prologue that "fiction begins here, having ended reality" this shows that it is a metafiction novel which breaks the linearity of a text and repeatedly makes us realise that it's a fiction not a reality. This phenomenon can also leads to deconstruction. Very less writers have adopted this technique in their work to express themselves.

Keywords: Sci-fi, Reality-Fiction, Politics, Saviour, Metafiction, Deconstruction, Indian Writing in English, Odia,

Baba Bugi of Biyot Kesh Tripathy is of different taste among the English novel written by Indian novelists. Tripathy was not a prolific writer of English fiction or for that matter any fiction he was a well known professor of English who had good command over English language. He has also translated this book into his mother tongue Odia. He comes of a literary background, as his father was a great Odia writer. Biyot Kesh Tripathy was interested especially in Odia Drama. He encourages his students to participate in public drama. He was also a literary critic. He has an

authority on Derrida's Philosophy and made his theory popular in different university of India, especially of Odisha. He was a great critical mind.

It's not easy to understand Professor Biyot Kesh Tripathy's mind. He was smart and had 'pakka' English attitude and behaviour. However, in his heart of heart he was an Odia and took interest in Odia Literature, especially drama. After his retirement, he kept himself engaged in his mother tongue and completed *Baba Bugi* both in English and Odia. Though superficially he remains aloof from the mass, he got himself involved in mass culture like drama. He also took interest in tribal literature after retirement. His novel *Baba Bugi* is the product of his passion and involvement in modern and tribal life. So as a literary figure he was very much involved with his time.

Biyot Kesh Tripathy wanted to experiment his theory and caricature some of his opponents as Alexander Pope did in *Dunciad*. It is too ambitious statement to compare Professor BK Tripathy with Alexander Pope. *Dunciad* is a superb classical text where Pope presents the other poets of his time as 'Dunces'. He has used the classical technique. *Dunciad* is a poem written in mock epic style where as *Baba Bugi* is a prose work where the writer uses no art to express his venom.

Baba Bugi of Biyot Kesh Tripathy is of different taste in Literature. While reading this novel one is reminded of *Ulysses* by James Joyce. Both the novels need passion and patience. The lines in James Joyce's *Ulysses*, "The supreme question about a work of art is out of how deep a life does it spring" (202) can be applied to *Baba Bugi*.

In the prologue to, "Beware all ye readers who enter this world. Fiction begins here, having ended reality. Any accidental lack of resemblance to real incidents and actual persons is regretted." This prologue categorically speaks about the nature of *Baba Bugi* as a fiction. The novel is dedicated to, "The Fortune who cannot laugh. The happy who do not think. And the blessed who will not act. They need not." (cover page)

The novelist makes his intension clear, that *Baba Bugi* is a serious novel like *Ulysses*. The readers have to take pain to laugh with the story and smile with the characters. It is no wonder that a critic like Howard Wolf comments,

With the publication of *Baba Bugi* not only will a new name, that of Biyot Tripathy, be prominently added to world fiction but also a new variety of cosmic fiction overriding narrow national bounds will expand the limits of the already arrived internationalist fiction. *Baba Bugi* also brings into literary geography the new space of Bhubaneswar, like Hardy and

Faulkner, but a far more lively space that is likely to stay and is sure to be revisited. All this is brought forth through Magi, a woman who is unstoppable like the human spirit. *Baba Bugi* is exciting, disturbing and funny."(Cover page of *Baba Bugi*.)

A reader has to go into the fiction as a metaphor to understand it. The story opens with breakfast of Lingaraja. The novel explains the meaning of Lingaraja as (Lord Phallus). The novel specifies places like any good novel, like Bhubaneswar, Odisha, India. Even the novelist does not forget to mention Earth, the Solar system. The story begins with His breakfast. *Baba Bugi* is hurrying down to the earth to save the inhabitants, from their burgeoning evil. It emerges from darkness and comes to light. It is not clear whether *Baba Bugi* is a child, an angel or a devil but his appearance makes the world move, life starts. The novelist gradually brings the story to the lime light. The story is surrounded by ordinary day to day characters like Rabi Babu, The Police, Mahabir. The story moves to no fixed direction. A character appears reappears; dialogues are not pointed and sharp. There is no seriousness in the delivery of dialogue. Sometimes dialogue points at nothing at particular. There is pungent satire.

Magi is an important character in the novel. Her appearance in the novel is mysterious.

Beautiful Magi, for so she was called by the men of the village, the fiery maid of the sea, almost distracted that no attention was being paid to her, dropped herself gracefully on her dainty fair brown knees, spread, drawing the skirt of her mini sari taut. And firmly, without any hesitation, she put out her right hand and touched the man's right foot. Suddenly something streaked down into her out of the blue. Something drew her to the man. The flesh was clammy and the bone was like dry firewood. She was nauseated but she swallowed back the rising bile and held the shiver down. (27)

Magi have come through lots of experience in life. The narration of the story moves from characters to characters. The novelist also introduces witch. The Grandma could foresee evil; she forecast the coming of evil time. She cautions the people, "I see it, I see it. It's moving. Its evil I tell you that. May Baseli save us? He is the eight handed water demon's messenger from the dark bed of the sea. May Baseli save us."(29) Magi remains with her few friends till the end of the novel. Rangu is sitting surrounding Magi and others. Kamda decided to come out of hiding and was setting up Sherbet Cabin in the town near the temple. The village looked at her in

apprehension. They were in gala mood. Magi said, "Tonight we'll go out again, I am thinking". There were puffs of cloud in the evening sky. "'Yes", said her friends. "Let's take the night." "Tonight let it be then," she said. "The moon's coming up and we'll be back with the sun. Tomorrow has ended.'" (235)

The brutality of the tribal people and the corruption of Police CM, MLAs and other high bureaucrats were well presented by Mr. Tripathy through the character of Kamda. When Kamda want to paint the murder as an accident fearing to be blamed by the police, he was objected by Magi who preferred truth over lie. But in his rage he narrated the pitiable and helplessness of the tribal people in these lines:

CM indeed! They've all been paid off. Do you know OSA has paid the CM ten lakhs and the MLA fifty thousand? Do you know OSA has paid the Vigilance DG two Lakhs? Go shout your ass off, you whore woman...The fellow couldn't even escape with his one-year old son, but they got his wife. They fucked her into the sand in broad daylight, hacked her to pieces and fed her to dogs. And the police wouldn't even arrest them for they holed up in their boss's official quarters in Bhubaneswar. (pg 31).

In spite of hurly burly of life there is music in the novel. The novelist writes,

"Shot away. But. But. But. She has aborted you.
Can I touch your belly? Can I?" She asked.
"Aborted me? Aborted? Well well well. Is that sad, as they say?
Cool. You are cool. You are so very cool," she said.
"Distance. Distance. Such great distance." (234)

One has to read through the lines of the Book *Baba Bugi*, to feel the beauty of the novel. There are adverse comments by some readers against the novel, that the novelist's aims at some people to caricature them. *Baba Bugi* has the taste of Swift's *Gulliver's Travels* which can be read for pleasure. Swift's time was not as complicated as *Baba Bugi*'s time. Time has changed and life is not as simplified as it appears to be. It is the age of DNA and RNA. Naturally, novelist has to look at life from different prospective. If Eliot could think of it in 1920,

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats (11)

The study shows that writers from different domain appear and played different roles in the social and historical prospective. Britishers who came before and after Independence had different standing. For example, HE Beal depicted the Indian society of pre Independence though the novel was written after Independence. Frieda Hauswirth Das dreams to be an Indian wife and stay in India, ultimately fizzled out, as Saranga Das and Frieda fell out not openly but it was evident from the way both of them part with. She went back to her own western life where as Saranga Das joined hand with other farmers. Other novels like *The Last Lambada*, *Collectors Daughter* and *A Bride for Jagannath*, takes us back to pre independence though narrated in post independence. Post Independence novels gave importance to time and change in the life style. *Baba Bugi* is considered as a metafiction novel as everything changes in the novel like a magic, of course it is not pronounced as magical. It is called metaphysical. It is physical but it goes beyond physical, it happens.

It can be concluded that *Baba Bugi* is a comic and satirical novel with a touch of Freshness in its future vision. Mr. Tripathy has a different way to study the world and its intricacies which made him to put the world in a new prospective to the readers i.e. "Surrealistic."

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Color Blue as a Visual Storyteller in the Film *The Kite Runner*

Tanveer Babar Ali Khan

Abstract

"Mere color, unspoiled by meaning, and unallied with definite form, can speak to the soul in a thousand different ways." - Oscar Wilde

A meaning associated with a color can be subjective but particular hues represent and communicate narrative messages by subliminally affecting thoughts and emotions. The research article aims to analyze the meaning and symbolic representation of different tints, shades, tones and chroma of the color blue in the mise-en-scene of *The Kite Runner*. The analysis focuses on the color of the pre-production areas mainly production design, props and costume. The study is analyzed by applying the theory of color psychology and Patti Bellantoni's research on the effects of color in influencing audience in her work *If it's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*. The purpose of this study is to interpret the varieties of the color blue being used as a visual storyteller for discovering the underlying themes, metaphors, character traits and the arc in the story which the film is unable to elaborate in depth as compared to the novel.

Keywords: Color Psychology, Meaning and Symbolism, Visual Tool.

Introduction

The Kite Runner

The Kite Runner is a movie adaptation of the novel written by Khaled Hosseini which revolves around the story of Amir's childhood spent in Kabul along with Hassan who is a young Hazara servant in their house, Amir's betrayal, guilt and his journey of trying to redeem himself. The film is able to display the main entities of *The Kite Runner* book, however the subplots are skipped and there are alterations in dialogue, chronology and description which makes the movie's revelation less powerful than that of the prose of the novel. Marc Forster's direction, Roberto Schaefer's cinematography and the design work by Carlos Conti, Frank Fleming and Karen Murphy portray the ecstasy of the kite tournament as well as the melancholy of the dilapidated Kabul due to the Soviet military and Taliban regime. The theme of

innocence, brotherhood, friendship and the pain of its loss, the intimacy of a father-son relationship that grows over years, power and social status, excruciating guilt, and the journey towards redemption is vividly presented in the film.

Color Psychology in Film Making

The meaning of colors stem from psychological effects, biological conditioning and cultural developments - some color meanings are deeply rooted in our brains because they are visible all around us, like that of the color red, the color of fire and thus a color associated with warmth.

(Lundberg, Anna. "Color Meanings and the Art of Using Color Symbolism" 99designs)

Each color affects us uniquely. Even the slightest variation of a single color can have a profound influence on our behavior. In wise hands, color can become a powerful tool for filmmakers to subliminally layer a story - to make a situation ironic, or absurd.

(Bellantoni, Patti. *If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*).

Color in film making is an important part of mise-en-scene as each discrete shot is vital in conveying the emotions of the narrative. A specifically chosen hue while color grading, the prevalent color of the set design, the props and wardrobe subliminally manipulates the emotional, psychological and physically state of the audience.

Thus, the color palette of a film elicits psychological reaction with audience, draws focus to significant details, sets tone of the movie; represent character traits, and shows changes and arcs in the story.

(Gaddis, Les. "The Filmmakers Guide to Understanding Color Theory...."
Gaddis Visuals)

The three main components while choosing a particular color palette are:

- Hue: the color itself
- Saturation: the chroma or the intensity of color
- Brightness: the darkness or the lightness of color

Varieties of the Color Blue in *The Kite Runner*

Associative colors in a film are the colors that the writer, director or artist associates with a character, emotion, or theme whereas; transitional colors represent a change in the character, theme or an arc in the storyline. In *The Kite Runner* the color blue plays a significant role in conveying the theme as well as portraying certain traits of the characters. Thus, blue acts as the associative as well as the transitional color in the story.

A color may have a general meaning, but lighter shades can vary dramatically compared to darker shades, while more natural, muted shades will differ from artificial neon colors. (Lundberg, 99designs)

The Kite Runner uses different tints, shades, tones and chroma of blue like aqua, indigo, turquoise, cerulean, sapphire, sky blue, navy blue, powder blue, gray blue, azure, etc. and each one of them conveys a different meaning and represents diverse emotional state in the narrative, or in the characters.

Blue can have seemingly contradictory traits; thus, the slightest change in the color can completely alter its meaning. (About. Jukola Art Community)

The Cinematographer – Director Duo Roberto Schaefer and Marc Forster have used different shades of the color blue to provide insight into the characters and the dynamics between them. It is vividly noticeable that the main characters are frequently dressed in different tints, shades, tones and chroma of blue throughout the film. The color is sometimes hidden in the set design and therefore, is subtle in locking in the audience emotionally with the action taking place in the film.

Blue becomes a subliminal part of the set design as either a piece of furniture like a sofa or a cloth hanger, the neon light sign at the bar, people dressed in blue in the background and other objects. When not hidden, it is placed within a subdued environment due to which it appears to be more intense like the blue windows and doors against the monochromatic sandy browns and the sepia toned palette or the bright aqua kite soaring in the low saturated azure sky. Thus, blue becomes a significant visual tool in the mise-en-scene of *The Kite Runner*.

Set design and Props

Color Symbolism of the Kites

The opening scene of the film is that of an aqua colored kite soaring in a low saturated azure sky, thus making the kite vibrant in its subdued surrounding. Color psychology states that aqua represents the healing nature of water and acts as a symbol for emotional healing. Thus, the very first scene is a curtailment of the main plot: Amir's path towards redemption and finally being able to forgive himself for his past mistakes and by doing so finding a way to emotionally heal himself and providing an opportunity for Sohrab to heal.

The flashback scene of Kabul when Amir was a child appears wherein a true-blue colored kite with two white stripes soars in the sky. It is the same kite which sets the story into a catastrophic motion. True-blue is a pure shade of blue without any undertones of other colors present in it. The blue stands for innocence and childhood, and the white stands for purity. The owner of this kite is Omar. In the beginning of the film, it soars triumphantly in the sky after cutting another kite; a visual imagery for the exultant childhood, innocence and purity of Hassan and Amir in the beginning. During the citywide kite-fighting tournament the same kite is cut by Amir which acts as a visual symbol for cutting down and bringing an end to their innocent childhood days and Hassan losing his purity.

We can depend on the sky being blue, therefore blue is synonymous with loyalty. (Bellantoni).

Assef, the antagonist along with his companions threaten Hassan and demand the kite as remuneration for sparing him. Hassan resists Assef and he chooses to sacrifice himself for his *Agha's* kite. He is beaten and raped as a result of Assef's wrath, and before doing so he says,

Loyal Hazara. Loyal dog. Before you sacrifice yourself for him, think about this, Hazara: Would he do the same for you?

In the end scene, the kite that Amir and Sohrab fly has a bright color scheme which consists of bright blue, bright yellow and orange-red. The bright blue is associated with serenity and dependability, bright yellow with happiness and orange-red with emotional warmth. Amir cuts a kite which is black and pale yellow in color. Black is associated with darkness and the pale yellow is associated with memories and the past. This acts as a visual imagery portraying that Sohrab can trust and depend on

Amir for happiness and emotional warmth and try to let go of the dark past. As Amir runs to fetch the defeated kite for Sohrab, he utters the same words that Hassan did in the past before running the kite for Amir,

For you, a thousand times over.

Representation of Baba and Amir's Relationship

Blue is the coldest color in the spectrum. In its most saturated form, it is associated with the lack of emotional warmth and empathy. It is quiet and aloof like the relationship between Amir and his father, Baba. Baba condemns his son and complains to his friend and business associate Rahim Khan in the following dialogues,

Sometimes I see him playing on the street with the neighborhood boys. They push him around, take his toys from him, but Amir, he never fights back. Never. You know what happens when the other kids tease him? Hassan steps in and fends them off. And when they come home, I say to him, "How did Hassan get that scrape on his face?" He says, "He fell down." There's something missing in that boy.

A boy who won't stand up for himself, becomes a man who won't stand up for anything

Amir overhears this conversation and believes that his father resents him because Amir's mother died at childbirth.

He hates me because I killed her. My mother.

The color blue is vibrant in the flashback scenes of Kabul, 1978-79 than the scenes in Fremont, California, 1998. Though in the beginning Baba is disappointed at Amir's decision of becoming a writer instead of a physician, he eventually displays his fondness and warmth for his son and daughter-in-law, Soraya. The cold blues are absent in the frame altogether when Baba kisses Amir and Soraya at night before his eternal sleep. Thus, the presence of blue in the frame acts as a visual symbol for the detached relationship between Baba and Amir, and its gradual decrease in the frame followed by its absence symbolizes how this detachment decreases eventually.

Costume

The term 'blue blood' stands for noble birth thus, making royal blue a color associated with superiority. The age-old Afghani caste system places Hassan, a

Hazara beneath Amir who is a Pashtun in terms of wealth, education and social standing. In the flashback scene young Amir wears a dark royal blue sweater whereas Hassan wears a cerulean colored 'perhan-tunban', traditional attire worn by men in Afghanistan. As the story progresses, the varieties of blue attires worn by Amir and Hassan, act as a transitional color marking the changes in their status. Amir's clothes are always darker shades of blue than that of Hassan until the day when it is Hassan's birthday. He is dressed in dark royal blue. Baba's fondness for Hassan is evident in the scene when he asks Hassan to sit in the front seat of the car instead of Amir

I heard it was someone's birthday. It's your day Hassan. Why don't you sit up front? Are you ready for your birthday present?

He lets Hassan pick a kite for the kite-fighting tournament as his birthday present.

It's his birthday; he can have any kite he wants.

This scene serves as a revelation of the true identity of Hassan which is kept in secrecy, the truth that is later revealed in the film by Rahim Khan about Baba being the true biological father of Hassan.

Sohrab is seen wearing a blue 'perhan' and gray blue 'tunban' when Assef summons him as his dance boy. Gray blue psychologically puts the audience in a place where they can sympathize with the character and underscores the story with an all-pervasive melancholy.

In the ending scene in San Francisco, Sohrab is seen wearing a Prussian blue (a dark shade of blue) jacket with a sky-blue shoulder patch. The sky blue symbolizes the last bit of childhood left in Sohrab. The dark blue stands for his newly obtained status which is evident in the scene where Amir's father-in-law General Taheri hassles Amir to know the reason behind taking in "*That Hazara boy.*" Amir answers this by disclosing Sohrab's identity of being his half-brother's son and stands up to him by saying,

You will never again refer to him as "a Hazara boy" in my presence.

When Hassan is cornered by Assef and his two friends, Assef is seen wearing an indigo sweater with an intense blue jacket. The deep indigo of stormy sea carries threatening association; it induces the feeling of being unsettled and afraid, whereas intense blue stands for cold determination. Assef's costume color affirms the

petrifying sexual assault of Hassan and his sociopathic determination to purge Afghanistan of Hazaras. Though the film is unable to provide an in-depth portrayal of Assef's character like that of the novel which delineates his evilness, his sociopathic nature and his admiration for Adolf Hitler; the color of his attire conforms to his character. The following lines are said by Assef to Amir in the film:

Afghanistan is the land of the Pashtuns. We're the real Afghans. Not this flat-nose Hazara. His people pollute our homeland. They dirty our blood. If idiots like you and your father didn't take these people we'd be rid of them

Blue is the quintessential color for powerlessness. The powerlessness increases with the paleness of the color. After Hassan is raped, he is never seen wearing a blue color again and Amir's costume color transitions to paler tints of powder blue to sky blue after this incident. This serves as a visual metaphor for the fading childhood and their powerlessness in raising a voice against Assef.

Another occurrence wherein the paleness of the color blue is associated with powerlessness is that of the Afghan women who are seen wearing a 'chadaree' or a 'burqa' which is azure in color. This is juxtaposed by Soraya's outfit color which defines her power status. In the beginning of the film both Amir and Soraya wear darker shades of blue and throughout the film their outfit colors match each other. Amir considers Soraya to be his equal unlike the other Pashtun men like General Taheri who dominate their wives and daughters. In Khaled Hosseini's *The Kite Runner*, Soraya tells Amir:

I'm so lucky to have found you. You're so different from every Afghan guy I've met.

Amir tries to contemplate this statement and comes up with an explanation to why he was different:

Maybe it was because I had been raised by men; I hadn't grown up around women and had never been exposed firsthand to the double standard with which Afghan society sometimes treated them.

Conclusion

The Kite Runner uses a color palette which includes different tints, shades, tones and chroma of blue like aqua, indigo, turquoise, cerulean, sapphire, sky blue, navy blue,

powder-blue, gray blue, azure, etc. which acts as the associative as well as the transitional color in the story. The varieties of blue in the kites convey a different meaning which aligns with the story and emotions of the narrative. The increase and decrease of the presence of blue in the surroundings around Baba and Amir represent the emotional warmth in their relationship. The variations and transitions of blue in the costumes of the main characters depict significant character traits, provide dynamics between them, psychologically affect the emotional state of the audience, elaborate the text and tell an unwritten story. In conclusion, varieties of the color blue are used in the mise-en-scene of *The Kite Runner* to echo the underlying themes of the story brilliantly, elaborate the missing pieces and articulate the narratives visually.

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Matters of Heart, Harmony and Psychology in Ruth Praver Jhabvala's *Heat and Dust*

Vikas Sharma & Sumitra Singh

Abstract

The profound novel, *Heat and Dust* by Ruth Praver Jhabvala presents the stories about two women in two different time spans and their adventurous life in India. India is depicted in all blossom and its attributes of fancy and countryside spirit. The story about Olivia and the other narrator in the scale and span of receding times have been put forward in an extensive fashion. The narrator, who appears two generations after Olivia clearly understands the nuances of India in its all gloom and bloom, societal constraints and emotionality. Ruth Jhabvala presents a very powerful notion of a woman driven into myriad and diverse cultures and emotional turmoil that makes us think on various issues, definitely relating to women and the contemporary society. The novel has been a Booker prize winner because of its powerful story and deep in depth of emotions.

Key words: Integrity, Country, Colonial, Humiliation, Suffocation, Aggression

The story represents a picture of colonial India set around 1920s where women had to maintain and show off their integrity as a wife, as a daughter and also as a woman who is dependent on man. It hardly mattered whether she was rich or poor, educated or not, society didn't change for the woman. The storyline talks about Olivia who lived in a suffocated atmosphere brought about by the constraints that it had on the position she enjoyed as the wife of an English Civil servant. Olivia got married to Douglas in England. Olivia found love and warmth in a Nawab's companionship who was involved in gang raids and criminal plots. She is taken over by the Nawab's charm and intimate courtship with her. The love was passionate and aggressive that she spent much time with Nawab. She eventually becomes pregnant with the Nawab's child. She remains in utter dilemma for the paternity of the child as she is already married and Nawab can't accept the child. It was quite natural that the news spread like flood waves. This deeply humiliates her husband and also outrages the British Community which results in utter chaos that also persists long after the death of Olivia.

The story is narrated by a young woman who tries to reconstruct the entire life revolving around Olivia. When the narrator declares that she is going to tell Olivia's story "as far as I can follow it". (Jhabvala 2) Actually, she is the granddaughter of

Douglas and Tessie Rivers. She is very keen in knowing about Douglas's first wife, Olivia. She travels to India and visits various places where Olivia stayed and spent her life. The story shows the social, political and environmental apprehensions that follow Olivia's life and its impact over the others throws some light on how a women's life is so intertwined between so many things and how that makes the difference between men and women.

The manner of story narration is very lucid and Ruth Jhabvala tries to bring forth every aspect that deals with a woman in two different settings and surroundings.

Actually *Heat and Dust* is based mostly in the post independence India. The narrator of the story experiences cultural shock when she arrives in India and decides to stay at Satipur. Satipur is a place where her grandfather Douglas and his first wife Olivia stayed. She wants to know and understand what happened with Olivia and with that also to understand the culture of India in the small town of Satipur. She tries to recollect information on how the life of the British Gentry would have been influenced in India. The life of the English Ladies and the attitudes of the Indian Royalty, the nature of the power game that existed between the British and the then Indian nobility find space in the novel.

Although, the narrator tries to justify her statements in a lucid manner, we find two stories running progressively in the novel, one of Olivia in flashback and the other of the narrator herself. Both Olivia and the narrator had a common interest and that of the Indianness and also how Indianness affected their lives.

Heat and Dust finds the power of romance in two different and distinct eras that are set together and run parallel. The story is set in colonial India and projects Anglo Indian relations in the 1920s and also during the independent post colonial era on 1970s. Free India is a land of "ghostly reflections" (Jhabvala 3); beggars and crippled children. This is a land where men are "deloused by animals" (Jhabvala 3). Olivia Rivers accompanied her husband Douglas to colonial India in 1920s. Douglas appeared to be busy always in a strict regime of the British Raj and had no time for his wife. The novel reflects the story of Anne, the narrator of the story who arrives in Bombay to stays for a long time. She is interested in reconstructing the story of the broken and doomed marriage of her grandfather, a law officer named Douglas Rivers and his first wife Olivia. The narrator could string some stories out of the letters that Olivia wrote for her sister Marica. So, the narrator thought of conjoining Olivia's experiences in the same places to attempt at a better understanding of both Olivia and India. So, Olivia shifts to colonial India in the traditional role of the wife of Sub-Collector of Satipur that was Douglas's designation at that time. Douglas, an

English ICS Officer was a strict ICS officer in whose words everyone believed was the truth.

Douglas' voice, firm and manly, rose above the rest. When he spoke, the others confined themselves to murmurs of agreement. He must have made some jokes, because every now and again they all laughed in polite unison. Sometimes he seemed to speak rather more sternly and then the murmurs became very low and submissive till he made another joke whereupon they dissolved in relieved laughter. It was almost as if Douglas were playing a musical instrument of which he had entirely mastered the stops." (HD, Section 8, pg. 37)

Olivia was a beautiful, spoiled and a young spirited woman of those times. She really found it difficult to adjust with the British colonial community of Satipur. She loved her husband passionately although she spent very little time with him. She still gets suffocated with the kind of attention and still is lonely gets being constrained by her position as the wife of an important English Civil servant. She longs for pleasure and independence, intellectual feast and more passion in life. She thinks that a child would solve her problem but she does not become pregnant.

Olivia and Douglas meet the Crawfords (the Collector and his wife), the Saunders (the Medical Superintendent), and Major and Mrs. Minnies. But that too was in the evenings and on Sundays. The rest of the time Olivia is alone in her big house with all the doors and windows shut to keep out the heat and dust...(Jhabvala 14). One fine day, after spending a little time in Satipur, Douglas and his wife are invited by the Nawab of Khatm. When Olivia meets the Nawab for the first time at the dinner party hosted by him, she exults to realise that she had atlast come to India at the right place. The Nawab is an attractive man with attractive gestures. Olivia gets drawn towards his charm and longs to enjoy his company. Both of them come closer and spend much time together. That was not just enough for Olivia. Being drawn inwards towards aesthetics, she loves music and plays Piano with competence. Her friendship with Nawab becomes passionate as they begin to court each other more frequently. She visits the Nawab's palace more often and was taken in on the spell of the grand opulence and the royal feast of the Nawab's palace. All these things satisfy Olivia's aesthetic sense and therefore Olivia falls in deep love with the Nawab. She becomes obsessed with the image of India being so exotic although the story of the Nawab is different. The Nawab of Khatm was involved in occasional gang raids and criminal plots. He is one bankrupt ruler of the state whom the people hated deeply. The people had paid the price of his vulgar extravagance. He literally drains the wealth of the poor state by exploiting its people and all its resources. The events turn

dangerous when he joins the notorious bandits to rob and plunder his own people. This he does to satisfy his own decadent style of living. As Olivia frequently visits Nawab at his palace, she once also visits Babu Firdaus's shrine with him. There the Nawab relayed the horrifying story of his ancestor Amanulla Khan's glory and that dealt with the revenge that he sought on a Marwar prince.

Once it happened that a Marwar prince did something to displace him. I think he did not offer opium out of the correct silver chalice – it was only a very small thing, but Amanullah khan was not the man to sit quiet when insulted...He invited this Marwar Prince and all his retainers to a feast. A ceremonial tent was put up, all preparations made, and the guests came ready to eat and drink. Amanullah khan greeted his enemy at the door of the tent and folded him to his heart. However, when they were all inside, he gave a secret sign and his men cut the ropes of the tent and the Marwar Prince and all his party were entangled within canvas. When they were trapped there like animals, Amanullah khan, and his men took their daggers, and stabbed them through the canvas repeatedly until there was not one enemy left alive. We still have that tent and blood is so fresh and new, Olivia, it is as if it had happened yesterday. R J (3)

The story somewhere frightens Olivia and she tries to leave but cannot do so as that was that one time when both she and the Nawab assert their belonging to each other with a physical embrace and sensuality of a sexual intimacy. Olivia likes everything about Nawab's intimacy to the manner in which he flatters her. She feels that she found her soul mate in him. But Olivia never reveals this to Douglas. In fact, Douglas has no time for her as he always came late at night. So, Olivia could never ever tell Douglas that she wanted to become pregnant. She becomes pregnant after sometime because of her intimacy with Nawab. Rather she was ready to sacrifice everything for him, much to satisfy her love and aesthetic ego. She tries to abort the baby with the help of Harry, one of Nawab's friends. But her husband comes to know about the illicit relationship and divorces her.

Tessie stayed through that cold season and through the next one as well, and then she sailed for home. A year later Douglas had his home leave and they met in England again. By this time his divorce came through, they were ready to get married (Jhabvala 1).

Douglas remarries soon and leaves for England. But a little was left for Olivia mainly because she had to accept many Indian things as a part of her life and also for survival. Drumming and Chanting were one of those things.

The irony out of the above is deeply rooted in human psychology. A human mind, body and soul yearns for conformity and belonging and finds solace with a person who shows love, gratitude and such emotions of oneness and others. Investing time with the other person creates a sense of being together or at least this shows a caring attitude rather than being negligent. Douglas had a negligent attitude for Olivia and caused separation from Olivia, his dear wife who loved him profoundly. It's a common stance these days that one tries to satiate their aesthetic aspects by looking for people who are like him or her. Olivia finds that in Nawab and she cannot control her emotions. This very fact shows that there is a limit to one's control of one's senses beyond which one becomes helpless. Rather, there is an emotional upsurge that sometimes may lead to disastrous events as in the case of Olivia. But there was something that made Olivia changes her life forever. She could have negotiated with her husband or could have asked for forgiveness or something of the like but she did not.

After fifty years, Anne, the granddaughter tries to resurface everything by recording everything she sees in India and by travelling to different places where Olivia had been travelling. Anne decides to settle down in Satipur and research her grandmother. She reads the letters that Olivia wrote some fifty years back. Educated and organised the narrator, who shaped her days "to a steady routine," (Jhabvala 48) makes her journals regularly and records her impressions about India. Anne displays tremendous enthusiasm about India. It shows a little parallel with Olivia's life where Olivia also got absorbed into the exotic surroundings, spirituality, heat and dust of Indianness. This was where her western upbringing got mixed up with the Indian flavor. Anne writes in her own diary:

'Fortunately, during my first few months here, I kept a journal, so I have some record of my early impressions. If I were to try to recollect them now, I might not be able to do so. They are no longer the same because I myself am no longer the same. India always changes people, and I have been no exception.' Anne visits the house where Olivia Rivers once stayed, the ambience of the house in detail and the narrator makes an observation that the house has retained Olivia's ambience though it has lost its charms. The "curtains and cushions, now tattered, are yellow, the lampshades tasselled; there is a gramophone. A chair and embroidery frame stand in a window embrasure" (Jhabvala 175).

Anne spoke from her subjective position; she makes her prejudices against India overtly. In the beginning, before she has started narrating the story, she, while talking about her impressions of India, says- "they are no longer the same because I

myself am no longer the same. India always changes people, and I have been no exception" (Jhabvala 2); and later while describing the behaviour of English visitors at the Guest House she says that they were all dirty and dishonest. She had a very pretty, open, English face but when she said that it became mean and clenched, and I realised that the longer she stayed in India the more her face would become like that (Jhabvala 21)

Anne in course of her inquisitiveness about Indian culture and seeking about Olivia's adventures in India, interviews many people and gets in touch with a Indian clerk named Inder Lal in whose house she stayed on rent for the initial time she was in India. Inder Lal is married to Ritu who is a house wife. Anne quotes in her journal that in India it was the compatibility of the groom's mother with her daughter-in-law makes a perspective marriage and not a prior knowing about or the intimacy between the prospective bride and bride groom. Ritu, Inder Lal's wife, was also chosen by his mother. She decided to have a less educated daughter-in-law. She had been chosen on account of "her suitable family background and her fair complexion. His mother had told him she was pretty, but he never could make up his mind about that" (Jhabvala 49) Inder Lal represents a lower middle class that 's a bit different to Rajas and Nawabs of British India. Therefore, he is a sensual, hypocritical, pretentious and also highly mechanical in his relationship when it comes to his relations with Anne. He develops an intimate relationship with Anne and she eventually becomes pregnant. Although, she has a very normal and casual attitude towards sex and pregnancy, she insists in giving birth to Inder Lal's child. There is a dichotomy in this situation. Anne decides to stay in India and continues to stay in a house on the hills. But she appears to be happy unlike Olivia who suffered mainly because of her position. Both the women enter into the Indian culture because of emotionality and mechanical sex. But there is something more to it. Both the women got attracted to India's charm. Otherwise no women would go to tread a path as serious as this and that too in a far off land. Both the women are ready to imbibe the spirit and influence of Indianness. Both of them identify themselves with India. Not that Olivia and Anne are the only characters in the novel; Ruth Jhabvala projects another character called Child. Anne interviewed Child and used to talk to him. "It used to embarrass Inder Lal to find me waiting for him" and later, the narrator records in her journal that "Inder Lal is always eager to hear Child's letters. He comes up to my room in the evenings so that I can read them out to him" (Jhabvala 95) He has been in India since so many years and has been under the guidance of a Spiritual Guru. Child becomes an ascetic under the spell of his Guru and India's spirituality. He has undergone stress of this hard life and feels it impossible to live under the trees. He now lives in cheap hotels as he has no money to afford other hotels. He developed dysentery and ring-worm but was not bothered by them

because of living on such a higher plane; [...] He was given an Indian name, Chidananda (Jhabvala 23). From this perspective, Anglo-Indian ascetic is jeered at, thrown stones and he finds it difficult to sleep under trees as directed by his guru. When the narrator brings him home, Inder Lal is very much impressed with his knowledge of Hindu religion but the narrator feels that such ascetics are in no way better than “sturdy set of rascals to me- some of them heavily drugged, others randy as can be, all it seems to me with shrewd and greedy faces” (Jhabvala 63). In her opinion, Child needs sex desperately and he also expects the narrator to give him sex as easily as she gives him her food and room. Child is dirty and “bathing is one Hindu ritual that he doesn’t practice” (Jhabvala 80). He seeks spirituality from within and has been into along spiritual journey but somewhere is highly materialistic in his attitudes. He has now cast off the orange spiritual robe and has taken up Christianity and also changed his attire to pants and shirt with shoes. Jessica Jacobson asserts about the novel *Heat and Dust* “Beautiful, prosaic, well-woven story about two English women in India in two different eras. A work of art that is a pleasure to read and savor.” There are many instances in the novel where Ruth Jhabvala shows India as she portrays and as portrayed in 1970s and in 1920s and also from the lens of Europeans. *Heat and Dust* shows how romance changes the way of life of an individual in an entirely different country. Different characters like Olivia and Anne completely changed their way of thinking and way of living.

J Marren says: “From a historical point of view the novel is fascinating in describing the lives of the British as the Empire disintegrated-their kindly arrogance, their isolation from the people, and the idleness of their families. The Nawab’s life is worse. He resorts to crime and extortion to maintain his luxurious life-style.” The story in *Heat and Dust* appears so realistic like Jane Austen’s. Both Jhabvala and Austen take up stories focusing middle class with love, marriage and Romance as the major themes. Jhabvala presents a unique conglomerate of Indian and European cultures much because of background. She being born in Germany, brought up in England and married to a Parsi in India always made her alienated. There seems to be two narratives in the novel speaking together of 1920s and 1970s. There are many instances in the novel where Anne talks about Europeans who were duped at Amritsar, Kashmir and Delhi, pick pocketing in Goa. There is an instance also where Anne meets Kitty and Karim, the descendants of the Nawab in England before coming to India. This shows the intensity of conformity with India that Anne possessed in her.

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~English Language Teaching~

Turn-taking and Speech Disruption: Break in Conversation and Conversational Breakdown

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Abstract

In turn-taking, the smooth turn-transition is too high an expectation as there involves some irregularities. Turn-taking is not a tailor-made activity, as it does not always take place smoothly according to perfect planning. As a result, it sometimes involves a break in conversation and conversational breakdown. Silence, hesitation, hitches and hedges may cause a little break in conversation. If their occurrence is limited in speech, they may not necessarily harm the conversation at hand and even its outcome. Their occurrence is sometimes important for conveying appropriate meaning through the process of turn-taking. Turn-collision, aposiopesis and anacoluthon appear very rarely in turn-taking. If they appear recursively, the process of conversation meets breakdown.

Keywords: Floor, Turn Taking, Turn Collision, Pause, Gap, Lapse, Overlap, False Start, Hitches, Perturbations, Hedges, Aposiopesis, Anacoluthon.

Introduction

Conversational turn-taking is not a tailored sort of activity which hardly takes place smoothly as per the strict planning beforehand. It occasionally involves certain irregularities including break in conversation and conversational breakdown.

Sacks, Schegloff and Jefferson's turn taking model (1974) presumed that transition in conversation should go without any gap or overlap. However, they consented for slight gap or slight overlap which makes the vast majority of turn transitions. Contrary to this rule, our turn-taking behavior has considerable occurrence of different forms of silence such as overlap, gap, pause, lapse and so on. These factors sometimes make a disruptive impact on conversation or even there occurs break/breakdown in conversation. The present paper investigates the nature of speech disruption in terms of break in conversation and conversational breakdown.

The paper first deals with those events that cause a break in conversation at hand. Secondly, the factor of conversational breakdown is also dealt with.

Break in Conversation

There occurs a break in the flow of ongoing conversation due to a number of factors. They are:

i. Silence

Silence is a regular phenomenon in conversation. It plays an intricate role in communication. In this connection, Stucky (1994, p. 172) makes some crucial observations. He contends that from the pragmatic framework, silence is neither communicative nor it can be communicatively relevant or irrelevant. It means that silence never functions in a fixed manner.

Types of Silence

We have classified all the types of silence according to the location of their occurrences and their length and frequency in conversation. Levinson (1983, pp. 299-342) suggests some types of silence which are based as per their place or location of occurrence: last speaker's silence, next speaker's silence, answer unknown silence and story recipient's silence as agreement or disagreement. The more rational classification of silence types is based on their length and frequency during an interaction. Sacks et al. (1974, p. 715) present three types of silence: pauses, gaps and lapses.

a. Pause

According to Goodwin (1981, p. 18), pause refers to as silence within a turn. Pauses sometimes occur in conversation due to hesitation while floor retaining. Filled pauses like "ah," "hm," "hmm," "er," "um," etc. have floor retaining function as well as they indicate cognitive planning during conversation.

b. Pauses and topic change

Stucky (1994, p. 188) argues that pauses indicate to accompany points of major topic shifts. But every pause necessarily does not suggest a major topic change. Besides, every topic change does not require a pause.

c. Gap

When there is silence between two turns, it is called as gap. According to Hafez (1991, p. 70), gaps may arise for three reasons: participant is thinking of what to say

next, neither of the participants wants the floor, or a participant is waiting to make sure the floor is open. Sacks et al. (1974) show the way how a gap may be transformed into a pause. If silence occurs at the end of a turn it becomes a gap; it may be ended by talk by the same person who was talking before it. So, gap is transformed into a pause. This is the way to minimize gap.

d. Lapse

At times, there are many instances when no participant takes a turn though turn taking options are available. In this way, a lapse is an extended silence in which floor is absolutely inoperative for a long time. Lapse sometimes shows the end of one speech event and the commencement of another one. It is generally assumed that no participant has anything to say about the topic discussed just before and a new topic may be introduced. Intermittently, lapses may bring forward leave taking among the participants.

ii. Hesitation and Speech Disruption

Hesitation is slowing of speech because of a kind of uncertainty in the mind of the speaker. It often disrupts the flow of utterance in a relatively gross and easily observable manner. Maclay and Osgood (1959, pp. 19-44) have meticulously addressed the paradigm of hesitation in spontaneous speech. They found hesitation phenomenon in relatively longer utterances. They (p. 24) have given four types of hesitation which are as follows:

a. Repeats

All repetitions of any length which are judged to be semantically non-significant are called as repeats. For instance,

I I need a very very big box.

In this example *I* is repeated whereas *very* is not. In the latter case the repetition intensifies the word *big* and thus changes the meaning.

b. False Starts

False starts are all incomplete and self-interrupted utterances. For example,

I need a very small... a very big box.

This example is a self-interrupted utterance with false start following the word *small*. This sentence is the example of retracted false start.

c. Filled Pauses

It is exclusively a speaker-oriented activity. The filled pauses are the non-lexical devices like - mm, hmhm, rr, etc.

d. Unfilled Pauses

Unfilled pauses are marked when there is an abnormal hesitation in speech and that we cannot refer to the previous categories given above. Such pauses have two major forms: silence of unusual length and non-phonetic lengthening of phonemes.

e. Anxiety and Hesitation

Maclay and Osgood (1959, p. 43) mention Mahl's observation that anxiety is one source of variation in hesitation. If anxiety is tension producing factor, vocalization is likely to be tension reducing. This implies that a speaker in the state of anxiety, as he/she begins to talk will show installing high rate of hesitation followed by a decreasing rate as speech continues. The level of hesitation may increase again as a result of external factors as a consequence of the context of the utterance. Speakers considerably differ in the periodicity of their hesitation rates in terms of various impact factors like their intelligence, personality variables, communication strategy and so on.

iii. Hitches and Perturbation

These terms are mentioned and coined by Schegloff (2000, pp. 1-63). According to him, hitches are the momentary arrests in the continuity or "progressivity" of the production of talk. Perturbations are marked departures from the prosodic character of the talk's articulation. Schegloff (2000) reports what happens to the talk when hitches and perturbations occur. The talk can be suddenly louder in volume, higher in pitch, or faster or slower in pace. The talk in progress may be suddenly cut off, most commonly with what linguists call a glottal, labial, dental or some others oral stop; or some next sound may be markedly prolonged or stretched out; or a just prior or element may be repeated.

Schegloff (2000) further adds that these hitches and perturbations invite understanding, even in common sense terms, as a form of strategic maneuver in a competitive or antagonistic undertaking a fight for floor in which talking louder may aim to "shout the other down" and to win by a show of acoustic force.

iv. Hedges

Hedging is a very familiar feature in conversation. It has been observed that speakers hedge when they do not want commitment, or they do not want to commit bold statement. By adopting this strategy, speakers indicate hesitation, indirectness and sometimes uncertainty about the stated fact.

There have been ample studies on hedges which have addressed its nature in conversation. Yule (1996, p. 13) believes that speakers display caution while interacting. He calls hedges cautious notes expressed about how an utterance is to be taken. Piazza (1999, p. 1007) thinks that hedges serve to diminish the impact of an utterance. She argues that hedges are short phrases which speakers introduce in their conversation to reduce the impact of a statement. According to Watts (2003, p. 279), speakers adopt the strategy of indirection in their speech. He suggests that speakers avoid being too direct in their interaction by the means of linguistic expression called hedges. Allott (2010, p. 66) claims that the linguistic items that indicate a weakened commitment on the part of the speaker are called as hedges.

According to Holmes (1986) there are three different uses of hedges (Originally cited by Lakoff, 1975). First, the "fully legitimate" usage of hedge indicates that the speaker is genuinely unsure of the stated facts. Second, the "mitigating" hedges diminish the possible unfriendliness or unkindness of a statement. Such hedges are used for the sake of politeness. Finally, there is one more use of hedge which indicates whatever is said is not "legitimate" or "justifiable." We can list the commonly used hedges such as "you know," "probably," "apparently," "although," "as far as," "I think," "well," "perhaps," etc. If such hedges appear again and again, they create some break in the flow of conversation.

Thus, silence, hesitation, hitches and hedges may cause a little break in conversation. If their occurrence is limited in speech, they may not necessarily harm the conversation at hand and even its outcome. However, their incidence is sometimes important for conveying appropriate meaning through the process of turn-taking.

Conversational Breakdown

In turn-taking, conversational breakdown may appear through the following events:

a. Turn Collision

Turn collision is a very special type of conversational breakdown, although it appears momentarily. Sometimes two participants take turns simultaneously and overlap their utterances. Here, overlap occurs in such a manner that both of the speakers stop speaking to let the other speaker complete his/her utterance first. Thus, both the participants stop and leave their utterance incomplete to make a way to the other to put his/her say first. As a result, silence occurs because both the participants relinquish speakership. After a short silence, both the speakers find that the other does not wish to resume the turn. And once again, they simultaneously resume their utterances and overlap each other. When realizing this simultaneity,

they once again stop immaturity to give a way to the other's turn. So, this repeated overlapping may be termed as turn collision. It may be followed by a lapse or the successful resumption of turn-taking.

b. Aposiopesis

According to Wales (1989, p. 32), it's a rhetorical term for the sudden breaking of an utterance before it is completed. The break-off point is unpredictable. We cannot predict where the utterance can break-off whether in its beginning, middle, or in final stage. For example, *He called me a...* It is generally a distinct feature of conversation and its occurrence is quite rare. Aposiopesis is a serious speech breakdown hampering the outcome of the ongoing conversation.

C. Anacoluthon

Wales (1989, pp. 21-22) refers to anacoluthon as a conversational sequence which begins in one way and ends in another as in *I wanted to-are you still waiting?* In writing, it is often marked by a hyphen. It often brings a pause in conversation. It is a part of the habitual non-fluency of casual speech which may arise from unclear formulation, heightened emotion, etc.; or in longer and more complex sentences, from a failure perhaps to keep the whole construction intended in mind. In the dialogue of novels and plays anacolutha (plural) appear very infrequently. When they appear, they suggest some "marked" feeling of the speaker. Anacoluthon often creates confusion amongst other participants in conversation. The smooth flow of speech gets disrupted due to its occurrence. If it occurs repeatedly it adversely impacts the quality of conversation and in some cases, it results in conversational breakdown. There may be rare cases when turn-collision, aposiopesis and anacoluthon may appear again and again. If it happens so, then the conversational breakdown is quite certain.

Conclusion

Turn-taking meets disruption in the form of break in conversation and conversation breakdown. This break may not harm the process of turn taking. On occasions, the incidence of silence, hesitation, hitches and hedges may help conveying appropriate meaning in the form of turn-taking. The recursive occurrence of turn-collision, aposiopesis and anacoluthon disrupt and break down the flow of conversation. Thus, the smooth turn-transition is too high an expectation as there involves some irregularities as discussed so far.

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Evaluation of the English Language Skills in Class X: A Teacher's Perspective

R. Shobha Rani

Abstract

In the present-day scenario, where the globalization and liberalization have opened a Pandora of opportunities to the English educated youth of India, it is pertinent to question ourselves as teachers. Are we in tune with the times in terms of teaching and evaluating the English Language Skills of students? The paper examines the testing pattern of Class X as teaching and testing are inter-related. The objectives, contextual materials, clearly defined assessment procedures and CCE are quite comprehensive and commendable. The book has burdened the teachers in carrying out multiple tasks apart from guiding, teaching, assisting and evaluating the learners throughout the long line of lessons, forcing them to focus more on what makes the students get through the examination by training the students in attempting the comprehension passages which are sure to fetch marks. Thus, the purpose of imparting skills is neglected to a considerable level which otherwise should have been the prime focus of teaching.

Key words: Evaluation of English Language Skills, Assessment Procedures, Acquisition of Skills

Introduction

Acquiring and retaining the skills of English language stand preeminent in the present-day's world. Whether one likes it or not, it is here to stay. The reasons to learn English are no more political, economical or social. It is the ability to communicate one's needs, feelings and opinions in English is the capacity expected of an educated person in the present world of opportunities. In the academic context, the learner has to face tests at every level of learning. Qualifying in tests is often considered as an achievement in itself. They are an indispensable part of a students' life. Tests can benefit students, teachers and even administrators by confirming progress that have been made and showing how best the future efforts can be redirected.

To measure the efficacy of teaching, the evaluation pattern should be conducive to the content or skills learnt. Teaching and testing are the two sides of a coin. To develop a greater understanding of English Language Testing procedures engaged, a study of the question papers of Class X (SSC) of Telangana State was taken up.

Our World Through English Class X Text book was prepared in accordance with the syllabus for a ten-year course in English as a second language. The prescribed book has some of the well-defined goals and expected outcomes suitable to the present times. A cursory look at the goals and outcomes would provide a right direction in assessing the evaluation pattern.

The Goals -After the completion of the course, the students are expected

- To attain the basic proficiency, such as is required in natural learning i.e., the spontaneous and appropriate use of language for at least everyday use,
- To develop his/her linguistic competence for abstract thought and knowledge acquisition and,
- To construct discourses (oral and written) such as narratives, descriptions, essays, conversations, diary, plays, script writing, profile writing, drama, posters, slogans, letters, etc.

Learning Outcomes/ Academic Standards

At the end of the academic year the children are expected to achieve certain academic standards. The everyday classroom transaction should focus on the following areas.

1. Listening and Speaking
2. Reading Comprehension
3. Vocabulary
4. Grammar
5. Conventions of Writing
6. Creative Expression (Oral and Written Discourses)

The Assessment

A unique feature of Class X Textbook is that it has clearly defined assessment procedure unlike any other English Textbooks. It follows CCE (Continuous and Comprehensive Evaluation). The book has a detailed description of the procedure. CCE is an attempt to shift from rote-learning to constructing knowledge and applying it as and when required. The Continuous and Comprehensive Evaluation (CCE) is an ongoing process and is an integral part of lessons / units / chapters. At every point of classroom transaction, the teacher is expected to assess the learning outcomes of the

students. The questions in the examination paper shall not simply be based on the information given in the textbooks but shall create slots for the learner to use language in a meaningful way of applying what he / she has learnt. So, 'learning by heart or mug up as called in local parlance' by the students will not be of any use to them.

Types of Assessment

There are two types of assessment. –

1. Formative
2. Summative

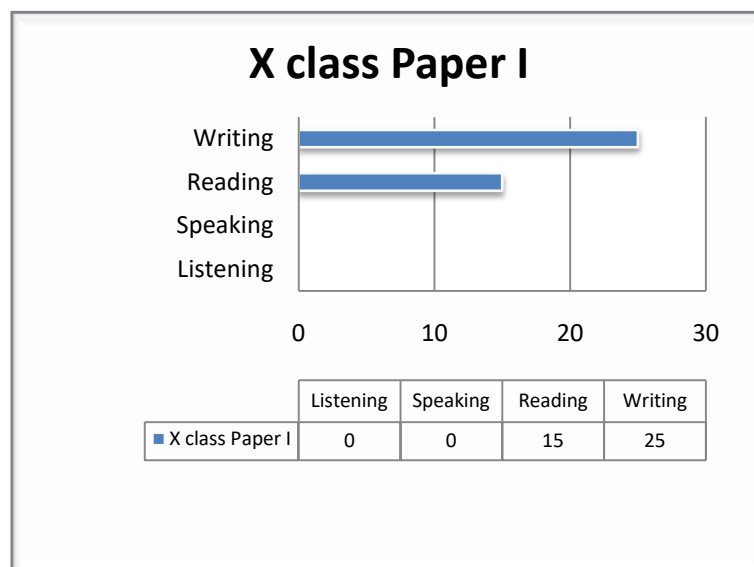
Guidelines for Formative Assessment

Formative assessment is done based on four tools that cover all the language competencies (Academic Standards). These are 1. Read and Reflect 2. Written Works 3. Project Work 4. Slip Test.

Analysis of the Question paper Class X

An overview of the Class X English question paper provides the following information. In the terminal examination at the end of the academic year testing is done with the help of two papers, Paper I and II. Each paper consists of 40 marks each. Test items consist of Reading comprehension of prose passages, testing vocabulary, grammar and questions on creative writing.

Class X Paper- I

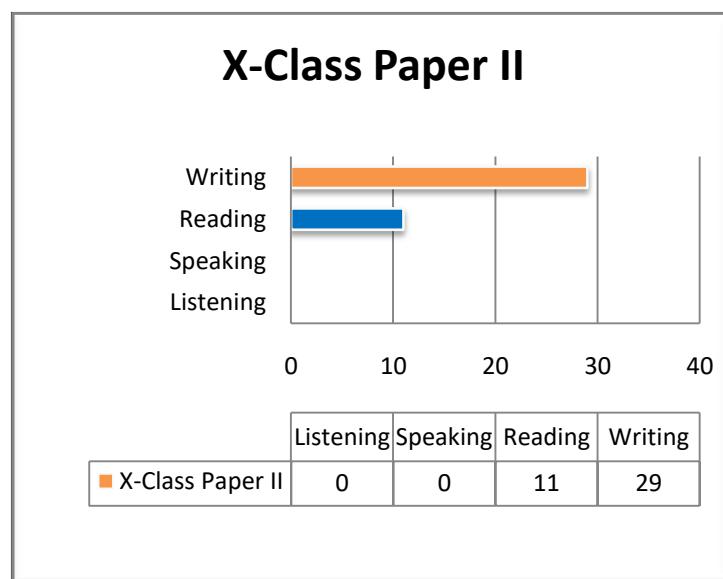


The question paper comprises of two reading passages from the textbook. First four questions are of multiple-choice type that tests the abilities of recognition, recall and identifying information from the passage. They are followed by three questions of short answer requiring the students to imply the answers from the known passage. The second passage is fairly simple where the student is required to trace out the required answers from the passage.

The second section tests vocabulary and grammar consisting of rewriting the sentences, correction of sentences, choosing the correct word from the options provided and questions based on antonyms and synonyms. This section tests the basic reading skills of the learners with knowledge-based questions and a few items testing understanding. The third section consists of questions on creative writing based on a known passage. Students need to recollect the information and write a description of activities with the help of provided clues or recollect the information from a previously read article or write an interview script. The last question is of making a diary entry of a person where the situation is already discussed in the textbook and thoroughly rehearsed as the question is a regular feature from Class VI to Class X.

Skill-wise analysis of question papers provides the information that reading skill is assessed for fifteen marks and writing is tested for twenty-five marks out of a total of forty marks.

Class X Paper - II



The notable distinction found in paper II is that, sections A and B are chosen from unknown passages. The questions are of similar in nature with multiple choice and short answer questions. They are comparatively simpler to answer. An interesting mix of questions is found in section B with questions ranging from question tags, voice, fill in the blanks in a short passage, filling the gaps using suitable homophones and using the right form of the verbs. Difficulty level of questions ranges from simple to moderately difficult. The last section tests the skill of writing with letter writing and essay writing choosing one from the given options based on a given situation and clues. Designing an invitation card seems like an innovative question but similar questions are in practice from Class VI through Class X.

Conclusion

The CCE pattern of evaluation seems well-planned and balanced in equipping the learners with the necessary skills of English Language. The efforts put in to make the question paper content free is quite commendable. But the results are not as encouraging as they appear on the outside. The students who join the intermediate stream continue to need training in basic functions of language. On further enquiry it was revealed that comprehension passages come to the aid of the learners in procuring the pass marks. Hence a good effort put in through CCE remains unfulfilled in the areas of skill acquisition.

Findings-Class X question paper is strikingly different in the aspect that no questions are directly picked up from the prescribed lessons. Questions testing the contents of the texts were not employed. Students are not expected to learn any textual answers through rote learning or memorizing. The evaluation pattern is common for students of both Telugu and English media.

Limitations

1. This study was taken up with reference to class X textbook of Telangana state only. It excludes other class X textbooks such as those prescribed for other states and those of NCERT.
2. It involves the present testing pattern and avoids, though not advertently, any testing patterns/formative assessments that were engaged in classroom situations by creative teachers for their day-to-day classroom transactions.

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