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1.

**A FEMINIST PERSPECTIVE IN THE NOVEL OF
ANITA NAIR *LADIES COUPE***

P.Ragavi, Research Scholar, Department of English in PRIST University Thanjavur.

R.Vishalakshi, Research Supervisor, Department of English in PRIST University Thanjavur

ABSTRACT

Numerous women's activist and essayists who've contributed writing to the general public composed chivalric books. The majority of their books had ladies hero and had been founded absolutely on the thought of women in proposition global. Women's activist young ladies essayists actually endeavor to maintain the freedoms of women through their works like sonnets and books. Anita Nair is an Indian smash hit creator of fiction and verse. She continually had a partiality nearer to composing and the grit to seek after it under the entirety of the circumstances. Nair relates to the numerous jobs ladies play in their lives and it's far mulled over in her work as well. Through this original Anita Nair has flagged the presence of a delicate maker who ought to see further secrets in individuals' characters and take the peruser on extraordinary excursion of revelation. These books have an ability for testing the separate world. In those pages I will endeavor an enthusiasm for Anita Nair's powers for the outline of the more profound layers of the female's personality.

Keywords: customs and religions, ladies' liberation, Ladies car.

INTRODUCTION

Ladies essayists have moved from conventional depiction of enduring generous young ladies, nearer to clashes, lady characters looking for personality: presently not portrayed and depicted really in phrases in their casualty prominence. Ladies writers have developed their own personal style which communicates starvation reasonableness. Every one in all them has her own worldwide investigations, her own way of looking at issues and her own way of man or lady depiction. One variable is normal in them. They show sharp insight of the consideration of social exchange.

Women's liberation arose inside the western world as a movement in guide of similar freedoms and open doors for young ladies with respect to men. Women's liberation has been quietly treated in the enormous work of English books of India, social, financial and political development that is focused on towards setting up legitimate insurance to entire fairness for ladies.

In Indian composing has been utilized as a modest endeavor for assessing what is going on, taking everything into account. The present state of the art Indian English authors are composing for the hundreds the use of the subject of women's liberation, which not best pursuits the perusers anyway also influences them. All through the world, women's liberation enjoys created side interest among individuals and India isn't any special case.

Anita Nair's birthday falls on January 26 out of 1966. She transformed into brought into the world in a little city situated in the country of Kerala which goes with the guide of the call of Shornur. At this point, period of Anita Nair is 49 years. She is presently a fruitful maker via vocation. Her Alma depend places her in NSS College, Ottapalam of Kerala and Virginia community for Creative expressions from USA.

Her decent site moreover abilities few incredibly thrilling and should understand humor and travelogs. She moreover investigates books which still up in the air on her legitimate web webpage. Anita Nair's book posting comprises of some especially commended and a triumph title comprising of 'The better person', 'Women roadster', 'The puffin digital book of fantasies and legends', 'Special lady', 'Cut like injury', 'Illustrations in forgetting'and'Magical Indian legends'. Anita Nair's current day digital book is "Idris: Keeper of the Light" which she composed at present in the year 2014. At this point, there's no authority supplant about Anita Nair's forthcoming books. 'Living nearby to Alise','Adventures of Nonu and 'The Skating Squirrel' are two of Anita Nair's children's works. Anita Nair's verse works of art incorporates Malabar mind which she made in the yr 1997. To perceive extra about this author, keep up with perusing Anita Nair wiki.

Anita Nair has achieved commendable canvases on the composing the front in view that her absolute first piece of work, for which she has been offered ceaselessly with numerous esteemed honors. She has gained the Kerala Sahitya Akademi grant. Among her numerous accomplishments is the toes of being named a finalist for the 2007 PEN/past Margins grant in the U.S.A. Anita Nair is a living postmodern Indian young lady author in English. As a woman creator, she is diving deep into the inner considerations of the discouraged women through temperance of their female reasonableness and mental knowledge and brings to gentle their concerns, which may be the end-product of Indian young ladies' mind and enthusiastic imbalances in a male ruled society.

Nair has likewise thought of a few unique books, which incorporates Mistress (2003), Nonu's experiences, Skating Squirrel (2006), Living Next Door to Alise (2007) and Magical Indian Myths (2008). Nair's exercises likewise incorporate numerous travelogs.

With the play Nine Faces of Being, pleasant advancing author Anita Nair has end up a writer. The story is adjusted from Nair's digital book Mistress her digital book Cut Like Wound (2012) conveyed the made up man or lady Inspector Gowda. The second digital book inside the series Chain of Custody became distributed in 2015. Different works by means of Nair incorporate The Lilac House (2012) and Alphabet Soup for Lovers (2016). Her 6th novel Idris in Keeper of The Light (2014) is ahistorical and geological novel about the Somalian merchant who visited Malabar in 1659 AD.

Women Coupe

Anita Nair's "Women Coupe" has developed to become out to be a spectacular achievement. It is the story of a ladies' search for opportunity and ladies' circumstances in a male overwhelmed society. The original brings up the issues whether the place of an Indian female as a delegate of different ladies, abiding underneath harsh male centric designs regarding the matter of social opposition, should be obliged uniquely to their jobs as spouses and moms. In this kind of worldwide, young lady's job is limited to copy

no matter what her own special dreams and wants. Subsequently, this paper attempts to factor out how Anita Nair drives Indian woman's rights and disposition through young ladies characters in her books.

Nair's Ladies Coupe reflects the personal sensations of focus tastefulness young ladies in Indian culture. The characters are the impressions of ladies' popularity in India. The genuine focus tastefulness home and the incongruity of the insignificant issues of the step by step abiding are characterized delicately through Nair. The champion of Ladies Coupe is somewhat of a to be expected lady victims of double-dealing inside the folks overwhelmed society. As the title of the extreme shows the plot in Ladies Coupe, wherein six ladies who meet for the essential a great time, rate their surveys, despite the fact that they vary in age, educational foundations and social childhood, their lives have a typical string this is an Indian young lady's presence governed through a person in one way or some other. Women Coupe has an all-young lady manufactured and is prepared an unmarried women's choice to part from claustrophobic practices and two or three ways of life as little girl, sister, auntie, organization and remain life based on her own personal conditions. In this specific situation, Marriage has end up the future generally proposed to ladies by society.

In India where coordinated relationships are comprehensively all inclusive, the companion is all through her ways of life compelled to submit to the impulses and likes of man. Janaki wedded Prabhakar while she changed into eighteen and he become 27. Janaki didn't perceive what's in store of marriage. While speakme to Akhila, Janaki says: I don't see sufficient roughly the field or you to give counsel. Everything I can do is to illuminate you around myself, roughly my marriage and what it way to me".

I'm a young lady who has constantly been dealt with. First there has been my dad and my siblings; then, at that point, my significant other. Whenever my better half is gone, there may be my child standing by to resume from the last known point of interest. Ladies like me become being delicate. Our men deal with us like princesses. What's more, in view of that we appearance downward on young ladies who are solid and who can adapt by means of themselves. Do you perceive what I am talking about? (LC 22-23)

Akhila, whose ways of life has been removed from her make due, comes to a choice to continue on a show experience distant from own family and obligations, an experience with the aim to make her a novel woman eventually. The presentation of Akhila is incredible verification for the perusers to detect how she needs to be away from her bonds. "This is the way it has continually been: the smell of a railroad stage around evening time fills Akhila with a vibe of move away" (LC 1). Her desires are taken with no thought while her own special kin flourish like parasites on her. They milk every chance to fortify their lives at the rate in their oldest sister. Indeed, even her own special mother doesn't extra a thought for her prosperity.

Akhila is currently slung into the position of being the provider of the family to the amount that she encounters a disintegration of ways of life. She agonizingly recalls how her mother so without issues stacked her with the weights of the own loved ones. Amma had her Akhilandeswari are Mistress of all universes and Master of none. What Akhila disregarded the most transformed into that no one at any point alluded to as her through Her call any more noteworthy. Her siblings and sister had continually alluded to as her Akka. At artworks, her associates called her Madam.

All young ladies have been Madam and All folks Sir and Amma had taken to tending to her as Ammadi.[...] So who was Akhilandeswari? Did she exist in any regard? Did she exist by any means? On the off chance that she did, what was her ID? (LC 84)

Akhila's mother is the quality model for how a woman should be a truly wonderful spouse, depicted as a choice home creator with diverse jobs on this male ruled society. As per her, a proper spouse pays attention to her better half and did as he said her visually impaired insight and love toward her significant other shows us that how the ladies intentionally becomes captives to men. "Whenever you have gotten done with wrapping to arrange garments and irons. Be that as it may, you left me your Appa shirts. He was extremely effective with me make it happen, add "" (LC 11).

Then, the man or lady of Sheela Vasudev is broke down. Through Sheela's story, Nair attempts her fine to portray a general public wherein women aren't least difficult unwell treated anyway are additionally mishandled and taken advantage of. That is the intention why Sheela's Ammamma forewarned her to remain at home after she comes lower back from school.

She's an adult female. You shouldn't permit her meander around. Furthermore, who are these kinds of folks she plays badminton with? She may moreover refer to them as "uncle" however they are presently not her uncles and how dare that man Naazar put his arm round her? She's no longer a piece woman... "(LC sixty five).s

Then, at that point, the last person of Ladies Coupe is the most needed to alluded the reprimanded Akhilandeswari, a solitary 45 year old income charge representative and through whose eyes the recollections spread. The expressions of Janaki shows totally, how the bondage gets going advanced from homegrown and why the women become exhausted with being a delicate animal. The question she presents inside the original not best shakes the philosophical ground of man's male centric job in our traditional society anyway furthermore mean the existence of an open door reality

The following is Prabha Devi. Prabha Devi's mom isn't excited when a girl is brought into the world as her psyche are limited that a girl is an individual who will take her plans to the elective home and fortune her gems to an individual who will say that she did this and that in her mom's home. Indeed, even simultaneously as betting games as a kid, a lady is set to decide to play cooking or a kid - games sitting as referenced, "Once, Prabha Devi's mom would join her little girl's computer games, acting like her own man - a kid while his girl is making a solid attempt to be a babe"(LC hundred and seventy).

Nair stresses through Akhila how young ladies should end up being individuals. Akhila needs to go through numerous experiences while she emerges from servitude to adjust as the spic and span, freed female. She has not the slightest bit been permitted to remain her own life. She is given as an fair young lady who will not notice the assumptions for the male centric ways of life design. The potential to bear underneath the most horrendously terrible of events is Akhila's key for endurance. Akhila attempts to go looking her own character and joy. She questions her family people. Is there any good reason why I shouldn't remain without anyone else? I'm of capable casing and brain. I can appearance later myself. I procure modestly well. Akhila stopped while her voice loaded up with tears, and began out again. 'Has without question, everybody of you at any point mentioned me what my fantasies have been for sure my cravings are?' Did each collection of you at any point consider me a female

CONCLUSION

The examination attempts to perception how Anita Nair drives Indian woman's rights and attitude by means of ladies characters in her books. Its is by all accounts advocating the motivation behind concurring fairness to young ladies. The view encapsulated in her books is that the equivalent code of ethical quality be executed to the two guys and females. You have taken treatment the subject of separation, early and extramarital undertakings news. This super climate, scrumptious, heat novel brings peruser into the coronary heart of ladies' life in current India, uncovering how the issues that young ladies face in their associations with spouse, moms, buddies, staff and kids. Anita Nair's Ladies Coupe brings into consideration the issue of reluctance.

However Anita Nair is definitely not a women's activist, her stories painting the sensibilities of a lady, how a female shows up at herself and her inconveniences. Women Coupe (2001) she portrays the declarations of six ladies who are voyaging by and large in a women car of an educate. Basically it portrays a woman's search for personality.

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2.

ACCELERATING A METHODOLOGY FOR LANGUAGE LEARNERS TO OVERCOME THEIR PSYCHOLOGICAL BARRIERS IN SPEAKING SKILLS**S. Ethaya Tharsini & Prof. M. Varadharajan**

*Research Scholar, Department of English PRIST University Thanjavur, Tamil Nadu.

**Assistant Professor, Department of English PRIST University Thanjavur, Tamil Nadu.

ABSTRACT:

Language is generally a form used for communicating with each other. It is one of the biggest booms that humankind had received. It helps them to share their thoughts, ideas and their expressions with each other. British were capturing places around the world but English East India Company was established only in the eighteenth century because of the communication barrier with the people here in India. In learning English, one should be mastered with some skills. Listening, speaking, analysis and characters are individuals' skills that should be mastered by the learners. These skills are categorized by Brown. Another important skill to have been vocabulary. It is the necessary skill for teaching and learning foreign language, ideas represented through the use of arbitrary symbols. In this study, the learner of the target group has a lack of exposure towards English language. The further development that can be carried out for the theory of communicative linguistic education is task-based semantic training. The study not only aims to help the learners to speak fluently but also to overcome their psychological barriers in speaking. Communicative language teaching is the method that may be carried out in coaching English. Task-based language teaching is an additional growth of the philosophy of outgoing verbal teaching. The study aimed to help the learners to speak fluently and to overcome their psychological barriers to speaking.

Keywords: Language, Communication, Vocabulary, Arbitrary, Fluent.**INTRODUCTION**

English plays an important role as a second language in India today and also English is used in many fields more than other languages. English is considered a widely spoken language all over the world in the modern era. During the pre- and post-independent era English was the language of elites. When India gets independence, the rich people started to educate their children in English medium schools. Thus, English reminded a language of rich people and elites.

In the 16th, 17th, and 18th centuries English language teaching was based on literature and grammar for the first time, the means of studies was the grammar-translation method, and spoken language was not practiced. But it is said that Macaulay's second's in 1835 covered the way for the progress of English in India by creation it education compulsory. Raja Ram Mohan Roy was one of the persons who believed that the knowledge of English could facilitate the possibility of Indian freedom so he wanted English to be taught in Indian schools and colleges.

Language teachers should concentrate and give importance to both fluency and accuracy, as both act as a powerful tool for effective communication. A fluent speaker converses freely and efficiently and

with accuracy the speaker can produce correct sentences using correct grammar and vocabulary. But often it is found that the development of fluency is neglected while English is taught which is very important for proficiency at all levels.

To use language effectively, vocabulary is an important tool for students. Wilkin (1972) Says that without grammar little or no may be conveyed, without vocabulary not anything may be conveyed (pp. 111-112). Vocabulary helps us to express more ideas and makes our communication effective.

Michael Rost states that “In language coaching, listening refers to a complex method that allows us to understand spoken language.” An expansive job is a part of the teaching space effort which involves the learner in understanding, working, creating, and relating to their target language. The tasks should help them to overcome their barriers to speaking. Appropriateness refers to the appropriate use and choice of words, phrases, or sentences suitable for transmitting the meaning. Accuracy indicates accurate use of structure and grammar as well as vocabulary and pronunciation.

Having a great pronunciation of the language can assist in normal communication (Derwing and Munro, 2005). But it is quite difficult for non-native speakers to pronounce the word correctly.

Finding difficulty to understand one another is also a problem for the users of the English language; in these, both the listener and the speaker become victims when communication breaks down.

Some psychological problems affect the pupils in knowledge in another language. The target group of the learner of this study has a lack of exposure to the English language. The medium of education is also in their mother tongue. So, they are not used to it. English is studied as a subject to score marks. Most of the student comes from a rural background, so they do not have an opportunity to develop themselves. The target group belongs to the same language category and there remains a linguistic homogeneity. Therefore, there is no necessity to converse in English. So, they lack practice and are inefficient to use the language for communication purposes. It is found that the majority of students can understand the language very well but only a few can speak, it is because most students consciously take more effort to learn their subject that focusing on the English language.

Accelerating communicative skills in the rural government schools through task activities. This study emphasized difficulties that are faced by the students in communicating in the target language.

From personal experience, the researcher has noticed the psychological problems faced by the students while speaking the target language. Even though the students are good at reading and writing, but still when it is coming to speaking, they feel hesitant. The lack of competency plunges their self-confidence and they cannot interact with others. Hence the present study aims to focus on the barriers faced by them and overcome those difficulties.

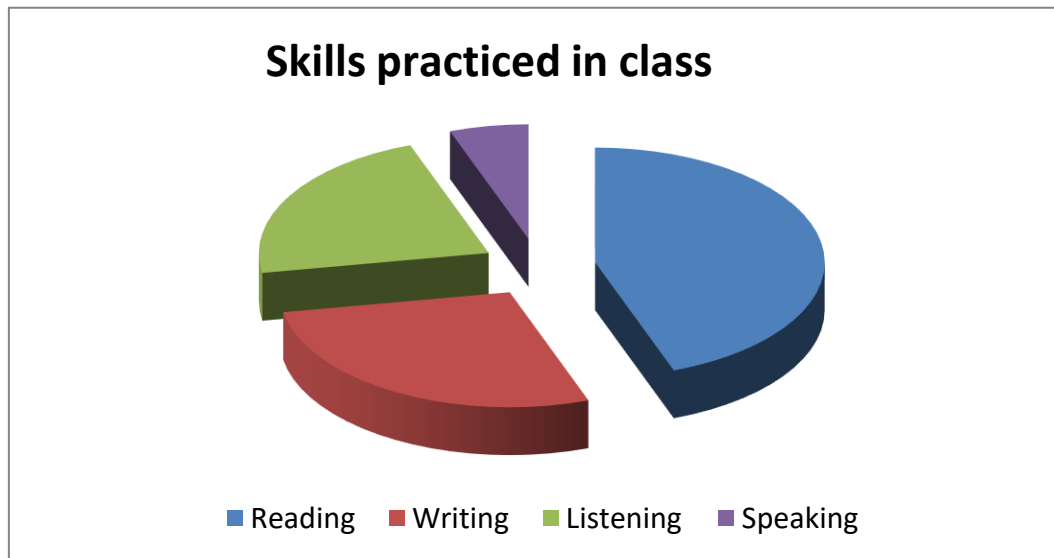
Data is collected through a questionnaire, interactions, and observation of learners' activities in the classroom.

The main aim of the literature review is to emphasize the speaking skills for effective English language learning. The study was conducted through the means of personal knowledge, experience, interaction, with students, and also suggestions from teachers. Lack of competence means, not being capable, unqualified, and unskilled in any field. It has been defined as a lack of knowledge, skill, or judgment of such a nature.

According to Thomson and Wyatt (1935) Speaking, like walking and running, is not learned by rules. It is learned by practice. The teacher must create meaningful situations so that the learners feel the necessity of speaking English. The class must be made interesting so that the students find it a pleasure to

speak English.

Skills practiced in classroom



Lack of practice and lack of opportunity is also unique of the details for fear and poor confidence in communication, the only place where they can practice the language is in school but speaking is not given that much importance in school when compared to other skills. This chart shows that reading skill is practiced more in the classroom and the least practice is given to speaking skills. 42% of reading skill is practiced in the classroom, 30% of writing skill, 23% of listening skill, and 5% of speaking skills are practiced. Therefore, lack of practice is also a reason for their poor fluency.

The beginning of communicative verbal training is found in the British language teaching custom from the late 1960s. CLT is an approach to a second language and foreign- linguistic learning. It remains too denoted to as the outgoing approach. In TEFL communicative language training has become the accepted theory. According to Richards and Rodgers, (2001) communication language characteristics are:

1. Language is a gadget for the expression of meaning.
2. The number one capabilities of language are interplay and communication.
3. The form of language displays its function and communicative makes use of. The number one makes use of language aren't handiest used for grammatical and structural capabilities however extensively utilized for communicative meaning.

The word “methodology” is itself often misconstrued or misunderstood. Most frequently, the methodology is understood to intend strategies in a preferred sense, and in a few instances, it's miles even equated to precise coaching techniques. The methodology is the regular study of methods that are, can be, or have been useful within a discipline.

There is an imbalance in the teaching of four skills. The overcrowded classroom and the minimum practice of English restricted only to the classroom are the cause of this problem.

It is determined that maximum studies research contain the attention of ranges or additives of a lesson that has a challenge. These levels replicate a chronology of challenge-based lessons. The first segment is ‘pre-undertaking’ which concerns the several sports that the researcher and college students undertake earlier than they start a venture. The use of a pre challenge changed into a key function of the

communicational coaching project (Prabhu 1987).

In this examine, the researcher used each qualitative and quantitative information. Qualitative information is taken from interactions, and study room observations and qualitative information are taken from questionnaires. Descriptive studies is described as “Research that describes a collection of traits or behaviors in numerical terms” (Brown and Rodger, 2002: 117). Descriptive studies additionally translates information in phrases withinside the case of qualitative information (Maykut and Morehouse, 1994).

Data are collected through, Interactions with students

Questionnaires

Classroom observations

The research activity was conducted with the learners. And questionnaires were collected from them. The primary motive of the examiner become to discover the difficulties and weaknesses faced by the Tamil medium college students in talking a second language.

The study examines the attitudes toward the students’ speaking skills and the problems faced by them to practice the skill. From the finding and results mentioned in the previous chapter, it can be claimed that speaking skills are neglected by the teachers while teaching English to the class stressing only the text to cover up for syllabus.

The teachers should give importance to such skills for effective teaching for the benefit of the learners. Text is used as a central vehicle for teaching the content of the subject rather than teaching language skills for the development of learners' capacity to understand and interpret text using language. Without the guidance of the teachers’ students will not know how to use language as a tool for learning language skills.

The research finding shows that learners are keen observers of teachers’ behavior in the classroom. Therefore, the teachers need to be careful about their language use, words, and interaction that forms a part of learners’ construction of language.

The researcher found that the tasks that the teachers provide for them should be accompanied by the real-life practice of visual materials which help the learners to provide clear ideas and information.

When the teacher provides learners with language skills and guides them with rules then grammar and vocabulary learning will be enhanced. Providing feedback in the class to improve learners speaking skills.

The use of a visual medium helps the learners to perceive creatively towards the passage. Speaking should be concentrated in everyday class and often learners should be introduced to different strategies. Learners should be made aware of its importance.

Allow students to argue and counter-argue skillfully for justification. Though many of the classrooms spend time reading and listening and less time is spent testing learners speaking skills. If speaking activities are included in each lesson and make use of those items so that students will be familiar with more vocabulary and fluency. The learners will have a much more different exposure to language with Task-Based Learning. The learners will be visible to a complete choice of word expressions and designs as well as language forms.

It is a robust communicative method where beginners occupy a lot of time in communicating. A task can involve the learners and keep them busy, energetic, and interested. The research study provides a practical introduction to the teaching of speaking skills.

The present study utilizes pictures and the immediate things in the classroom as teaching aids.

Further research can be done using the advancements in technology. The teacher's observations and reflection also bring possible suggestions for improving teaching and learning their speaking ability are gained by their interest through classroom activities with the help of the teachers.

One can say that giving tasks to the development of speaking skills will help the teaching and learning practice to become new effective. Hence teaching the skill distinctly will effect negatively communication in the classroom. Therefore, the teachers should create real-life situations by participating speaking tasks.

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3.

**AN ARCHETYPAL ANALYSIS OF JONATHAN SWIFT'S
*GULLIVER'S TRAVELS*****A. Madhuvanthi & S. Rasakumar*****Research Scholar**, Department of English in PRIST University Thanjavur, Tamil Nadu.****Assistant Professor**, Department of English in PRIST University Thanjavur, Tamil Nadu.**ABSTRACT:**

The main aim of this article is to explore the great works of Jonathan Swift's *Gulliver's Travels* through the lens of Archetypal Criticism. Jonathan Swift's best known four-part satirical work which is analyzed on the basis of Archetypal patterns. Here the Archetypal Criticism which to be discussed on the Archetypal patterns, characters, repeated myths and pattern of unconsciousness. A recurring pattern or symbol in literature is known as Archetypes. It is a type of analytical theory that elucidates the text by focusing on repeating myths and archetypal patterns such as narrative, symbols, imagery, and characters in Archetypal critique. Using the novel *Gulliver's Travels* by Jonathan Swift. I would wish to identify the Archetypal patterns, Myth related to this novel. And so that the Archetypes appears in the novel and the characters itself is self-explanatory that which makes easier to understand.

Keywords: Archetypes, Gulliver, unconsciousness, myths, travel, island.

INTRODUCTION:

God created human life with all things and it has his own meaning, likewise writers creates all things with literary works. There are multiform and symbols created separate meaning in it. That way writer wants to convey his thoughts and feelings through the various concepts like the special characters, symbols, themes, ideas, etc. In their works likewise here in *Gulliver's Travels* Swift express it through the life of Lemuel Gulliver. Here this article is hub on the Archetypal patterns touched by Swift in the various features of Archetypal Criticism take and spot some fundamental patters which is followed unconsciously in *Gulliver's Travels* through Gulliver's character. It is a symbol and images came from human collective unconsciousness which implies that some riddle behind it.

Northrop Frye described it as four traits in archetypal narratives, regardless of genre or time period, based on human recognition and imagination of the world, in his book *Anatomy of Criticism*. One of the first researchers to apply Jung's views to literature was Maud Bodkin. The purpose of this essay is to examine several archetypal patterns seen in Jonathan Swift's work *Gulliver's Travels*, which was published in 1926. *Gulliver's Travels* is about the sailing of Lemuel Gulliver, he is a person like who used to Handel life in a practical manner, he was a Englishman whose wish is to become a sailor but as life is unpredictable his aim changed and he became a surgeon but he fails in it and that failure made a way to his wish to have sailing in his life. In his voyage so many strange things happened and he visited strange places such as Lilliput Island, island of Brobdingnag, Laputa island and at last to the country of Houyhnhnms people.

In a theory, the mind emphasizes the significance of everything for each individual. The importance of early experiences in personality development is traditionally proposed by Freudian psychoanalysis and analytical psychology. Analytic psychology, on the other hand, emphasises the importance of the present situation, particularly the effect of cultural transitions and archetypes in individual psychology (or underlying, universal symbols). The analytical psychology anticipates working toward an integrated human consciousness by analysing individual experience with a realisation of the role played by bigger facts and experiences by considering them together.

From this novel, the article is to explore the patterns in archetypes through the mythological ideas related to human's Life in the novel as well as in our universal concepts. when certain symbols reoccur certain motifs certain themes and certain ideas continuously reoccurred not only in one particular nation but in stories of many nations and many communities and they seem to acquire pattern then we refer to them as Archetypes thus Archetypes are universal motifs patterns and codes. They involves symbols of light and darkness, colors, symbols of nature, the cycle of the seasons and so on.

Situational Archetypes, By adding to character's Archetypes. There are some themes and some situations so abiding that they become archetypes. Here the situational archetypes is the journey. This is the type of archetype pattern when the main character go for an voyage for the better result of life, to understand the life better. Most common of all situational archetypes are the parallels the cycle of nature with the cycle of life.

This is usually where our hero or heroine goes in search of fictitious truth and information in order to bring life back to their kingdom, which could be a literal kingdom or an internal kingdom, which we'll get into more when we talk about the hero's or heroine's unit, which is referred to as the hero's or heroine's journey. So, typically in the journey, the hero must have sinned into a real or psychological place and is forced to discover the darkest truth about himself or herself, usually their flaws or short comings, then they must decide to return to the world of living and bring prosperity back to the land, so this novel is the Archetypal Hero's Journey. He start his journey for some quest but the shipwrecked ,it changed the quest into surviving and he swim for his life, gets safe on the seashore in the island named Lilliput. there first he got as a prisoner, Because he is unknown to them and he is a giant to them while comparing to his appearance they were very tiny and gradually the situations change the scenario of Gulliver and they all become friends and he enjoyed his days in Lilliput. If something is enjoy and recognized the definitely it will vanish. Likewise there was a trouble aroused between him and Lilliput king. So he escaped to another island named / there he got support and they helped him a lot, here it shows that the hero is raised by the island people and they made arrangements to leave to his native land.

Character archetypes are ancient characters that serve specific actions, nuances and features and are also known as Character tropes, this type of character has a known ability to create narratives and stories. All characters are like repetitive characters in it, those characters are easily seen in the stories. Here, the hero is the protagonist whose life is full adventures. They were raised by a guardian, they will make arrangements to leave them to their native land, In that process the hero will face so many unfamiliar things and that makes their life so challenging.

Myths are Stories that have been come down to us from generations which have become a part

of our consciousness such that characters, symbols and sometimes even the situations. For example Ramayana ,Raven is eternal symbol of evil and Raman is eternal symbol of good. Similarly the story of Mahabharata, Dhuriiothan stands for greedy , Sakuni for cunningness and trickery. The Pandavas for good and many . In present today literature Mahabharata manifests itself in different ways in different works of literature. All writers seems to go back to many of these myth whether to adopt them whether to refute them.

Whether to represent them, thus the idea of myth is found. But there are other people who deal with myths of different religion and different communities and different nations and try to discover a pattern in them. Here Gulliver's action proved that he has positive character traits as the basic quality of a good protagonist. Swift's mention a notes about Gulliver humanity, braveness and curiosity. Swift shows Gulliver in a light of enduring and kind person. Swift mould Gulliver's character as a very good learner. In his life situations the intelligence and ingenuity helped him to survive in the different situations in different island with different people. On the whole Swift proved the recurring myth about a hero by creating this character Gulliver who is facing the adventures of life and his situations were raised by guardians of each island, he tackles the situations with his intelligence and learning through his different voyages.

Extraordinary interventions are not necessary in the archetypes of a story, but there are certain situations that require some attention. The first is a supernatural intervention. It is when the gods or special forces intervene on the side of a hero or heroine to assist them in their mission or quest or on their journey or their purpose or culture. On Cinderella, Fairy grandmother is a supernatural interventionist and she comes in and she literally helps Cinderella be able to go to the ball. To show about supernatural intervention in Gulliver's travels on the whole it is a fantasy, things , people, animals appears are supernatural things in the novel. In specific sense, in the last voyage, he got into the island of Honyhnhnms. There he saw the horse which is the master and the human creature in animal appearance is slave for the horse. There the horse rule the country and it speaks it won Language from that experience Gulliver learn so many things, that is the supernatural intervention of horse made Gulliver to speak horse language and thought him how to masters in a good way .

The characteristics of an Archetypal narrative in Swift's Gulliver's Travel is political satire. In the genre of satire the narrative is resulted as irony, when ironing appears in the narrative, the conclusion of the narrative does not match the readers mind the concepts of effects of a situation is not be aware to the reader and the protagonist. In this case the reader many have the knowledge about the possess but the protagonist does not. Here the author adds satire to the narrative he is pointing out the absurdities of his society. Sometimes in narrative both Satire and irony along with archetypal narrative it was known as a parody romance by using magic or mythical forms to solve the problems.

CONCLUSION:

We know that the symbols which represent the significance of human life are two kinds. One is acquired unconsciously and other is based on other conventions in their surroundings. In collective unconscious of human is the concept which is divided into two parts, one is personal unconscious and collective unconscious it was stated by Carl Jung. Archetypal symbols and patterns are come out by collective unconsciousness. That makes the archetypal patterns to understand and known by the people

of different perspectives. The appearance of some Archetypal symbols and patterns in the story proves it. The novel shows the power of literary works which also can affect the society. By the above fact it can be concluded that the society, culture, beliefs and faith and very parts of humanity are closely related to literary works. Referring to the course of Jonathan Swift's research which shows the automatic affect with unconsciousness. He used the symbols which are known or somewhat known he also put some Archetypes over his knowledge about it.

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4.

A POST-MODERN PERSPECTIVE OF HARUKI MURAKAMI'S: A WILD SHEEP CHASE

S.A. Kalanithi. & Prof. M. Varadharajan

*Research Scholar, Department of English PRIST University Thanjavur, Tamil Nadu.

**Assistant Professor, Department of English PRIST University Thanjavur, Tamil Nadu.

ABSTRACT:

Post modernism is a literary movement that rejects absolute meaning and focuses on the reality of the individual. Kiyosi kasai, kenji nakagami, masahiko shimada, Soji shimada and genichiro takahashi are the contemporaries of Haruki murakami who are considered as the Japan's first postmodern authors. Theme of post modernism is always reflected in murakami's novel in a subtle way with the help of magical realism. In this novel "A wild sheep chase" he employs post modernism through anonymity of its characters with multiple ended meanings through their conversations covered with a magical fog. This article aims at analyzing the fixed identities such as names and its tendency towards universal fixations which abstains from the subjective realities and individual truth.

Keywords: objective reality, subjective reality, individual truths, absolute truths, pre-conceived notions.

INTRODUCTION

A wild sheep chase (1982) is a typical Murakami novel with his trademark postmodern style. This novel is an iconoclastic combination of genres such as detective fiction, magical realism with a non-linear narration. The eschewing of general names of the characters in this novel is used by the author to avoid prejudice of those characters. The unnamed narrator and the chauffer are the one of the contradictories characters in this novel. This article analyses those characters and their arguments through the lens of the post modernism. The chauffer is the symbolic representation of the conformist minded personality who follows the rules and orders from the authority. The narrator is more subjective and rejects the absolute truth. He gives more importance to the individual truth. Narrator is on a quest to find a sheep for the boss of the chauffer and the chauffer is ordered to take care of the cat of the narrator on his quest. During the exchange of cat, they both argues their opinions and conflicting ideas about the process of naming and fixed identities. It is briefly discussed in the following paragraphs:

The chauffer is working for the boss who came to receive the narrator and he is ordered to take care of the cat of the narrator while he is on his quest to find the sheep. The preconceived notions represent the universal truths but not the subjective reality. When the chauffer saw the cat for the first time he said "cute cat eh?" (pg.no:151), "nice kitty kitty" (pg.no:152). He believes that the cats are adorable and cute. It is prefixed in his mind that the cats are cute and nice. But the real condition of the cat is pitiful "He is old and frail" (pg.no:145).

The physical condition of the cat is declining and often affected by physical ailments such as diarrhea. It is an old cat with an uneven scruffy fur on its body like an old carpet along with its bend tail

and yellow teeth. Its right eye is wounded three years before and its vision is impaired after that wound. Its ears are infested with ear lice and its hearing ability is also not great. It can hardly see or hear things and it is on the verge of its last days of life. Without knowing all of these particular's chauffer expressed his thought on the cat with his objective knowledge. But it contradicts from the independent reality of the cat.

When this old cat fails to satisfy the chauffer's objective standards of the cute and nice cat it will turn out to be an ugly cat. The cat is a cat, but all these pre- conceived notions are created in our mind from those objective realities and universal truths. These notions create the boundaries of good and bad, beautiful and ugly etc., within the human mind. Herrings are fish that swim in school and act like a single organism. Each fish moves on its own will and its will is to follow the school. They follow an order and they possess the quality of unified thinking. But we didn't name those each and every fish we call it in groups as herrings. The order and the movements are created by the group seems to be a unified activity but it is decided by those fishes who leads it in the front. They act as a central authority to the whole group and they control the movement of the group. Such as those absolute truths are created by the central authority and they want to act us towards the notions of their standards.

Chauffer argues that we have to name the cat because it moves on its own will. It has an emotional bond between the humans. But the herring doesn't have any emotional connection with the humans. It is not necessary to name a herring because it doesn't have the ability to hear it. But the fish is different from the cat. It has to be named because it possesses sight and hearing. He named the cat as the "kipper" (pg.no:152). Kipper is the type of the herring fish. Before the modern period it is common to name the things or animals that are connected in our life. In the era of mass production, the names are reduced to numbers and it is used only for the purpose.

The ships are produced before the mass production so it was given names. But the flights are produced in the modern era so it was given numbers. But even some flights have names such as "spirit of St. louis and Enola gay" (pg.no.:153). We can compare it to the naming of the horses. The names are given for full- fledged conscious identification. Life is the basic concept of names and it represents the connection between the human and the subject. For the sake of purpose numbers are enough. The treatment of Jews at Auschwitz is one of the best examples, they are given only numbers because they are only used for purpose. The names that are given to the places such as parks, stations and stadiums are due to its non-interchangeable feature. They are not interchangeable because all belongs to different places. Even they possess same type of structure they are situated in different places. "They are all given names in reimbursement for his or her fixity on the earth". (pg. no:155)

Their fixed presence in this earth makes it eligible for giving names and it is a compensation for their fixities on the earth. The presence of the living things in this earth are identified using their names. It is essential for each and every species living in the earth are inherited to follow the system in order to survive.

Narrator is more subjective and he doesn't want to call anyone by his name. He doesn't name the cat because he doesn't want to call the cat. It is a living thing and it is not mandatory to name the cat even it moves on its own will. The cat is named as "kipper" (pg.no:152) which is a type of herring fish that always move in schools. It symbolizes that its presence is reduced to the place of a kipper because of its

impairment of vision and hearing. If it doesn't follow the order or fit within the framework it will be detached and separated from that structure. The names are fixed identities that leads us to the formation of prejudgemental ideas about the subject without considering the subjective reality of the subject. Those ideas lead to the voluntary selection or rejection of the subject.

“But wouldn't that cause passengers choosing the buses they want to experience? To move from Shinjuku to sendagaya, say they'd trip the Antelope however now not the Mule”. (pg. no :153)

If one city bus is named as Antelope and the other city bus is named as Mule, most of the passengers would obviously prefer the bus named antelope irrespective of the condition of the bus and its driver. It is preconceived in our minds that antelope is faster than the mule. Even though they are just names. But they affect our decisions and it influence us with a foregrounded opinion.

The structures of the stations, parks and stadiums are mass produced and all replicate each other. If a railway station is built in Tokyo, it is Tokyo railway station or in Shinjuku it is Shinjuku railway station. All are built in different places but in same basic structures.

Even those places sometimes share same names. If the names are gives as compensation for their fixity on the earth, we don't name things based on its fixity on this earth. If someone is frozen “Like sleeping beauty” (pg.no:155) for hundred years then a name is given for him as compensation but he is already named before he is frozen. Each and every system we follow is itself structured by ourselves. But those who have the power and authority within those system influence and implement their opinions as the common opinion of everyone.

The chauffer and the narrator are two characters that represent the conflict between the objective thinking and subjective thinking. The objective reality varies from the subjective reality. The universal truths are imposed upon everyone irrespective of their relative truths. When some cats are defined as beautiful it automatically creates a binary opposition of some ugly cats, when those cats fail to satisfy the definition of the beautiful cats. It leads to the discrimination of those cats in our minds. The definition itself is a subjective opinion of someone. It changes from person to person based on their experiences. But the definition is imposed on everyone by the central power as the absolute truth. It has to be rejected by everyone in order to bring multiple realities. This article concludes that individual truths and subjective experiences has to be given importance over the common facts in order to alter this prejudgemental society towards equality.

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5.

MORALITY AND SOCIAL PRESSURE IN GEORGE ELIOT'S *SILASMARNER*

B.Prasath, Research Scholar, Department of English in PRIST University Thanjavur

Mr.S.Punniamoorthy, Research supervisor, Department of English in PRIST University Thanjavur

ABSTRACT

This paper deals approximately Morality. It way that's what's proper and what's wrong. Here on this article, I actually have handled morality and social strain with inside the novel Silas Marner. The essential man or woman waves among the morality and social justice. George Eliot is the novelist, a famous novelist with inside the Victorian age. Many writers such as Charles Dickens, Thomas cerlye, George Meredith, Lord Tennyson and G.R Wats are used the subject matter of morality. For example, Charles Dickens, Master of final humour, have handled the equal subject matter morality, social elegance in his novels. He handled outside traits of people.

The author George Eliot creates a distinct country of characters and subject issues in Silas Marner, in which the characters are depicted in a variety of ways. The protagonist's morals will be demonstrated through his fights with society. He has a lot of ups and downs in the beginning. He accused and portrayed others incorrectly. We were aware of the societal tension and how people are mistreating society. The well-known aspect is that such a smooth demonstration would treasure his predetermination gifts.

"Morality"- There need to be morality in our existence. without ethical quality presence is essentially futile and pointless. Everyone is punished or praised for his or her motion to others over all, the man or woman named Silas Marner suggests, a chain of ethical philosophies. Our man or woman and conduct suggests and saves us. Good Frey lass's man or woman suggests the any other element "Social elegance".

KEYWORDS: Morality, kindness, Divine, Social sports and strain, elegance

INTRODUCTION

George Eliot represents the personalities and movements in Silas Marner. With inside the starting of the radical Silas Marner end up accused for an Unknown crime in Lantern backyard, but at the surrender of the unconventional his personality is discovered out. He showered his generosity with inside the course of Eppie. Silas had his ultimate happiness. The calmness and kindness will really make manner for future things. The paintings of artwork close with the statement of Eppie and him or she refuses to join his father Godfrey Cass.

The depicted novel is an ambiguous figure. He can be very quiet, but the first thing is that he always considers himself and often takes the wrong choice, which we are able to pronounce frequently. Whilst Cass marries Nancy, the couples don't have a baby. His mirth remains query mark. An Exclamatory scenario is observed at that point. While Godfrey is ready to adopt, Eppie refuses because of the reality he neglected her age of sixteen.

Nancy learns that one's destiny is determined via divine things. Adoption is an strive you can still get from the holy spirit. you will effortlessly studies that on the surrender of the radical, morality comes out from the individual named Silas Marnr. Godfrey's ex-spouse, Molly dies after taking tablets. The Drug destroyed her lifestyles and stays in useless and useless. Duncan dies with inside the stone pit after he stole Silas Marner's treasure. His useless frame and the gold's of Marner modified into found after years. the precept subject matter of Silas Marner is the effect of social pressure and morality typical, the character of Silas Marner indicates his vicissitudes.

George Eliot creates a universe in which the personalities and actions of the characters decide their fortunes. Marner's later compassion toward Eppie ensures his ultimate happiness, even if he is initially wrongfully accused of breaking the law in Lantern garden. At the conclusion of the unusual, the guests at Eppie and Aaron's wedding discuss Marner's desire to adopt a tiny orphan girl. According to popular belief, such a deed of charity will secure his destiny blessings.

After refusing to live collectively with her organic father Godfrey Cass, Eppie announces her and Marner's happiness at the end of the radical. Cass is a character who is morally ambiguous. He's kind and attentive, yet he also makes selfish and poor decisions, such as abandoning his daughter, Eppie, to the care of others. Godfrey's future has a healthy mix of punishment and acclaim for his choices. While Godfrey marries Nancy, the love of his life, his happiness is incomplete because he and Nancy are unable to have children.

Nancy believes that one's fate is determined by a divine windfall. She is adamantly opposed to Godfrey's desire to adopt a child due to the fact that adoption is an attempt to live free of God's gift of life. In this way, the strength of heavenly influence is linked to ethical outcomes inside the fiction. Various secondary characters receive moral treatment that is comparable. Molly, Godfrey's first wife, dies in a snowstorm after consuming opium. For a while, the drug was hurting her living and dating with her husband. Dunstan, Godfrey's brother, kills instantly in the stone pit after robbing Silas Marner. Years later, his body and Marner's gold are discovered.

The situation of social stress is observed with inside the mid-setup of the unconventional. people can results easily locate the topic at the same time as studying it social recognition exhibits the intimacy of human dating. The loss of records is likewise proven with inside the novel while Marner left the entirety is insane. Situation count number of faith performs a top thing in Silas Marner. George Eliot represents spiritual topic additionally. She describes each organisation of incidents in an easy manner. The look of Eppie modifications the entirety. It makes the guy-guys greater sympathetic. The number one trouble is human believe it's taken into consideration to be vital. It has an area in it at the same time as Silas have been given her. He makes a selection to offer her freedom. He don't need to stand on her manner. Due to Eppie, Silas Marner have end up One-minded "Magnanimous" is described with the resource of the character Silas Marner.

Eliot has been very careful to make its activities likely; however she needs us to see how subjects can appear marvellous too. The shortness of the radical permits her to apply the form of a delusion, and the characters themselves see sports in the ones terms. Silas 'may also need to only have said that the kid become is available in choice to the gold – that the kid had end up the gold'.

They discuss 'Silas Marner's odd past' after the radicals leave and agree that 'he had delivered a blessing on himself by behaving as a father to a lone motherless baby.' Nancy assures her that she will not require anything because she is the daughter of the squire and his wife, and she firmly grasps Marner's

hand, observing what we see: 'it changed into a weaver's hand, with a palm and finger-pointers that were sensitive to such tension.' Eliot's function is the element, which is psychologically and physically precise.

CONCLUSION

At the quit of this newsletter picturised the social strain and morality with inside the society. Silas Marner with the aid of using announcing that it's far a fairy-tale. the novel exemplifies that cash doesn't matters, best a individual and conduct can strive "Mirth". on this paintings, George Eliot offers universe wherein characters' personalities and movements decide their fates. Through Eppie he realizes that love is greater valuable than coins. he is then successful to connect to the existence of the community, and he will become a reputable and honoured citizen of Raveloe. With inside the starting he felt forlorn and hit gathering Gold and coins will offer enjoyment... However, our man or woman will show and display screen our happiness. Gold is the detail for romance and comradeship with inside the existence of Silas Marner. a person should buy happiness simplest alongside together along with his noble man or woman and conduct. Silas obtained the existence with the aid of using his noble act completed in the direction of Eppie.

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6.

PARTITION STRUGGLES AND TOLERANCE IN BAPSI SIDHWA'S *THE CROW EATERS*

Miss.D. Priya, Research Scholar, Department of English in PRIST University Thanjavur.

Mr.S.Punniamoorthy, Research supervisor, Department of English in PRIST University Thanjavur.

ABSTRACT:

The article picturized the partition people's struggles and tolerance. It portrays the reflection of the Parsi community's struggles with the state of being divided the problem that comes with the partition and the people's willingness to accept behavior and beliefs. Many writers such as Anam Zakaria, Sunanda Sikar, Veera Hiranandani, Shobha Rao, and Shauna Singh have portrayed partition struggles in their fiction. Literature has various types of partition and tolerance used by Bapsi Sidhwa in her novels, especially in "*The Ice Candy Man*" and "*The CrowEaters*".

This novel talks about partition struggles and tolerance and adjustment. Fare Doon Jungle Walla of *The Crow Eaters*. It has the theme of partition struggles and separation. At the beginning of the novel, Faredoon shows his cultural and communal priority but at the end of the novel, he adopted all partition and cultural transmutation.

Keywords: Partition, Tolerance, Separation, Cultural and Communal, Survival and Sufferings.

INTRODUCTION:

Bapsi Sidhwa is a Pakistani author and settled at present in the USA. She has written four novels. Her many novels are *The Crow Eaters* (1980), *The Pakistani Bride* (1982), *Ice – Candy Man* (1988), and *An American Brat* (1993). Bapsi Sidhwa has gained worldwide popularity for her writings. In American Universities the whole thing is treated as a share of the prospectus. Pakistan and America have honored her for her writings.

The Crow Eaters is a debatable novel and it describes the hilarious saga of a Parsi circle of relatives. Bapsi Sidhwa located out the community's secrets and techniques and strategies to the complete globe.

The Crow Eaters is a fictional saga of a Parsi circle of relatives and represents the social milieu. The novel offers the workings of the Parsi mind, their social behavior, caste structures, and customs. The Jungle Wallah family multiplied their commercial enterprise from a single General Merchant in Lahore to a chain of shops in several North Indian towns.

The narrator of *The Crow Eaters*, Fare Doon Jungle Walla, his family participants, and different characters, like their pals, all are Parsis like the writer herself. The attention to Parsi customs and beliefs, weaving the pre-independence history inside a Parsi milieu, and the exhibition of this minority network make the e-book a lot more thrilling and unique from all of the novels written on the identical subject; no longer simplest this, Sidhwa has additionally selected a Parsi hero, which marginalized her narrator

and made the identical an indifferent observer of the horrific events took place on the eve of partition.

This novel portrayal of riots amongst Hindus, Sikhs, and Muslims, and regularly reaches the event of 1947. The partition of the Indian sub-continent is described with constancy and autobiographical touch in *The Crow Eaters*. The novel designates the communal flexibility of Parsi's own domestic, the JungleWalla's, confidential the sequence of the British Raj in the initial twentieth century. The Parsi protagonist Freddy's social movement is the primary narrative of the radical. He displaces his own family from a unremarkable village in dangerous India and moves to Lahore for agreement. He, like his fellow Parsis, is likewise an unseeing follower of the British Empire. His individuality with the British Raj is vigorous and denotes the majority of pre-impartial Parsis. He wears his maximum royal outfit each time he visits the Administrative House. He demonstrates his devotion to the Queen and Crown with the aid of using reminiscent of the British Empire.

Freddy argues that the kids born to those who marry out of doors the community will be misfits. Thus, the relationship between Yazdi and Rosy is beaten by way of racial and cultural variations. Parsis who marry outdoor the network forgoes all of the privileges loved with the resource of different Parsis. Her presentations on her inherited tradition and her excessive cultural loyalty and in doing so, ensures the community's cultural stability and normal durability complete her innovative works.

Sidhwa's *The Crow Eaters* generated many sociological treatises. To make the narration and the discussion to be a means of a lighter vein, Sidhwa shrewdly employs satire, amusement, and wit to lampoon the characters and conditions.

The obsequiousness of the Parsis is funnily found out privileged the novel but it moreover couriers an original individuality disaster and expedition for defense amongst the community as a whole. The identification disaster in converting the social milieu that Bapsi Sidhwa accurately depicts inside the novel comes to be distinctively a social hassle for the Parsis of British India.

Fareedoon's struggles did now not quit each time Jerbano become round. She popped up with a brand-new problem each different day. In England, they had been staying at Fareedoon's friend, Mr. Allen's house. Jerbano becomes no longer behaved well. She becomes choosing of Mrs. Allen all of the time.

Fareedoon shifted to lodge together with Putli and Jerbano. But, likewise, at the hotel, she changed into now not following the regulations well, so they had to pack and return home very quickly. This became very hard to endure for Fareedoon, however his own family's sake and his wife's sake, he did now not react to the extremes. The concept of Soli had been reincarnated thru Billy's son. His battle for his youngsters seemed to be in no way ending, but the joys that came with the struggles were epic to Fareedoon.

Fareedoon turned into a realist till he quit his lifestyle. He knew the hardships of existence, in particular the issues that include not being strong financially. So, he solved that hassle for himself and his family via his tough paintings and arduous war. His love for his own family turned into the driving force for him to work that difficult, especially for his youngsters.

Bapsi Sidhwa's attempts to set up is that the Parsi network likes some other community with its strengths and weaknesses. She does no longer promote the network, however nearest locations Parsi life in attitude. She gives a rich insider's awareness into Parsi life. Sidhwa's vision is satirical which reveals her moral fixations. As an author definitely rooted in Parsi cognizance, Sidhwa explores each the artificial and the thoughtful measurement of the comic mode, conveying within the technique, the variety, and

complexity of lifestyles.

She has now not simply completed the various aspects of Parsi life but also provided the non-Parsi global with higher knowledge of their ways of life, their faith, and principles. The novel ends on a rather ambiguous observation. The Jungle Walla's own family is simply domestic in India and now not within the West. Fare Doon Jungle Walla, like most Parsis, remains aloof from the liberty motion. If the sector, a vision that's exceptionally defined as vast, tolerant, and sympathetic.

CONCLUSION

At the end of this paper, Partition presents a sensible display of the tribulations the humans understand on account of the violence set free a spurt of surprising communal occurrences. The novelist fact that politics became liable for humane slaughter from all aspects and any specific aspect could not be made answerable for a series of events. They have remained goal in their approach in the novels and have attempted to expose human nature and its capability of perpetuating cruelty of barbarism on its creed. Certainly, the novels show that the worrying enjoys of the Partition has shaken their writers to roots and made them restive to offer vent to their indignation at the terrible holocaust which claimed a big lack of harmless human lives.

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7.

**PSYCHOLOGICAL PERSPECTIVE IN VIRGINIA WOOLF'S
*MRS. DALLOWAY AND THREE GUINEAS***

S.Karuppaiya, Research Scholar, Department of English in PRIST University Thanjavur.
S.Rasakumar, Research Supervisor, Department of English in PRIST University Thanjavur.

ABSTRACT:

Mrs. Dalloway is the most popular novel of Virginia Woolf. The novel have zeroed in on it women's liberation and mental novel. The novel Mrs. Dalloway understands the thoughts, expressions and recollections of a few characters on a solitary day in London. Virginia Woolf is for cognizance in writing. In incredible agony, she experienced a few anxiety attacks and endeavoured self-destruction septimus. The novel is Mrs. Dalloway the mental human cognizance and mental illness, stream of consciousness. Virginia Woolf was not a women's activist in her desired scene ladies to have all the more right and opportunities, but she was women's activist in her desired scene a mental acceptance, with due reverence, of ladies and their reality, by men. The present-day women's liberation and deciphering there viewpoint exemplary novel with the theory. The Mrs. Dalloway internal lavishness of a books whose fundamental events, a shallow perusing could suggest, is a privileged moderate government officials spouse tote of blossoms for a mid-year celebration.

KEY WORD: Love and protection, forlornness and communication. The life of death Mrs. Dalloway.

INTRODUCTION:

The without uncertainty in scholarly and will arrange novel. On the brink of the essential plot of Mrs.Dalloway, its brave girl manifestly existence, survivor of the notable warfare peacetime. The accomplishment spot of girls in English society and writing. The gain of existence itself. The closing eating problems for Virginia Woolf. It is one of the endless misfortunes of English literature. The expect to frame and, as best one can, define that intricacy and recommend way in which, with reading, one can through it the most compensating experience English fiction. The concurring hypothesis of current woman's rights pretty much every one the cognizance and psychological sickness of human instinct individuals was different the being the human people groups life extremely impressive brain and however awareness for each day. The Mrs.Dalloway was youthful adolescent recollections and present existence of excursion review the moment. Mrs.Dalloway long term prior they have carry of me, in and illicit relationship with arrived at its passionate peak.

Mrs. Dalloway is against gallant novel practically all me character have Failed to satisfy their Youthfully dream old recollections and presents method of human ladies however and emotional, and felling reality and human conventional life. Favour of society bound together for the women's activists ideal. The worry of pioneer fiction that uncovering and mental works of the human brain the authenticity

point of view made of narration. Party Big Ben of cognizance Mrs. Dalloway mindful of the progression of time and the allotting of living souls and seasons."

The Mrs. Dalloway mental changed into uncovering a multi layered self, wherein dreams, reminiscences and fantasies had been as critical as motion and fact. The Woolf growing her very own mental approach explaining.

The Woolf, outside activities topics due to the manner they impact our eleven though and situation our internal existence. A evolved in circulation of focus, a word first utilized by the American mental William James to explain the go with the drift aware and then much less then aware revel in the mind.

The cumulative impact changed into a make Londoner greater aware about the passing of time. The mental of the aware of the intellectual existence due to the fact eleven though and human nature. That focus is make is the intellectual existence possible. He sought of find out the application of human focus and essential to survival the passionate attachment Clarissa experience for sally is the form of attachment which , different mental and feminist. Significantly, with inside the novel, Clarissa lesbian ardour for sally previous her dating with guys: the 2 girls of marriage constantly as a Castsatrophe. It from the manner seeing matters comes with Clarissa response to septimus loss of life: her frame need concept it.

Septimus warren smith in international battle by no means recovered from the matters. he certain such as the loss of life of his pal and the Commander Evan. Septimus misplaced his battle suffered the non-secular ache alone. The Septimus repressing those emotional is a intellectual breakdown of years road. The Septimus changed into meet Mrs. Dalloway is swiftly dropping contact with reality. For all of the real the time of the way loss of life, the reminiscence of the activities has sincerely remained eleven thought of years. The listing the intellectual situation the years known as gross road response, even amongst the ones confirmed no preceding records of intellectual problem. The exclusive among is Clarissa concept response bodily to matters, by no means pretty loses her feel that the out of doors international is separate to herself. The described psychology because the aware of the intellectual existence have become he concept focus is makes the intellectual existence possible. Women feeling and emotional human nature existence. As a first-rate mental novel Mrs. Dalloway renders the internal existence of the individual and their shimmering revel in and there may be so doing is likewise very nature is chaotic and disorderly. The thru literary tunnelling system exploration of girls, Virginia Woolf changed into influence textual content and examine a mental eleven though. The novel for in interpretative strategy, specific of the language and render the frame expression. The novel as an adventure to the mental state of Virginia Woolf. Her novels the staying power of the presence of the beyond thru the usage of time shift. The additionally consists of the traumas of the outstanding battle that's associated with the disillusionment confronted regarding the morality a higher human situation even as to the destruct itself thru superior killed the humanity.

The sturdy preference of our loss of life understanding. The mental hand attacked numerous time in her existence. He suffered her first intellectual breakdown. the intellectual led her depression, despair, and occasion loss of life.

Virginia Woolf lots concept to the a singular have to be the distinction among her era of novelist, all human relation have sifted the ones among grasp and served, husband and views, reminiscences and gift whilst human relation alternate there may be on the equal time a alternate in religious, conduct, politics, and literature. Mrs. Bennett and Mrs. Brown she agent that neither human individual or human

relation among can be constitute with the aid of using the literature conference of the she asserted dramatically. Conventions are ruin, the ones equipment are loss of life .An outside narrator and a systematically arranged.

The Virginia completed her novel she could experience depression. it's far stated the each adventure which he she had her paintings. The Mrs. Dalloway follows the mind revel in and reminiscences of numerous individuals on a unmarried day London. The privacy, loneliness, and communique. Throughout Mrs. Dalloway Virginia us glimpses in to minds of her individual even as on the equal time displaying the outward communiqué with different peoples. During the route of her day, Clarisse paintings thru.

The Year for privacy, Clarissa has a bent towards introspection that given her a profound ability for emotion, which many different individual lack. However, she is constantly involved with look and maintains herself tightly composed, seldom sharing her feeling with anyone. Mrs. Dalloway offers with human's cap potential to address changing, magnificence mobility, battle and place, the alternate of existence. Septimus madness has allowable Clarissa to look majesty of reality. His defeat of life way her return to highlight this revival, Woolf has the girls through the manner Mrs. Dalloway. The tragedy as an revel in that server all of the era from the relaxation of society. The placing girls near and guys each other as extraordinarily near male network pick institution of girls.

The attitude of Septimus situation, her Woolf famous the symptoms and symptoms as her suffering, indicating as lots as Septimus himself. The unfortunately, Septimus quit of committing suicide. The exceptional factor approximately Septimus, Clarissa reaction to advised the incident at some point of her party. The revel in the intellectual of Clarissa and Septimus are importance. Clarissa identifies herself with eleven though Septimus. she does now no longer the equal time is very. the clock changed into striking, they had been sharing the equal experiences. The strictly described, the factor of views. which means there an overarching narrator who recognise the entirety and who which means there an overarching narrator who recognise the entirety and who has get right of entry to every person mind.

CONCLUSION:

Mrs. Dalloway novel offers and proof of patriarchal society girls as nobodies. Also girls are extrade explicit their thoughts and feeling closer to specific troubles of their society. The stop of the scene Mrs. Dalloway is provided as a kind, stylish girls. Mrs. Dalloway love and privacy, loneliness and communication. As a mental and intellectual infection human nature specific manner of life. It is Virginia Woolf maximum outstanding achievement, specifically with inside the area of the movement of recognition and psychology novel *Mrs. Dalloway*.

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8.

**MODERN CULTURE OF EDUCATION IN R.K. NARAYAN
*THE ENGLISH TEACHER***

L.Abishamary, Research Scholar, Department of English in PRIST University Thanjavur.

S.Rasakumar, Research Supervisor, Department of English in PRIST University Thanjavur.

ABSTRACT

English as an important language in India also developed over time. In India, English adopted an ancient culture and survived all foreign conquests. English eventually led to the use of the English language throughout the country; which means the process by which acceptable land ownership of a variety is formed. R.K.Narayan is a well-known Indian novelist, best known as one of the most influential writers of Indian literature in English. This paper attempts to explain the modern culture of R.K.Narayan's Educational Vision in his novels. He made a tireless move against the Indian System of Education throughout his writing career. With a novel education program analyse the character of Krishna.

Keywords: English language, Indian Education Program, natural learning.

INTRODUCTION

This article examines the variety of English texts in college and work. The seeds of Indian Writing in English have been sown at some stage in the British rule in India. The seeds now blossom right into an evergreen tree, the aromatic plants and the ripe fruit. The fruit isn't best tasted through the natives, however also 'chewed and digested' through foreigners. It takes place best after everyday care, bushes and food. Farmers like Tagore, Sri Aurobindo, R.K.Narayan, and Raja Rao - to call only a few, cope with the soft crop day and night. Nowadays, it's far overseen through many writers who acquire awards and awards across the world.

MODERN EDUCATIONAL CULTURE IN INDIA

Education is a vital service to society; it provides a person an opportunity to understand the world around him and his environment. In ancient times man was completely in the style of creation which was an unknown to him. The forces of nature were away human comprehension, and for well-being they had to rely on supernatural forces and this led to the development of faith and superstition. Development of animal farming tools and agricultural growth led to social order and with this, social science improved.

Education, to be fair, must develop a spirit of analysis and positive thinking in the youth so that they can understand society and transform it wherever it is lacking. Since India gained independence in 1947, we have been following, for some hidden reason, the King Macaulay education program. The program has since lost the ability to adjust to changing socio-economic conditions in the country.

The first draft of education policy was adopted in 1968, by the post-independence Government. The National Education Policy, 1968 aimed to promote national progress, a sense of equal citizenship and

culture, and to support national unity. He called for a stronger reformation of the education system and greater attention to science and technology, to the development of ethical values and to a close relationship between education and human life. However, even the Government acknowledges that the over-all structure preserved in the 1968 policy has not been translated into a detailed implementation plan. Some of the achievements since 1968 that are on the Government list are:

- (a) The adoption of an unbroken national education system and the introduction of a 10 plus 2 plus 3 program by several States;
- (b) The lowering of the general course for boys and girls;
- (c) The insertion of science and mathematics as compulsory subjects;
- (d) Curriculum reform at undergraduate level;
- (e) Establishment of advanced postgraduate study and research institutions.

THE ENGLISH TEACHER

Narayan's *The English Teacher* (1945), in a way, is the story of Krishnan, a character who explores his cultural roots and moves him to evolution to form an independent philosophy to integrate his emotional, intellectual and spiritual relationships with his world. Or community. As the novel progresses, Krishnan, an English teacher at Albert Mission College where he once studied, eventually resigns to choose to teach at a traditional model kindergarten. Such a natural evolution in his personality is due not only to his reluctance to concentrate on English-language education in colonial India, but also to the kind of spiritual enrichment he has gained after the diligent meditation and intellectual association of his dead wife.

Krishnan's maturity can be traced to the terms of his disagreement between normal lifestyles and the right kind of happy life, which is reflected in his quest for an irreversible rule of life, or truth. After all, a culture with its purest, surviving characteristics is able to see Krishnan, grasp the details of the eternal law of life, something that has not yet been fully satisfactorily conveyed by the Western view. As the novel begins, Krishnan is portrayed as an 'English Teacher' founded at Albert Mission ~ college who is dissatisfied with the very program to teach young people to only earn for live. Krishnan is well aware of the difference between his ambition and his success and naturally the result is the subtle tiredness of the work that pervades the opening pages of the novel.

The desire had come to me a few days ago to hold on to it personally. What was wrong with me? I can't say, some kind of vague infidelity, rebellion I would call it. The feeling came to me many times that as I was in my late teens, I should stop living like a cow, eat, work properly to talk, walk, talk, etc. Everything is done to excellence, I was sure but I always authorization overdue the feeling that somewhat is missing.

The novel set the stage a search in Krishnan - a critical situation facing any sympathetic person who wants to raise the issue of who can be 'searched' in colonial society. The paradoxical account of Krishnan's daily life highlights a need. Another inspiration for his longing soul.

Because of this pain, the authorities kindly paid me 100 rupees on the first day of each month and called me a pastor. Of course, one should be grateful and relaxed. But such rest was not in my nature perhaps because I was a poet, and I was always plagued by feelings of inadequacy.

However, Krishnan's refusal to accept the standard, English-language teaching program again stands out as he contemplates how his students react to his natural poetry combined with his new knowledge of getting up in the morning to go out. Reading poetry should, as we speak, be an experience in itself. But teaching poetry in the classroom often turns out to be chaotic if there is no acceptable approach. The interpreter's difficult efforts to convey meaning, the teacher's double attempts to erase the meaning of the dictionary and the poet - all transform the poetry class into something horrible for students to deal with 'bad tolerance'. By choosing Krishnan's careful words, Narayan focuses on the failure of the Western education system in colonial times to burn the creative idea or thought in students' minds, as the system will not allow students to adopt the right culture or practice. Western culture in line with traditional culture. Krishnan's experience in general is in line with Narayan's critical attitude and the current Education system. Although one finds in Krishnan an element of tension about the existence of a suitable house, it seems that he is growing in determination in his quest and eventually finding that house after his choice. Settled in a family life dominated by youthful passion, love and attachment to a child, close to his college career, Krishnan is now able to discover another reality - personal happiness leads to community success. Such an unexpected tragedy in personal life throws Krishnan into the depths of despair and darkness. This stage in Krishnan's life, as critic Ian Macke an points out, the element of insecurity that has begun to creep into Krishnan's life since leaving his extraordinary life at a college hostel, brings a very serious impact and life is almost over Krishnan stance. Krishnan also shows the ability to adapt to changing circumstances. From her traumatic experience in life, Krishnan is shown to have found a sense of truth (or 'truth' in the broadest sense) in her life problems in a new set of things she has heard. Narayan records Krishnan's thoughts in the crematorium with an amazing touch.

Krishnan feels that a lack of connection between life and knowledge is a major reason of all our social ills. Krishnan's advice to one of his students, when a student called him to explain something, shows how a fully planned education system has failed to solve the real problems of original life. Krishnan says:

"Don't worry too much about these things - they are trash in forced to go by using and pretending to love them, but always the problem of life and death is beyond power thina..." (170).

Narayan's view of English education could not be clearer. Like most of his countrymen, he also hates the upgrade of British culture that will help to keep the country passive and supportive. This English education has given birth to a class of young people who are regaining English culture, ignoring its values and in some cases, even showing contempt for their own.

CONCLUSION

Narayan was angry at anything that was suffocating the soul and believed in returning to a system of education based on memorization but in storytelling, youth games and appreciation of Indian culture. The Education System needs to be seriously updated if the Indians are going to be the Leaders and they are very smart in the future. The Indian should be aware of the potential opportunities and potential of the emerging world system and play a leading role in it. Different aspects of education are shown. Although Krishna uses the repetitive and robotic way of teaching, Leela's teacher focuses on the creative process.

Krishna is widely portrayed as an ordinary teacher and relies on learning about parrots. He doesn't seem to like his job very much. She teaches a lot about her monthly salary. Leela's teachers on the other hand of dedicated to teacher who values the imagination of the students.

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9.

MAGICAL ELEMENTS IN SALMAN RUSHDIE *LUKA AND THE FIRE OF LIFE*

S.Keerthana, Research Scholar, Department of English in PRIST University Thanjavur.

S.Rasakumar, Research Supervisor, Department of English in PRIST University Thanjavur.

ABSTRACT

Luka and the Fire of Life is a tale approximately tale-telling, and about the stories that rely. It is also a tale approximately the relationships that matter. Though at instances irreverent, the novel doesn't avoid crucial issues, despite the fact that this is ostensibly kids's literature. The trope is one which runs through all of his paintings, and is hauntingly located in Luka. In its maximum extreme and touching moments, Luka and the Fire of Life tells the story of a more youthful boy, a hint unusual perhaps, who reveals his electricity and his place withinside the world, in addition to a father who rediscovers his very very own life at domestic alongside together along with his very own own circle of relatives.

Keywords: youngsters's literature, World of Magic

INTRODUCTION

The tale of Luka and the Fire of Life is primarily based totally on a real tale. Rushdie's paintings has been translated into extra than forty languages and has been tailor-made for stage and show screen. He holds numerous honorary doctorates has served as a fellow at many American and European universities has been identified with infinite global awards no longer best for his writing but for his advocacy and activism. Rushdie come to be the president of PEN American Center from 2004 to 2006 and has served due to the fact the chairman of the PEN World Voices Festival of International Literature for decades.

LUKA AND THE FIRE OF LIFE

Luka and the Fire of Life (hereafter Luka) is that unusual literary feat with now no longer lead to sight exciting and assuredly crafted, the bearer of a effective and timeless message, and genuinely handy to readers of all ages—an accomplishment reminiscent of the act of a professional juggler who continues all balls suspended in the air as though by way of magic. So, it isn't unexpected that Salman Rushdie's state-of-the-art tale begins offevolved with a circus. When Captain Aag's Great Rings of Fire involves the metropolis of Kahani, Rashid Khalifa refuses to take his own circle of relatives, bringing up the horrible mistreatment of the animals with the resource of the grandmaster.

After witnessing together along with his very own eyes a cage wherein a mournful canine a doleful bear stared wretchedly all approximately, Rashid's youngest son, Luka and curses the circus master. Shortly thereafter, it's a long way said on television that the animals have revolted, and later that night, the circus is going up in flames. The subsequent day, a creating a track dog named Bear and a dancing go through named Dog flip up at Luka's doorstep. The scene is telling to suggestive of the whimsy that makes

the ee-e book mesmerizing and immensely fun while imparting a glimpse of the impressive intensity of Rushdie's storytelling.

Through the story of a younger boy who need to excursion through the World of Magic to scouse borrow the Fire of Life as a way to keep his father—a famous storyteller who has fallen right into a deep sleep and can not be woke up—Rushdie delves deep into subjects to which anybody can relate: love, life, and demise. Rashid Khalifa may not live to appearance his youngest son increase up and Luka need to confront the truth of his father's mortality—in addition to his very very own. Those who have loved Salman Rushdie's previous works will apprehend the Khalifa own circle of relatives from Haroun and the Sea of Stories (1990), an immensely appealing story of journey and love that still capabilities as delusion. In Luka they seem once more on this time with the addition of more youthful Luka, a toddler who turns lower back time for his dad and mom through distinctive feature of his very life.

As a long way as stories move, Luka and Haroun are brothers—particular but inseparable recollections approximately father-son love, braveness, and the very real strength of imagination which are exceptional explored collectively.

Luke and the Fire of Life isn't Rushdie's first access into the arena, alaven though his splendid success. Here's the way to placed one collectively to be used together along with your new landscape textual content status. Although the web primarily based totally Puppet Kings on line evolved via way of Rushdie his 2001 novel Fury consists and chaotic, a online game annoying Fire of Life on.

Luke's begin now does now no longer seem like the sort of destruction in what got here right here earlier than it. Rushdie indicates the way to incorporate his disrespectful phrase sport with lovely characters, similarly to the titles and targets of his splendid difficult paintings, on this new field.

Although at Fury he commenced exploring, right here he constructed playful, innovative bridges exploratory interactions among a couple of epic variants. Luke's fulfilment withinside the drama is due in component to his meekness and ability (on this way, the radical can be study as a safety for the ones youngsters who're left behind.

A strugglegare in chemistry and a masterpiece in art) and partially in his undergraduate education his father, Shah of Blah. At the start of his quest, Luke defeats the Old Man of the River withinside the place a paradox, aided via way of the coaching of his father's splendid mystery. It is right here furthermore Luke sees that the global magic he enters is that via way of the advent of his very own father.

This does now no longer usually suggest that Luke and the Fire of Life are good. Luke's adventure is smart and compelling, specifically as a children's fairy tale, however a regular factor retaining and saving factors has end up boring (as a minimum for the non-player). Although the unconventional is going hand in hand at excessive speeds, a few eight tiers are much less thrilling than others.

It took place suddenly, withinside the massive metropolis of Kahani, withinside the land of Alifbay, a boy named Luke who had a pet, a affected person named Dog and a dog named Bear. The canine, the brown undergo, may be a bit gruff and bearish at times, but he have become a paid dancer, capable of upward push on his hind legs and performs subtly and kindly waltz, polka, rhumba, wah-watusi, with a twist, further to dances from close to the domestic, bhangra moves loudly, wirling ghoomar

(carrying a large, synthetic skirt), the hero dances known as spaw and thang-ta, and the peacock's southern dance". (3)

The entire World of Magic was on Red Alert. Jackal-headed Egyptian deities, fierce scorpion-and jaguar-guys, large one-eyed, man-eating Cyclopes, flute-playing centaurs, whose pipes have to trap strangers into cracks in rocks wherein they could be imprisoned all of the time, Assyrian treasure-nymphs crafted from gold and jewels, whose treasured our bodies can also additionally need to tempt thieves into their poisoned whipcord nets, flying griffins with lethal claws, flightless basilisks obvious in all guidelines with their deadly eyes, Valkyries on cloud-horses withinside the sky, bull-headed minotaurs, slithering snake-girls and large rocs – large than the only that bore Sinbad the Sailor to its nest – charged wildly throughout the land and thru the air, answering the Fire Alarm, hunting, hunting. In the Circular Sea, after the Alarm sounded, mermaids rose from the waters creating a music siren songs to trap the foul intruders to their doom. Enormous island-sized creatures – krakens, zaratans and big rays – hung motionless on the Sea's floor; if an intruder have been to pause at the once more of one of the beasts for a relaxation, it might dive and drown him, or flip over to reveal its large mouth and its sharp triangular enamel, and swallow the trespasser down in chunk-sized chunks. And most terrible of all have become the brilliant Worm Bottomfeeder, who rose blind and roaring from the Sea's commonly silent depths, in a rage to devour the scoundrels who had introduced at the Fire Alarm and disturbed its -thousand-year sleep.

The canine and the undergo come to Luke after cursing the merciless grandfather of the circus and his very own burn the tents. They have been welcomed into his domestic while Luke's father and brother observed him as a signal that Luke is at the verge of his adventure. Soon, his father, Rashid Khalifa, he's asleep and nobody can wake him up. As Luke starts to faint, he appears out window and is amazed while he appears at a person who seems like his father is outside:

“As he became leaving the the front door with the Dog and the Bear, Luke felt very strange, as though crossing an invisible boundary. As if a mystery degree were unlocked and that they had handed thru the gateway that allowed them to discover it. He shivered a bit, and the go through and the canine shivered, too, although it modified into not a cold dawn. The colors of the sector have been strange, the sky too blue, the dust too brown, the residence pinker and greener than regular and his father end up not his father, not besides Rashid Khalifa had via way of means of a few approach grow to be in part transparent”. (25)

Rashid Khalifa apparent adequate with A. Nobodaddy (pun on Nobody), explains that the dying of Rashid. As Luke's father grows older, Nobodaddy turns into increasingly more obvious cope with greater of Rashid's traits and techniques till you discover a non-existent empire. Because motives that can be first of all weird at first, Nobodaddy consents to accompany Luke in an try to keep his father. He leads Luke deeply into the paranormal global constructed on Rashid proof and systematic Luke video games.

In the midst of the turmoil of that land the gods of hearthplace rose up with all their dominion to defend it Vibgyor, One Bridge to the Heart of the Heart, a princess arrow that jumps over crossing the Sea and allowing some famous ones to go into the Aalim countries. Amaterasu, the Japan's solar goddess emerged withinside the cave in which she had erupted thousand years later quarreling together along with his brother, the god of the storm, with the magic sword of Kusanagi on him a hand, and the rays of the solar fly out of his head like spears. Those Who Live withinside the Heart of Magic ran freely throughout

the Bridge dealing with every other, hunting, searching; but due to the fact hunter-gatherers, Luke thought, there appeared to be no manner out of Ra's eyes.

S.Rasakumar, Research Supervisor, Department of English in PRIST University Thanjavur

Luka, hiding together along with his partners at the back of the rhododendron trees, had the feeling that the thicket have become shrinking, dwindling away and turning into a much less and a whole lot much less good enough shelter. His coronary heart changed into beating too swiftly. Things have been in reality getting frightening.

In Haroun, the motive come to be to keep Rashid Khalifa's voice; in Luka, the quest is to shop his life. With extra at stake, this tale drew me in more quick. The tongue-in-cheek online game references make the e-book's form more linear as Luka advances from one stage to the subsequent in his search for the Fire of Life which, as the decision suggests, is the most effective element that may keep his father. From interior Rashid's reminiscences, Luka grows closer to him as he travels—each in reading the interior of his father's thoughts and through Nobodaddy's presence, which will come to be more and more more extra like his father's with each chapter.

Nobodaddy wins over Luka in his more Rashid-like moments and it's exciting to peer the "villain" continuously remind the hero of his venture on this manner. As the tale progresses, Nobodaddy's growing likability is balanced via way of means of manner of the uncomfortable attention that Luka's real father is ailing.

Traveling together along with his father's lifeless-double Nobodaddy, who slowly includes life as Rashid's existence slips from him, Luka is requested to navigate the area of his father's personal imagination. The reminiscences they share among them are the key to unlocking the secrets and techniques and strategies of the sport. The final battle for the Fire of Life, in which Luka faces all the most critical mythological creatures of religions and cultures past, is truly a conflict for his father and for the electricity of his father's career.

Often, this type of adventure story gets so stuck up in the magical international that a reader can lose sight of what it's fascinated in. When this takes place, the go back to the real international on the un-conventionalise close to feels tacked on and jarring, although it has been the aim of the story all alongside. But due to the fact Nobodaddy's converting levels of transparency art work as a barometer of Rashid Khalifa's fitness, the reader never loses sight of the end line. All-in-all, this makes the e-book feel properly-rounded in a manner that many others do now no longer. Elements that is probably cheesy some place else are hilarious. Rushdie's writing is apparent and self-conscious. Silly puns and riddles abound and the vintage rules of fairy stories are strictly enforced. Most essential: Luka and the Fire of Life is a right quest story in all of the first-rate approaches: "And that's why you're searching for to assist us, isn't it?" Luka concluded.

"You don't want to implode. You're searching for to maintain r non-public skin". "I don't have pores and skin," stated Nobodaddy. (41)

The video game nods are nicely-placed and the accompanying cast has incredible chemistry. Perhaps this is a element of what makes Rushdie's foray into the progressive worldwide of video video games so fascinating — even for a non secular non-gamer like me. One gets the feel, in reading Luka's

adventure, that that is certainly the story of a father, looking his son tackle a brand new shape of adventure, one which displays once more his personal penchant for tale-telling. Luka is at once his father's apprentice, and in an absolutely specific worldwide. It is Rushdie's attempt and aggregate the that, even al even though now now no longer continuously flawlessly done, makes Luka and the Fire of Life this sort of satisfaction.

CONCLUSION

Luka is an explosive, magical exploration of filial love, braveness, and the energy of our will. To determine to do an aspect changed into decidedly not the identical aspect as definitely doing the issue, Luka displays, and it's miles real that during Luka, the maximum exciting vicinity that Rushdie writes about is neither fact nor the lovely lands of magic, however the area in which the 2 meet—in which creativeness and truth collide and idea combines with some thing more powerful than personal nature to come to be the motion that shapes our world.

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10.**THE PORTRAYAL OF SELF ASSERTIVENESS IN SHASHI DESHPANDE
*THAT LONG SILENCE***

S.Sandhiya, Research Scholar, Department of English in PRIST University Thanjavur.

S.Rasakumar, Research Supervisor, Department of English in PRIST University Thanjavur.

ABSTRACT

Self-statement in promoting themselves and transferring in advance in existence might be the great alternative as an alternative relying or anticipating comfort from the guys. Shashi Deshpande famous the understanding of woman psyche particularly knowledgeable, center-elegance metropolis ladies aspiring for self-declaration and independence. Writing, song and politics are the fields those women want to installation their identification. Because of their gender, sometimes, they're side-lined in their profession, like politics so called male bastion. Deshpande's protagonists of novels are stronger for they are trying to treatment their troubles with the aid of the use of a technique of quick withdrawal from their traditional assigned position. Shashi Deshpande, a Sahitya Akademi Award winner for *That Long Silence* writes about aspiring women and their quest for self.

Keywords: Self- declaration, Feminist experience.

INTRODUCTION

The introduction to the foundation of ladies writing the while period feminism has its origin from the Latin word *lemina* which means lad' It refers back to the advocacy of girls rights, repute and energy at par with guys at the grounds of equality of sexes. In different words, it relates to the insight that girls have to have the equal social, financial and political rights as men. The time period have become famous from the early twentieth century struggles for safeguarding girls suffrage or balloting rights (the suffragette motion) in the western countries, and the later well-organized socio-political motion for girls liberation from patriarchal domination [14]. The political scope of feminism has been broadened by using the effect of Marxist thought that has made feminists task prejudice at the side of capitalism for each advocated the patriarchal setup [5].

Shashi Deshpande's women characters preserving in thoughts the various types and stages of the girls characters expressed in her six novels are studied here and it tries to link these novels with the diverse stages of feminism. As a present day creator, Deshpande offers the realistic image of the male dominated middle elegance society of India. Her protagonists are stuck between the subculture and modernity but they are attempting to strike a stability between the two. Deshpande may be very realistic in the sense that shows marriages are not based on love however comfort.

THAT LONG SILENCE

This paper shows of ways, the protagonist Jaya goes via the technique of self-quest, through gaining her voice to break her silence. Deshpande, who portrays an indoors view of a girl's world, writes of the struggling of women who try to strike stability among the jobs the society expects them to play and

the characteristic that they need to play. Jaya, the protagonist in *That Long Silence*, having been given in the current of the conventional characteristic of a female – partner and mother has suppressed her existential self. Though she has a happy home together alongside along with his properly earning husband and children Rati and Raghul and material comforts, she feels fed up with the monotony and glued pattern of her life: Worse than some thing else have been the boredom of the unchanging sample, and countless monotony. In her try and rediscover her proper self, she well-known shows herself as an unfulfilled partner, a disillusioned mother and a failed writer. Suman Ahuja reviewing the unconventional for *The Times of India* observes that Jaya stuck in an emotional eddy, endeavours to return back to terms together along with her protean roles, whilst attempting albeit in vain, to rediscover her right self, it really is but a ephemera of unfulfilled partner, a dissatisfied mom and a failed author. Jaya's husband Mohan is involved in corruption in place of work at the instigation of Agarwal in contracts, tenders and commissions. When they're now not able to do favour for minister's relative, they're compelled to face enquiry. Agarwal advises Mohan to transport to from church gate house to somewhere to keep away from useless publicity and shame. Jaya's very own circle of relatives moves to Makarandmama's flat in Dadar.

Fortunately their youngsters are away with the neighbour's own family. Mohan, who is disturbed due to the very last disgrace which the enquiry will convey, takes excuse thru announcing that he has engaged in malpractices to keep his spouse and children easily. This creates a actual revel in of anger in Jaya. Even though Jaya have become born and taken up in an orthodox, non-secular very own family, the growing feminist experience in her provokes her to commentary negatively on Sita of Ramayana and Draupadi of Mahabharata - each committed and regular wives.

Her stays with Mohan in silent resentment pave the way for self-assessment and self-criticism. In her re-exam of her married life, she discovers that she isn't always certainly happy. Happiness in their married existence is simplest on illusion.

Jaya no longer sees his personality. Like the mythical women - Sita follows Her husband in exile, Savitri wants to die to bring back her husband, Draupadi sharing the pain of her husband, Jaya follows Mohan to Dadar's apartment. She thinks. Two bullocks yoked collectively... it's miles extra comfortable for them to transport inside the Equal course. To pass in unique directions could be painful and what animal could voluntarily pick out pain"? (TLS 12).

Deshpande's *That Long Silence* is an outline of the relentless silence in the lives of many educated middle-elegance housewives, especially in Indian context. She has used the device of first character narrative to provide the readers with a experience of realism and authenticity. In the radical, Jaya, the protagonist of the novel, represents those middle-class knowledgeable better halves who are too careworn with confined marital lives to observe their aspirations. The novel begins with Jaya and her husband Mohan moving from their present day residence to a flat in Dadar, Mumbai.

Mohan is concerned in malpractice within the corporation he works for. An inquiry towards him is in progress and it is very a good deal probably that he will be proven responsible. As a consequence he and his family may additionally lose social reputation as well as dropping his job. To get away such social defamation he's shifting together with his circle of relatives to Dadar flat. Jaya submits to her husband's will and accompanies him, with out thinking, to their modern exile. Here she enjoys a comparative freedom:

"I appear as the unstable age of all those beasts that ruled my existence with the things that needed to be kept in order, the glass objects that needed to shine, the furniture and the pleasures that needed to be kept spotless and dustless, and those garments, God, all these other ways - -iron, so they will age and be washed and ironed at some point." (TLS 25)

Jaya regardless of knowing that there was no reality behind his allegation, she did not try and purpose with Mohan, as she did now not want to chance her relation with him. She thinks, "I looked at his worried face and I was sure I had killed him wrong. And I had done it he stopped writing after that." (TLS seventy four)

In this inner tug of conflict the housewife wins and he or she or he remains silent of which she gets a setback in her writing career. Retrospection leads the readers recognize that Jaya has lived in utter silence all seventeen years after her marriage to Mohan. Jaya has given herself completely to her marriage; husband and youngsters. She never raised a voice of protest however best once. It modified into her first danger of outburst with Mohan quickly after their marriage. But notwithstanding the truth that she has to make the reconciliatory flow into after days of Mohan's silence. Mohan have become quite irritated collectively together along with her for he has in no manner visible ladies bursting out with anger and ardour. It is societal norm that ladies must be silent. They cannot improve their voice toward their oppressors. Consequently Mohan knowledgeable her then: "My mom by no means raised her voice toward my father, however badly he behaved to her." (TLS 80 three)

Her marriage lifestyles are not anything but lifestyles of compromise and dedication. It has no roots into love and understanding. It is what Simon de Beauvoir says, a gilded mediocrity missing ambition and ardor, aimless days indefinitely repeated, lifestyles that slips away gently toward lack of lifestyles without questioning its purpose. A girl does no longer have an identification of her personal. Generally, a woman's identity is defined in phrases of her dating with man as a daughter, a spouse and a mom. It approach virtually a female does now no longer have an identity of her personal, how really says Indira Kulkshreshtha. The query concerning her identification continually haunts her but the answer is evasive. In Bombay following her husband Mohan's dictates she begins off evolved sporting large darkish glasses, receives her eyebrow formed and hair reduce quick as a way to benefit an aura of the partner of an government. In the approach she becomes dwarfed and annihilated as an person but all of it goes left out even through the use of her. She is helpless to find out her personal identification as she well-known shows herself as an utter stranger, someone so alien that even the faintest records of the reasons of her actions regarded now no longer possible.

Tapan Basu says, "Jaya who had enter an existence time in surrender of her will to social mores and customs that had relegated ladies to a 2d class reputation. In such a stifling domestic ambience and patriarchal set-up, she reveals her woman identification effaced. Jaya comes to recognize the reality that a female's identification isn't traceable as a lady down the ages has been identified in phrases of her relation with the male. Ten one of a kind mirrors carry before her ten exceptional faces however the real face, her identification is lacking.

In formative years she is diagnosed in terms of her relation with her father, in adolescents after marriage in phrases of her relation along with her husband and if she is a widow because the mom.

A wife, obedient to her husband, famend, mild footed, eloquent in speech, sympathetic to the patients, attains to happiness while she lives peacefully together with her husband, and well cooks the meals efficacious, and grown thru rain, conducive to our bodily boom, delivered each day in use, and relished by way of our ancestors.

Jaya has the whole thing conventionally a lady might need in a wedding – an engineer husband, social popularity and kids. Dada, Ramukaka and Shantakaki opine in Mohan’s praise, He is pretty good-looking without a squint, no glasses, even teeth....He has a high-quality career, tough-working, formidable, will cross an extended manner....No voices, doesn’t smoke or consume in accommodations and springs from an extraordinary Brahmin family. Mohan has continuously had very smooth thoughts about himself. He changed right into a dutiful son; he is a dutiful father, husband, brother.” (TLS ninety one) Like an average typecast Indian guy who wishes his wife for bodily satisfaction nearest without caring a fig approximately her sincere internal feelings, he behaves cruelly.

Their caring generally results in intercourse. She is a lot known to his behavior that she will nearly are expecting what he would say after every act of interaction. Jaya attempts difficult for expressing her silence. There are several examples inside the novel that Jaya might sooner or later damage her lengthy held silence however in the end of the unusual this desire and determination of her is left for the destiny.

There is a suggestion that Jaya could loss the snow about her silence within the time to return. There is no doubt inside the fact that she would without a doubt finish her silence despite the reality that she is not able to specific her pent up emotions at the prevailing time. Her clear up to interrupt her silence is a welcome step. It is a first foot ahead toward her freedom. She would finally create a destiny for her complete of happiness and normality where the genders could play no other sport but a regeneration of love and prosperity.

Over-coming her disorder, she attempts to return to phrases with herself by using looking to write approximately herself and family and for that reason decides to break a Long Silence. As a be counted of truth, Shashi Deshpande portrays the picture of a new girl in Jaya who silently accepts the whole thing within the bearing after which breaks off silence.

As a lady of adulthood, she redefines her identification and relationship along with her husband. Her internal turmoil’s are so bitter that she is not able to talk them out and remains silent so as not to be irritated and disappointed after the disapproval of her movements through the society. Her maintaining long silence denotes that the influence of the subculture remains there at the newly received professional roles of current girls.

Jaya’s selection to exercise her rights is a welcome one. She desires to unencumber herself via respecting her emotions and goals. Kamini Dinesh finds Jaya transferring out of the sheltered self as she seeks to break out from the struggles of everyday existence and is compelled to locate internal assets with a purpose to allow her to go back and interact more absolutely in her existence and marriage. Jaya’s constructive view of life that modifications are viable exposes the transformation she has undergone.

Thus in the termination of this novel there is still a desire that Jaya-Mohan relationship will now not lead to unhappiness instead Jaya through her efforts will once more exert to sort out their troubles and they might in destiny lead a happy existence. So Jaya hopes for a change. Anything Shashi Deshpande

exhorts through this novel is that women have to combat for their rights. The subjugation of ladies can be fixed out only if women start betrayal their long silence as inside the case of Jaya.

CONCLUSION

Deshpande offers the conflicts of her protagonists without providing clean answers. She we may want to the extraordinary desire communicates them, the choice to comply path to interrupt unfastened. Having lifestyles outdoor the very personal family may be very critical for girls. Accordingly, all her ladies protagonists gather production a self through person expert fulfillment. They moreover come to phrases with themselves with the beneficial resource of using redefining their relationship, accepting on the identical time social constraints and emerge as in truth advanced human beings doing justice in their domestic similarly to professional fields.

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11.

SELF- REFLECTION IN KAZUO ISHIGURO'S "NEVER LET ME GO"**Mrs.Subashri.C, Prof. Mr.M.Varadharajan,**

*Research Scholar, PRIST Deemed to be University, Thanjavur

** Research Supervisor, PRIST Deemed to be University, Thanjavur.

ABSTRACT

This article, explore the self-reflection draws near and of women's activist perspectives. Self-reflected picture approach mindful idea around our own special way of behaving and goals. Numerous essayists like Haruki Murukami, Ian Mcewan, Zadie smith and William James, have depicted self-appearance in their fiction like kazuo Ishiguro had portrayed the different point of self appearance in his works. In the writing different kinds of self reflection utilized by Kazuo Ishiguro in his books, particularly in "Never released me" and "The Remains of the Day". "Never released me" is discussing self disarray and self-assessment of Khathy, the hero of this book. Here the subject of self reflection and self-disarray Ishingrow depicts the image of settler individuals and family issues. In the start of the book. Khathy never self investigation her past yet end of the original she recognitions her mix-up. Never Let Me Go persuades perusers to comprehend the truth and motivation behind human existence, we can see the certainty of death and evident idiocy of human life. The point of the Article is to look at how It mirroring a profoundly human need to hold into and be hold by friends and family.

Keywords: examine, self-reflection, Self disarray, recognition, certainty.**INTRODUCTION**

Self-reflection is the limit of people to rehearse examination and to attempt to look further into their basic nature and pith. The earliest authentic records show the great interest that humankind has had in itself. Very 3,000 a long time back, "Know thyself", an antiquated saying by the sanctuary of Apollo, Pythia, was engraved on the forecourt of the Temple of Apollo when it had been worked more than one among the most established known strict destinations in Ancient Greece.

The logical writing on for the most part alludes to self-reflection concerning the individual life and principally concentrated on the impacts of self-reflection presented during the examinations. These memory of one's past are generally significant occasions, individuals one thinks often about and where one has invest energy. Music and whether can likewise be solid triggers of self-reflection. Kazuo Ishiguro is one among the notable Japanese conceived British author, screen essayist and brief tale essayist. Ishiguro is most popular celebrated contemporary fiction creator inside the English talking world. In term of his principle works, there are A Pale perspective on Hills (1982), The Remains of the Day (1988), When We Were Orphans (2000) and Never Let Me Go (2005). Ishiguro has won the Booker prize in Winfred Holt Award and Many works are named for the Booker prize over and again.

His last original *Never Let Me Go* was additionally shortlisted for Man Booker Prize for Fiction in 2005 and the clever has been converted into in excess of twelve language and has been Accepted. They has been granted, the request for the British Empire and the request for the Knight of French Arts and Literature. He is viewed as one of the most well known and regarded authors in England. Likewise, Kazuo Ishiguro, V.S Naipaul and Salman Rushdie are additionally referred to in the British artistic world as the "Three Giants of Immigrants". Ishiguro effectively won the Nobel Prize in Literature in 2017. In this clever *Never Let Me Go* is a 2005 Dystopian Science fiction novel by Ishiguro. It had been short recorded for the 2005 Booker Prized, 2005 National Book Critics Circle Award and 2006 Arthur C. Clarke Award. The movie form of *Never Let Me Go* was coordinated through Mark Romanek and it was sent off in 2010. It got an ideal response from film pundits applauding the amazing exhibition of new to the scene more youthful Hollywood entertainers.

The novel was additionally made into a TV show and play in Japan. By and large the subjects present in each Ishiguro's books concerns memory, Loss, social Expectation and the painstakingly created tone of each Ishiguro sentence are as Inherlenting part of his inheritance as the tenacious oddness of his accounts.

In his clever Ishiguro has decided to take a gander at many issues, the first significant one being character. Be that as it may, all through *Never Let Me Go* he likewise investigates the topic of self-reflection. It's going be a nostalgically of the past ordinarily for a spot or period with blissful individual affiliation.

Self-reflection is accompany a looking for the past, its personalities and events especially the "Good old Days or A warm child hood". This title explores the novel, *Never Let Me Go* is a Dystopian novel with the perfect Annex of both Visionary and Self-reflection edges. Identity and self-reflection is the major theme of the novel. Ishiguro's *Never Let Me Go* shows the theme of self-reflection through the character, Kathy is a protagonist and narrator of the novel. Kathy spends a great deal of her time reminiscing about her past. Kathy narrates the novel, from the very moment to introduce about her identity. The first sentence of the novel being "My name is Kathy. I am thirty-one years old and have been a caregiver for over eleven years now "(Ishiguro, 3). Kathy also mentions at the very beginning that she may be a carer and her age. As she only gives some important things about her. She suggest being a carer vital to her and perhaps big part of life, also as key events like art and donations that helping to shape her identity.

Kathy's nostalgia for the time she spent in Heilsham and overall memories of the years she lived there are only "when you meet Hielsham's alumni you will always find them in your collection nostalgia". (Ishiguro,38).

Kathy has left her memories, looking back nostalgically to the past is all Kathy can neutralize order to comfort the herself. Her memories are only past and are extremely precious to her. Even, when she is describing her life because it is presently she is quickly remembered her past memories. When she is a carer and gets to speak to many donors and the specific theme complains to her about their memories longing rather then quickly. Kathy but disagrees, commenting, The memories I value maximum, I never

see them fade away. I lost Ruth, then I lost Tommy, but I will not lose her memories. (Ishiguro, 280). This is why kathy's memories of the past are so important to her and why much of the novel is told in flashbacks.

Kathy looks back on her final months at the cottages with self- reflection. Again, she refuses her own role in making things turn out as they did explaining, "The fact was, I think, that by then mighty tides were tearing us apart, and it only needed something like this to accomplish the task. If we had figured it out back - who knows? - maybe that we hold each other more firmly" (Ishiguro, 194).

Kathy sees herself as absolutely powerless to exchange her destiny or her gift life, opting alternatively for non-motion like leaving the cottages that don't normally deal with her issues. *Never Let Me Go* is telling about the gender conflict and Feminist approaches. The author also concern within the feminist that shown on gender conflict. But it's not shown to much there be only a touch little bit of gender conflicts during this novel.

The primary gender conflict happened when there are triangle love between Kathy, Tommy and Ruth. Subsequent gender conflict is between Kathy and Miss Emily when the deferral about truth love that Miss Emily said isn't true. In starting Ruth and Tommy made a courting and hurting Kathy, but in the cease Ruth apologized to Kathy and cause them to are often collectively.

Ishiguro tried to elucidate the important gender conflict that happened in real world. In real world the matter like Kathy and Ruth much happened. The matter is about there's two person who fall crazy with the person or women. But during this case that always experienced it's between girl and girl. During this novel describe the important life time two teenagers that get on conflict in one and every other it's simply because of affection. They're not made it because the big problem within the end, they brave to mention apologize and forgive to every others.

During this novel, Ishiguro points on an image of the clones as being highly vulnerable. Throughout this novel *Never Let Me Go* happen in England in 1990's. Where the lives of ordinary citizen are prolonged through a state Sanctioned program of human cloning. The clones are raised in establishment far away from the mainstream society, within the sort of school and that they are considered as students there. Once they reach adolescence, they donating internal organs to normal citizenry in novel. All "Donors" received care from designated "Cares", clones who haven't yet began the donation process. The clones still donate organs until they "Complete".

At the beginning of the novel, narrator Kathy introduces herself as a thirty-one years old carer. She has been a carer for nearly twelve-year, but will leave her role in a few months. Kathy explains that she wants to remember her past memories of Tommy and Ruth, two friends Who grew up together with her at the Hailsham School. Which maybe a euphemism for death after donation of three or four organs.

The novel revolves around three clones-Kathy, Ruth and Tommy. They were friends from the varsity for clones, Hailsham. They are going through the ebb and flow of friendship and relationship. Because the novel clones, Ruth and Tommy are dead and Kathy nearing her first donation, drives off to horizon within the consolation that the would soon be remained with Tommy. Kathy doesn't explain the donation program or mention that Hailsham students are clones.

Here, it seems obvious, "I don't know where you were, but in Hailsham we had to have some form of therapy almost every week" (Ishiguro, 13). That Kathy's story is addressed to other clones a reading that is reinforced by similar comment later in the text. This interpretation helps to elucidate *Never Let Me Go's* polarizing ending. Although readers might object to Tommy and Kathy's docile acceptance of their fate Ishiguro means that simplest someone who has shared Kathy's enjoy as a clones can apprehend her desire.

CONCLUSION

The novel *Never Let Me Go* successful in portraying the feministic view of women characters and humanity of the main characters. Whilst society of the pushes them to the margins it's clear, through a keen exploration of the novel *Never Let Me Go* that describe through Kathy's self-reflection reminiscences of an idyllic childhood at Hailsham. Yet, illustrates about love, identity, gender conflict and clones during this novel.

The main characters are the part that made the gender struggle happened. Conflict can help the readers to understand about the morel value which will they take from the novel. It is also supported feminist analysis, it's plain in *Never Let Me Go*. The author also concern within the Feminist that shown on gender conflict. Then the remembrance of past memories alwos Kathy and her fellow clones to slee the sense of emptiness that a way forward for loss would otherwise entail and given a way to their existence. That's the simplest value which will the investigate take from the novel *Never Let Me Go*.

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12.

Bhakti Idea in Indian Classical Texts**Dr. Bharat Radhakishan Gugane**

Asst. Professor of English
 Department of English
 Bhonsala Military College Nashik
 bharatgugane@gmail.com

Abstract

Bhakti and Bhakti movement are the two separate phenomena. Both need special attention to deal with. It can be said that Bhakti movement is a consequence of Bhakti. The phenomenon of Bhakti has a very long history. Bhakti originated in the form of poetry as a personal expression of an individual. Bhakti poetry is an endeavor to experience Bhakti. Bhakti i.e. devotion has been an important and reflective process of human mind. It has been an integral part in the writings of all the sages of all time. The origin and tradition of Bhakti can be traced back to ancient times.

Keywords: Bhakti, Sindhu, Dravid, Yadnya' Aryas, Vedic, Vedas, the Upanishadas, The Bhagvad Gita, Bhagwat Purana Mahabharata, Bhakti Sutra, Dnyaneshwari' Bramha' Shwetashwatar Upanishad' Panchratra, Ekayan, Ekantik, Navadha Bhakti

Paper

Bhakti is not only a thought but also a feeling. The feeling of *Bhakti* is too personal and it came out of some extraordinary phenomenon. It is believed that *Bhakti* is a beautiful dream which strives to extinct the self. The feeling of *Bhakti* originates automatically in an individual. It gives the sense of strong confidence to fight against all the troubles. There are several connotations of the term *Bhakti*. The secular meaning of *Bhakti* is generally associated with love; the intense love towards deity. Attempts have been made to define and find out the origin of the term '*Bhakti*' by several sages and philosophers in the past.

Some historians believe that the source of *Bhakti* can be seen in the 'devotion to nature' in *Sindhu* civilization. A statue of Lord *Pashupati* is found on the excavation site at *Mohanjodaro*. It supports the idea that the people of *Sindhu* civilization followed *Bhakti*. Some historians are of the opinion that *Sindhu* civilization was *Dravid* civilization. The *Dravidas* were forced to go towards the South after the entry of *Aryas*. Therefore, the earlier traces of *Bhakti* theories can be found in South India in the form of *Alwar Bhakti*. Other historians were agreed to say that, "*Sindhu* civilization was an urban offshoot of *Vedic* civilization."¹ P B Kane held that the *Vedic* civilization is older than *Sindhu* Civilization. Procession of '*Yadnya*' and chanting of mantras were the forms of *Bhakti* in the *Rigvedic* times. In those days people used to devote to the natural forces like the Wind, the Rain, the Fire, the Sun and the Moon.

1) Bhakti in the Classical Period.

The *Vedas*, the *Upanishadas*, *The Bhagvad Gita*, *Bhagwat Purana Mahabharata* and *Bhakti Sutra* of Narada & Shandilya's *Bhaktisutra* are the classical texts where we could find references and definitions of the term *Bhakti*. While defining Indian Religion, many scholars tried to trace the origin of *Bhakti* in

¹G.R.Kulkarni. *Bhakti Mein Vatsalya Bhavana*. Kolhapur: Dakshin Bharat Hindi Parishad, 2001. p3.

Vedas. According to Munshiram Sharma, “*There are many parts of Bhakti like Self-expression, Chanting, Devotion; Companionship etc can be seen in Vedic Literature*”.²

On the contrary, few scholars negate the point that origin of Bhakti is in the *Vedas*. They believe that the *Vedas* are in the form of verse. There is no presence of either God or human being. We have only qualitative adjectives as nine ways of Bhakti i.e. ‘*Navadha Bhakti*’.

The next important classical text is ‘*Upanishads*’ in which several references and implications of the term Bhakti can be found. There are ample examples of Bhakti in *Upanishads*, which advocate knowledge over tradition and rituals. The *Upanishads* are the texts where we had first reference of concrete and abstract forms of ‘*Brahma*’. In ‘*Taittiriya Upanishada*’ ‘*Bramha*’ is referred to as a spiritual, psychological, scientific and delightful entity. ‘*Shwetastwatara Upanishad*’ saw ‘*Brahma*’ in the forms of river and the wheel. The omnipresence of ‘*The Brahma*’ has been accepted in the *Upanishada*. The Principle of Bhakti can be seen in this *Upanishad* in the following sutra,

“*अस्य देवे पराभक्ति यथा देवे तथा गुरौ. तस्यते कथिता ह्यर्थाः प्रकाशते महात्मन्*”:³ ‘*Brihadaranyak Upanishada*’ projected two essential forms of ‘*Brahma*’ i.e. the Abstract and the Concrete. *Upanishads* are the important texts in the development of Bhakti doctrine. *Upanishads* stressed the knowledge instead of devotion and worship.

In a view of Damodhar Satvalekar, an editor of a book ‘*Mahabharata: Shantiparv*’, “*Mahabharata’s ‘Shantiparva’ has reference to many ways of Bhakti like Panchratra, Ekayan, Ekantik, Vasudev, Satvat and Bhagwat.*”⁴ Koutilya and Panini had given the reference to Krishna Bhakti. The *Vedic* ways of devotion were difficult to follow for common people therefore; they found an easier option in Bhagwat Dharma. Some foreign travellers provided reference to Krishna Bhakti. “*At the time of invasion of Sikandar, the statue of Hari Krishna was passed around in the troops of King Pouras*”.⁵ During this period, an important transformation in Bhakti can be seen through the following statement by A.G. Mitchell, “*The sense of concrete form of God had awakened among people due to devotion to the personal God. And this has provided easy access to God.*”⁶ During this age, the continuous transformation can be noted from collective devotion to personal devotion. In addition, this process had given birth to the several sects. Ramkrishna Bhandarkar puts this process in the following words. The assumption is that such sects existed from third and 4th century. “*There was the existence of sects since 3rd & 4th Century AD. The follower of such sect had been termed as Bhagwati.*”⁷

As stated earlier ‘*the Bhagvad Gita*’ is the earliest literary exposition of the Bhakti religion. According to *Varkari* sect, the supremacy of Bhakti (Devotion) over *Karma* (Duties) and *Dnyana* (Knowledge) is stated in the *Gita*. Rather, *it is argued that the schemes of salvation (Karma, Dnyana and Bhakti) suggested in earlier Hindu speculations are reinterpreted in the Gita.*⁸ The collective Bhakti responses took turn towards personal devotion in third & 4th Century. The same can be seen in different

²Munshiram Sharma. *Bhakti Ka Vikas*. Varanasi:Chokhamba Vidybhavan,1958.

³Managar Pandey.*Bhakti Andolan aur Surdas ka Kavya*. p215, 216.

⁴Damodhar Satvlekar.*Mahabharata:Shantiparva*. Ed.Pardi :Svadhyaaya Mandal,1971.p315,347,348.

⁵Pramodchandra Bagchi. *Nand Moryaugin Bharat*. Trans. Nilkanth Shastri.p347

⁶A.G. Mitchell. *Hindu God and Goddesses*. p6.

⁷Ramkrishna Bhandarkar. *Vishnav ,Shaiv Ani Etar Dharm*.p19.

⁸G.A. Grierson *Bhakti Marga*,ERE,Vol 2nd 1909.p539-51.

& more inclusive form in *'the Gita'*. The inspiration of Bhakti in *'the Gita'* was associated to a form of theistic religion, which advocated personal concept of God. *"It is generally suggested that the inspiration of Gita's Bhakti came not from the Upanishads but from a popular form of a theistic religion-that of Krishna worship"*.⁹ The *Gita* can be seen as equilibrium because it respects the *Vedic* principles on the one hand and cares for the common folk on the other. The *Gita* endows *'right to Bhakti'* to everyone which was rejected in Vedic times. Saint Dnyaneshwara analyses the 32nd stanza, Chapter 9th of the *Gita* as,

“एव्हीं दैत्यकुळ साचाकारे
परी इंद्रही सारी न लाहे उपरे
म्हनोनी भक्ति गा एथ सरे.
जाति अप्रमाण”¹⁰
“म्हनोनी कुळ जाति वर्ण.
हे आघर्वेचि गा अकारण
एथ अर्जुना माझेपण.
सार्थक एक.”¹¹

In this 32nd stanza, Lord Krishna stated that irrespective of the cast, creed, religion and the status whoever comes to me could attain salvation. Dnyaneshwara in the *'Dnyaneshwari'* reiterates the same. The *Gita* has taken care of almost all the earlier and existing principles of Bhakti Religion. The *Gita* represents emotional and reflective nature of Bhakti. It is noteworthy that knowledge and duty are considered complimentary to Bhakti. Knowledge leads oneself to meditation and ultimately carries towards Bhakti. A complete devotion is the base of *Gita's* form of Bhakti. The *Gita* has undoubtedly led the foundation for Bhakti religion. The *Gita* stands as a seminal scripture to all the devotees across the world. It is believed that Krishna Bhakti was an effect of Jainism and Buddhism. *"The first application of Bhakti as a religious term is found in Buddhist literature. And the same is not in Vedic literature. It is stated in Gatha:*

“सो भक्ति मा नामच होति पंडित्वो ग्यात्वा च धम्मसि विसेसि अस्.”¹²

The theoretical and practical sense of the term Bhakti has been established in 4th century. This happened in the composition of the *'Bhagwat Purana'*. The source of Bhakti in *'Bhagwat Purana'* is Lord Krishna. This holy scripture engulfed all previous Vedic principles and Gods like Vishnu, Narayan, and Krishna and inspired Bhakti cult. The scripture is known for its treatment to Krishna Bhakti in concrete (Saguna) and abstract (Nirguna) form. It is a blending of two distinct ways of devotion into one.

⁹Krishna Sharma. *Bhakti and the Bhakti Movement*. New Delhi: Munshidas Banwarilal Publications, 1987, p.110.

¹⁰Venktesh Kelkar. *Sarth Dnyaneshwari*. Ed. Pune: Adarsh Vidyarthi Prakashan, 2012. Chapter 9th, Stanza 455.

¹¹Ibid, Chapter 9th, Stanza 456.

¹²Bharat Singh Upadhyaya. *Boudha Darshan tatha anya Bhartiya Darshan*. P.194

“*Vaishnavas bias, both the Saguna and Nirguna ideologies are expounded in the Bhagwat Purana through the personality of Krishna*”.¹³

The genesis of the two forms of Bhakti i.e. *Saguna* and *Nirguna* can be traced back to *Upanishad* and *Bhagwat Purana*. There are similarities in both the ways of devotion. Both hold that *Bhakta* and *Bhagawan* have a strong relation and intense love to each other. Both ensure deliverance through selfless and disinterested acts. However, Krishna Sharma made a considerable distinction between the two: “*In the discussion of Nirguna Bhakti, emphasis is laid on the enquiry after the self and the importance of religious rites and the outer mode of worship is minimized. This form of Bhakti is obviously represented as different from Saguna Bhakti which is directed towards a personal deity which expresses itself in externalized acts of worship as listed under the requirements of Navadha Bhakti in the Bhagwat Purana.*”¹⁴ Further, the ‘*Bhagwat Purana*’ has stated the nature of Bhakti and the ways of Bhakti in the following *shloka*.

“*श्रवण कीर्तन विष्णो स्मरणं पादसेवनम् अर्चनं वंदन दास्य सख्यातनिवेदनम्.*”¹⁵

It has discussed the nine ways of devotion known as ‘*Navavidha Bhakti*’ a trademark of *Saguna Bhakti*. These ways include Shraavan (listening) Kirtan (Preaching), Smaran (Chanting) Padsevan, (Bowling at the feet of God), Archan (Worship), Vandan (Tribute), Dasya (To act like a slave), Sakhya (Friend) and the last Atmanivedan (Self expression). The composer of the scripture ‘*the Bhagwat Purana*’ was *Vyas* and the same was addressed to his son *Shuka*. Moreover, *Shuka* retold it to King *Parikshita*. There are 12 chapters and 18000 stanzas in this *Purana*. The subject of this epic poem is devotion and eulogy of *Lord Krishna*. Therefore, ‘*The Bhagwat Purana*’ is the source of inspiration to all *Vaishnav* Acharyas.

‘*The Bhagwat Purana*’ stated the three forms of God i.e. *Brahma*, *Paramatma* and *Bhagwan*. *Brahma* can be attained through *Dnyana* (Knowledge). That leads you to *Paramatma* through *Yoga* (Meditation) and the *Karma* (Action) is the tool to get the earlier two. The last form of God is *Bhagwan* that is attained only through *Bhakti*. According to ‘*Bhagwat Purana*’, The knowledge, meditation and the actions are the devices of *Bhakti*. *S. Radhakrishna* acknowledges, “*The paths of both karma and Dnyana find their place in ‘Bhagwat Purana’, he emphasizes the fact that its main stress is on Bhakti.*”¹⁶

It seems that ‘*Bhagwat Purana*’ speaks about its cause, nature, subject matter and the consequences. It is stated that the essence of *Bhagwat Purana* is in ‘*the Vedas*’ in the following *shloka*, “*सर्ववेन्दातसारं ही श्रीभागवतमिष्यते तद्रसामृततृप्तस्य नान्यत्र स्याद्रति क्वचित्.*”¹⁷

The above stanza claims that ‘*The Veda’s*’ essence is in the book and the one who reads will love it forever. ‘*The Bhagwat Purana*’ is known as a *Bhakti* hymn. It could not succeed to establish *Bhakti* doctrine as a separate path. Even in “‘*The Bhagwat Purana*’, *Bhakti* is not established as a separate path juxtaposed to *Dnyana* and *Karma*. *Bhakti* perceived in terms of either *Dnyana* or *Karma*.”¹⁸ In the

¹³Krishna Sharma,p121.

¹⁴Ibid,p122.

¹⁵Bhagwat Puran.

¹⁶S.Radhakrishnan. *Forward to Siddheshwar Bhattacharya:The Philosophy of Shrimad Bhagavata*, Sriniketan, 1960 p3,4

¹⁷Bhagwat Puran.Chapter 12th,Sub 13,Stanza 15

¹⁸Krishna Sharma,p123.

Bhagwat Purana, the idea of Bhakti as a separate discipline cannot be proved because it is either related to Karma by Saguna bhaktas and Dnyana by Nirguna bhaktas.

The Sage, Narada's thoughts on Bhakti are also important and throw light on the nature and function of Bhakti. The present connotations of the term Bhakti could be related to the Narada's '*BhaktiSutra*'. He draws his inspiration from *Bhagwat Purana*. He emphasizes the ritualistic mode of Bhakti as presented in *Bhagwat Purana*. It seems that his idea of Bhakti is directed towards personal deity. Narada termed Bhakti as

“सा तु अस्मिन् परमप्रेमरूपा.”¹⁹

He means Bhakti as an intense love towards the personal deity. The Bhakti idea of Narada is related to the intensity of love and integrity. He holds the view that one has to remember God and dedicate his every act to God. He also states that one should be desperate to meet God. If he is able to do so, he becomes enlightened and in the process, he may experience communion with God. Narada has given universal dimension to the term Bhakti by relating it to the capability of an individual to be a selfless devotee. Moreover, he says Bhakti is

“सा न कामायमाना, निरोधरूपत्वात्.”²⁰

That means when a person experiences the sense of Bhakti, he loves all, hates nobody and becomes satisfied forever. This sense of sheer devotion is only possible when worldly desires ended. Narada goes on to define the term with several angles by employing all the human traits to it. He further opines that,

“सा तु कर्मज्ञानयोग्यभ्यः अपि अधिकतरा.”²¹

Here Bhakti is more than karma. Because Bhakti emanates from within while karma is a device through which one can devote himself to attain ecstasy.

The medieval sage Shandilya's authority on the Bhakti as sutra can be seen in his '*Shandilya Bhakti Sutra*'. In his '*Shandilya Bhakti Sutra*' he envisages Bhakti as,

“सा परा अनुरक्तिः इश्वरे.”²²

Shandilya sees Bhakti as the form of intense love to God. Shandilya traces the total dedication to God. His idea of Bhakti is related to knowledge. Meditation is a tool to knowledge. Moreover, knowledge results in Bhakti. Unlike Narada's personal dedication, he advocated the abstract notion of God in a form of knowledge. One can differentiate the two sage's ideas as Saguna Bhakti and Nirguna Bhakti. *Shandilya's approach is more in keeping with Nirguna Bhakti and the classical systems of Sankhya and Vedanta, Narada shows a greater leaning towards the Puranaic tradition and sectarian characteristics of the Bhagwat and their Saguna Mode of Bhakti.*²³

Thus, in all the classical texts, Bhakti can be found in its highest devotional form. The current connotations of the term Bhakti cannot be fully related to the analysis of classical sages. These classical

¹⁹Narad Bhakti Sutra N.2.

²⁰Narad Bhakti Sutra N.7.

²¹Narad Bhakti Sutra N.65.

²²Shandilya Bhakti Sutra 1.1.2.

²³Krishna Sharma,p125.

ideas are highly cited to understand the current form of Bhakti. At least the genesis of the term Bhakti in *Vedas* and in the classical texts could be placed.

2) Bhakti in the Medieval Period.

The middle period of Bhakti doctrine was characterized by the antithetical ideas of several sages. There were several Acharyas like Shankaracharya, Shri Ramanujacharya, Shri Nimbarakachary, Shri Madhavacharya, Shri Vallabhacharya and Shri Chaitanya. The Middle Period roughly can be taken since 700 AD. Shankaracharya insisted knowledge as a way of devotion and advocated Nirguna form of Bhakti, whereas, all the remaining Acharyas have stressed the Saguna Bhakti. The difference in their views has given birth to the vast platform called *Bhakti religion* or *Bhakti movement*. *These interpretations of the Vedanta are regarded as an affirmation of 'Bhakti Religion'.* *The monolithic view of the Bhakti movement is sustained mainly through the juxtaposition of Shankaracharya and these medieval Acharyas.*²⁴

2.1) Shankaracharya

Shankaracharya, (788-820 A.D.), the great philosopher and commentator on *Vedanta*, wrote commentary on '*The Prasthantrayi*' and laid the foundation for '*the Advaitvad Siddhant*'. He was unrest by finding the gradual decay of Vedic Dharma and tried to re-establish the past glory of it. He fought against Buddhist forces and challenged the *Alvar Bhakti* doctrines. His was the renowned theory that the truth only has existence in Brahma and all remaining world is an illusion. He was criticized on exclusive advocacy of knowledge over Bhakti. However, it is interesting to see that he and all Vaishnava Acharya stressed knowledge as precondition of Bhakti. All the Vaishnavas including Shankaracharya assume, "*Dnyana as the knowledge gained through the inner experience and not the knowledge acquired by intellectual endeavor*".²⁵ The real difference is in their treatment as *Nirguna Bhakti* and *Saguna Bhakti*. "*The difference between them is not that of the path of Bhakti and path of Dnyana-it is that the paths of Nirguna Bhakti and Saguna Bhakti. Sankara was an advocate of the Bhakti for the Nirguna Brahman, and Vishnava Acharyas, of Bhakti for the Saguna Brahman.*"²⁶ He saw Bhakti :

"सुस्वरूपा अनुसंधानम् भक्तिरित्येवाभिधियते."²⁷

He means the real enquiry of one's own self. He continued to draw his ideas of Bhakti from many prior to him. He used his predecessor's ideas to support his own standpoint. Further, he compares his idea of Bhakti to those who uphold Bhakti as a quest for one's own self.

"स्वयमतत्त्वअनुसन्धानम् भक्तिरित्यपरे जगः."²⁸

He regarded both senses of Bhakti as one and requirements for the same reality of self, the object of Bhakti, what he calls '*Atman*'. Further, he placed Bhakti in terms of *Shraddha* and *Yoga* and expressed these three basic pre requisite channels of salvation. Among these three, he rates Bhakti as the supreme measure.

"मोक्षकारणसमग्रम् भक्तिरवा गरियस्त".²⁹

²⁴Ibid,p130.

²⁵Ibid,p147.

²⁶Ibid,p147.

²⁷Madhavananda Swami. *Viveka Chudamani of Shankaracharya*. Ed. Culcutta, 1957 6th ed., Vol 39.

²⁸Ibid,Vol 32.

²⁹Ibid,Vol 31.

Shankaracharya's definition can be seen as a culmination of self-knowledge, devotion and meditation. "Taking the three as the necessary components of spiritual pursuit (*sadhana*), we can interpret his *Shraddha* as the faith with which the quest begins, *yoga* as the active will, and *Bhakti* as the emotional involvement, which arouses the passion and the longing for the quest."³⁰ In Shankaracharya's definition of *Bhakti* the importance is given to *Nirguna Brahman* as the quest for self realization. He used another term *Upasana* to juxtapose the two basic differences *Saguna* and *Nirguna* between him and rest of the Acharyas. "While his definition of *Bhakti* is entirely in keeping with his idea of the *Nirguna Brahman*, his description of *Upasana* is related to the concept of the *Saguna Brahman*; he explains that the *gunas* are attributed to the *Nirguna Brhamn* for the purpose of *Upasana*".³¹

He described *Bhakti* as an internal process of the search of very self and *Upasana* as the outer. By *Upasana* he means meditation and worship. His idea of *Bhakti* is exclusively related to impersonal perception of God. His definition of *Bhakti* is of dual nature. "His concept of the *Nirguna Brahman*, had made room for *Bhakti* by putting forth a dual definition of *Brahmanas para (Nirguna)* and *apara (Saguna)*- former is the object of *Dnyana*, and the later as that of *Bhakti*-is unwarranted."³²

2.2) Ramanujacharya

Shree Ramanujacharya (1027-1137 A.D.) in his 'Shreebhashya' comments on *Brahmasutra* views *Bhakti* as,

“ध्यानम् च तैलधारावत् अविच्छन्नस्मृतीसन्तानरूपा

ध्रुवा स्मृतिः स्मृत्युपलम्भे सर्वग्रन्थीनाम् विप्रमोक्षः”³³

According to Ramanujacharya, contemplation or meditation is the core of *Bhakti*. He stresses the contemplative part of *Dhyana*, *Dnyana* and *Yoga*. He gave prominence to the ritualistic modes of worshipping, which is an identification of the Vaishnavas. Unlike other Acharyas he doesn't see *Bhakti* as a form of belief or a canon. Rather he sees it as an act of continuous remembrance. "In this context, he explains memory as meditation or *Dhyana* which adopts the nature of, and culminates in, an immediate intuitive perception of *Pratyakshata*."³⁴ It is an incessant flow of liquid poured from one pot to the other. This kind of recurrence and sustenance will lead to the extinction of all bondages. The recurrent remembrance is a device, which leads you to deliverance. Remembering includes seeing, knowing, understanding and discovering the self. To such self-realized soul, Ramanujacharya termed as '*Atman*'. According to him, *Atman* is not to be reached through the science, intellect, or study but it is the continuous discovery of the self. Moreover, this can be attained through remembrance and recurrence of remembrance leads to meditation. This may lead oneself to the ultimate salvation.

2.3) Nimbaraka

Nimbaraka's (13th Century Philosopher.) views on *Bhakti* can be seen as feeling or *Bhava* as an emotional part of *Sadhana*. He gave due importance to knowledge while describing the emotive part of

³⁰Krishna.Sharma,p149.

³¹Ibid,p149.

³²Ibid,p149,150.

³³Athatho Brahrajijnasa Ramanuj Commentary on Brahmasutra 1.1.1.

³⁴Krishna Sharma,p153.

Bhakti as *Madhurya*. “According to him, liberation is caused by knowledge, which is brought about by God’s grace (*Prasad*), which itself due to *Bhakti*.”³⁵

Nimbaraka regards knowledge higher than *Bhakti*. He sees *Bhakti* as the requirement to attain the knowledge and to know one’s individual soul. He holds the view that the *Bhakti* is a necessary and individual element of endeavor for the attainment of *Brahma Dnyana* and *Brhama Sakshatkara*.

2.4) Madhava

Madhava (1199-1277 A.D.) describes *Bhakti* as an attachment to the knowledge. He mentions knowledge as the object of *Bhakti*. According to him, “the purpose of *Bhakti* is to manifest the true relation of *Jiva* with *Brhman* ; it is only the knowledge or the *Jnana* of the latter which can produce the feeling of love and absolute dependence on him.”³⁶ He regards knowledge as the ingredient of *Bhakti* with love. He further graded *Bhakti* as per the types of different *Bhakta*. According to him different souls are capable of different kinds of *Bhakti*.³⁷

2.5) Vallabhacharya

Vallabhacharya’s (1473-1533A.D.) concept of *Bhakti* consist two different aspects i.e. *Maryada Bhakti* and *Pushti Bhakti*. He sees these two as an alternative mode of devotion. He explains *Maryada Bhakti* in the sense of impersonal concept of God and *Pushti Bhakti* to the concrete form of God. “What *Vallabha* describes as *Maryada Bhakti* and *Pushti Bhakti* have direct correspondence with what we have explained earlier as the *Nirguna* and *Saguna* forms of *Bhakti*.”³⁸

2.6) Bhoj

Bhoj, 11th Century King of Malwa, a prominent critic of Patanjali’s ‘*Eshwarpranidhanat*’ analyses *Bhakti* in the following words,

“प्राणिधानं तत्र भक्तिविशेषविशिष्टम् उपासनम् सर्वक्रियानाम् अपि तत्र अर्पणम्
विषयसुखादिकम् फलम् अनिच्छन् सर्वाः क्रियाः तस्मिन् परमगुरौ अपर्यति.”³⁹

Bhoj terms *Bhakti* as ‘*Pranidhana*’. It is a type of *Bhakti* where all the endeavors and actions are devoted to the teacher. Bhagwan Vyas describes Patanjali’s Sutra, “प्राणिधानात् भक्तिविशेषात् आर्वर्जितः ईश्वरः तम् अनुग्रहति अभिध्यानमात्रेण इत्यादि.”⁴⁰

Vyas compares *Bhakti* to ‘*Pranidhan*’ by which he means the grace of almighty upon the devotee with which all the wishes are automatically fulfilled.

The great disciple of God, *Bhakta Pralhad*’s comment on *Bhakti* seems more comprehensive and valid. He prays to God to keep him engaged in the remembrance of God where he can attain sweetness as a common being experiences in worldly pleasures. *Pralhad* asks God,

“या प्रीतिः अविवेकानाम् विषयेष्वनपायिनी |

³⁵Krishna Sharma,p154.

³⁶S.Radhakrishnanan.*Indian Philosophy* ,Vol 2nd ,p747.

³⁷B.N.K. Sharma.*Philosophy of Shri Madhvacharya*.Bombay:1962 .p292

³⁸Krishna Sharma, p157.

³⁹Bhoj’s comments on Patanjali’s Darshan Chapter 1st, Samadhipad 23rd Sutra.

⁴⁰Vyas Comments on Patanjali Darshan Chapter 1st ,Samadhipad 23rd Sutra.

त्वाम् अनुस्मरतः सा मे हृदयात् मा पसर्पतु. || ”⁴¹

3) Bhakti in the Saint Period.

It is believed that saint period roughly began since 12th century A.D. It was the period of great foreign invasions. Muslim Kings ruled the large part of our land. “*Hindu religion was influenced by Islam from 1200 to 1757 A.D. and so Saintism came to the front to stem the tide of Islam.*”⁴² The Bhakti cult includes saint poets like early *Tamil* poets *Alvar, Virasaiva, Telgu, Varkari* and poets from North and East India. The monolithic nature of Bhakti cult can be seen across the country. It seems that Bhakti cult has existed in south and gradually spread to the west and North part of India. A Sanskrit saying is notable to record the development of Bhakti Cult across the country.

“*Bhakti took birth in Dravidian lands
Ripened in Karnataka, came to
Womanhood in Maharashtra, and grew
Crone-like in Gujarat.
Reaching Vrindavan she reemerged
A nubile young woman*”.⁴³

Bhakti, in this period was largely expressed through poems. The Bhakti Poetry nomenclature can be used alternatively. It seems that the origin of Bhakti Poetry can be traced back to the *Alwaras* of *Tamilnadu* in South India. The tradition of composition of melodious verses stands apart to the scholastic and political connotations of Bhakti in the medieval period. The poets have used verse form to express their love and devotion to the deity. , “*Something new appeared around 1200 years ago, taking shape first in Tamil country. This new expression understood Bhakti as the singular path to liberation. Instead of a quite reflective approach to a deity, it generated a passionate, unyielding and existentialist attitude to the devotee’s own experience.*”⁴⁴ This can be taken into account that Bhakti poets gave new and personal dimension to Bhakti. They treated Bhakti as their channel of self-expression and the essence of their devotion has not come from outside but it is his own expression to worship God. That has come out in the form of his composition. The verse came out as his prayer to God. The devotee is neither worried about the theoretical doctrines of religion. He simply expresses himself and enjoys the ecstasy of his worship with chanting singing and dancing.

A brief history of Bhakti poetry is necessary to understand how the Bhakti cult in different parts of our country had flourished. The history of Bhakti poetry is helpful to record characteristic features of these devotional poets. It is fruitful to compare these poets in terms of language in which they were expressing. One Bhakti poet has been selected for the analysis from each part across the country.

3.1) Manikkavacakar

Ninth century *Saivite* Bhakti poet from *Tamilnadu* celebrates his adoration for God in the following poem.

“*He grabbed me
Lest I go astray.*”

⁴¹Bhakta Prahlad’s Comment on Bhakti in Bhagwat Puran.

⁴²Muktaben D.Thakkar. *Bhakti Cult and Bhagwat Purana*. Diss. M.S. University Baroda,1966. Chapter 1st ,p27.

⁴³Andrew Schelling. Introduction. *The Oxford Anthology of Bhakti Literature*. Ed. New Delhi: OUP, 2011. P xviii.

⁴⁴Ibid, p xvii.

*Wax before an unspent fire,
Mind melted,
Body trembled.”⁴⁵*

The poem describes the power and omnipresence of God. The description is about the personal experience of the mightiness of God. The poet establishes direct relationship to God through his heart. The poem is highly personal and is a revolt against the prevalent ways of Bhakti.

3.2) Antal

The ninth century *Tamil* Alwar poetess dedicated herself to the contemplation of Lord Vishnu. She wrote two collections of poems as ‘*Tioruppavai*’ and the ‘*Nacciyar Tirumoli*’. The first instance of disappearance in the saint history can be seen as the form of Antal’s absorption in God at the time of her marriage. The following poem is instrumental to see her idea of Bhakti to Krishna. She goes on to describe her anguish of separation from her deity in the poem. Her tone is pointed and personal that directly connects her to God,

*“O ancient one,
I wrote your name
Upon the wall.
For you I drew the sugarcane bow,
Banner of emblem of fish,
attendant maidens.
retinue of horses.
From early childhood
I yearned for
the lord of Dvarka...”⁴⁶*

3.3) Annamacharya

A *Telugu* poet of 15th century started the tradition of writing devotional songs in *Telugu* literature. He was an earnest devotee of *Venkatesvara*. He had served in *Venkatesvara* temple as a poet of ‘*Padas*’. He had composed 32000 ‘*Padas*’ each a day in his lifetime. “*Annamaya’s* genius led him to songs that are uttered in the voices of courtesan, mistress, or wife of God, while the deity is addressed as a wayward lover.”⁴⁷

Depiction of a tribal girl in poet’s voice is evident in the following poem.

*“What are these Jasmine flowers for?
Tell him to wear them himself
For what am I but a tribal girl
My hairstyle has fragrance naturall”⁴⁸*

3.4) Saint Dnyaneshwara

⁴⁵Ibid, p9.

⁴⁶Ibid, p11.

⁴⁷Ibid, p53.

⁴⁸Ibid, p54.

Saint Dnyaneshwara, a Maharashtrian popular saint poet has known for his composition '*Dnyaneshwari*', a creative criticism on '*the Bhagvad Gita*'. He is considered as the mentor of Varkari Bhakti cult in Maharashtra. His contribution to Marathi literature is of great importance. The credit of placing Marathi language to the apex point goes to Saint Dnyaneshwara. He composed *Dnyaneshwari* into '*Ovi*'. He also composed '*Abhanga*'. His was the unique contention of Bhakti as '*Ananyishtha Chidvilasi*' Bhakti to the deity. This can be seen throughout *Dnyaneshwari*.

“तैसा मी एकवांचूनि काही | मग भिन्नाभिन्न आन नाही.”⁴⁹

“घडोनि सिंधुचिया अंगा | सिंधुवरी तळपे गंगा.”⁵⁰

“पाठी म्हणतसे पांडवा | शास्त्र हे मानले की जीवा |

तेथ येरू म्हणे देवा | आपुलिया कृपा.”⁵¹

The state of Dnyaneshwara's devotee is that of the absorbed being to God. Whatever he sees, listens, speaks, and efforts all are directed to God. He is having unique union with God and it cannot be separated. His state of mind as the unique devotee of God is far away from the pride, desires and wealth. It seems that his idea of Bhakti is identical with that of earlier Bhakti poets. The difference is that Dnyaneshwara treated Bhakti more lovingly and with feminine qualities. His '*Dnyaneshwari*' is called as '*the Mother*' in Maharashtra, who takes care of every child.

3.5) Kabir

A poet of great vision in 14th century of North India, Saint Kabir has a special status in classical literature. He was so prudent and honest. It is said that he was so unpredictable in his life. It is believed through one of his '*Dohas*' that he was illiterate.

"I don't touch with Ink and paper

This hand never grasped a pen.

The greatness of the four ages

*Kabir tells with his mouth alone.”*⁵²

He was an advocate of Nirguna Bhakti. "*Being an exponent of Nirguna Bhakti, Kabir regards all other forms of Bhakti as mistaken and meaningless. Kabir's Bhakti is for the impersonal God and is rooted in mysticism.*"⁵³ He was a strong opponent of ritualistic form of Bhakti. He ridiculed such form of devotion and the devotee through his verse.

“थोरी भगति बहुत अहंकारा, ऐसै भगता मिले अपारा.

कबिरन भक्ति बिगारिया, कंकर पत्थर धोय.”⁵⁴

His idea of Bhakti is unlike other Bhakti poets who devote the concrete form of God. On the contrary, Kabir's Bhakti philosophy is identical with '*Upanishads*' and Shankaracharya's Bhakti doctrine. "*For*

⁴⁹Venktesh Kelkar. *Sarth Dnyaneshwari*. Ed. Pune: Adarsh Vidyarthi Prakashan, 2012, Chapter 18th, Stanza 1397

⁵⁰Ibid, Chapter 18th, stanza 1138

⁵¹Ibid, Chapter 18th, stanza 1474

⁵²Andrew Schilling, p107.

⁵³Krishna Sharma, 164.

⁵⁴Shyam Sundar Das. *Kabir Granthavali*. Ed. Kasi : Nagari Pancharini Sabha, 1959, 9th edition, p134.

Kabir, Bhakti is not an easy path of surrender; but is an arduous process requiring self-knowledge, courage and a constant effort towards self-realization.”⁵⁵

3.6) Saint Tukarama.

It is interesting to see Saint Tukarama’s Bhakti idea in the light of earlier perceptions of the term. His Bhakti idea is not different from the tradition of *Varkari Sampradaya*. He followed Saint Dnyaneshwara in his contention of Bhakti. He was a strong advocate of *Saguna Bhakti*. One can see his idea of Bhakti in his many Abhangas. One of the Abhangas where Saint Tukarama’s idea of Bhakti can be seen :

“सुंदर ते ध्यान उभे विटेवरी | कर वटावरी ठेवूनियां || १ ||

तुळसीहार गळां कासे पीतांबर | आवडे निरंतर ते चि रूप. || धृ || ”⁵⁶

Saint Tukarama describes the elegant and standing form of the lord *Vitthala* as it is very beautiful. He puts both his hands on the waist waiting for his devotee. When will his devotee turn to him? The power to keep God in queue is the strength of Saint Tukarama and all *Varkari* saint Bhakti. The garland of *Tulasi* around his neck and the ‘*Pitambari*’ worn by him looks very attractive. Moreover, I am fond of this form of God. I am in love with this alluring form of God. I must remain continuously in front of such a sight of God.

In another Abhanga, he has expressed his wish to have sight of God continuously because; Thy nature and name are so sweet that I could not go way from you. Thine sight instills me with love. He has no other demand except request to God to remain in his heart until eternity.

“सदा माझे डोळे जडो तुझी मूर्ती | रखुमाईच्या पती सोयरिया || १ ||

गोड तुझे रूप गोड तुझे नाम | देई मज प्रेम सर्व काळ. || धृ || ”⁵⁷

4) The Current Theories of Bhakti.

The current connotations of Bhakti can be listed in comparison with all the previous contentions of it. The Bhakti phenomenon has travelled through a very long period. The time, region and the current social conditions have shaped the idea of Bhakti in different ages. It is evident that it has its roots in the holy scriptures of Hindu religion. The medieval connotation of the term was not much different from *Vedas* and *Upanishidas*. *Vedas* and ‘*the Bhagwat Purana*’ are the source of *Saguna Bhakti*. The *Upanishads* are the source of the *Nirguna Bhakti*. Thus the term, Bhakti has been used as a device to preach the essence of religion. Almost in each religion, the idea of devotion is prevalent. *Jain, Sikh, Buddhist, Christian, Jew* and *Islam* have their different forms of devotion. The underlying principle is identical in all the major religions. The common principle among all the religions is to devote to God either in concrete or abstract form.

It is pertinent to review the current definitions of Bhakti. Our land had been under the foreign rules from 12th century. The adverse effects of the foreign rules can be seen on the contemporary culture. It was the Bhakti cult and its follower saints who sustained the great heritage of Bhakti. At present violence can be seen on large scale in the form of modern terrorism by fundamentalists and extremists. The beliefs of these fundamentalists have indirect connection to Bhakti. These days Bhakti is a misunderstood

⁵⁵Krishna Sharma,p165

⁵⁶*Shri Tukarambavanchya Abhangachi Gatha*. Mumbai, Central Printing Press of Maharashtra Government, 1973. p1

⁵⁷Ibid,p1

phenomenon as to hate the people of other religion or cult. Growing disrespect and intolerance can lead humanity to the doom. No matter, Bhakti is a way of devotion towards everybody's deity however; one has to respect other's beliefs, Gods and their ways of devotion.

The term Bhakti has also been used in academic field in modern times. It is found that the modern academic definition of Bhakti has strong relationship with the earlier ones. The etymology of the word *Bhakti* can be traced in Sanskrit language. "The word derives from the Sanskrit verb 'Bhaj', which initially mean to divide, share or distribute. Over time, the verb came to mean partake, enjoy, participate; to eat, to make love. From such personal colorings it took abstract meaning."⁵⁸

Moreover, Bhakti has been perceived as a theory rather than its emotive nature. "The current theories about Bhakti describe it as a religion and a cult; and also as a doctrine and a theology."⁵⁹ The modern perception of Bhakti is constrained to the binary opposition of Bhakta and God. The one, Bhakta loves to the other God with self-awareness. This view is contrary to *Nirguna Bhakti*, which believes in the abstract form of God. Moreover, the worship can be done through knowledge to attain God. "It is described as a 'Personalistic' faith antagonistic to 'impersonalistic' monism' of the Advaita Vedanta."⁶⁰

Modern definitions of Bhakti are based on the idea that Bhakti is somewhat different from *Dnyana* and has relations to the *Saguna* form of Bhakti. "In modern academic works, Bhakti is more or less identified with 'Vaishnavism'."⁶¹ The present time Bhakti studies are often corroborated with *Vaishnavism*. Rather Bhakti's correlation with *Vaishnavism* has provided a limited identification as a religion or sect to it. "It is this which has led to the treatment of Bhakti as a monotheistic religious tradition with a long history in India alongside the prevailing monism of philosophical Hinduism".⁶²

Another generic definition of the term is as follows. "The word *Bhakti* is derived from 'Bhaj' by adding the suffix 'ktin (ti)'. *Bhaj* can be used in any of the following meanings: to partake of, to engage in, to turn and to resort to peruse, to declare for, to practice or cultivate, to prefer or to choose, to serve and honor, to love and adore. The suffix is usually added to a verb to form an action or agent noun."⁶³

Thus, Bhakti connotation can be ascribed to the human actions, as it is a practice, a channel, an involvement, love, reverence, etc. According to Panini, "Bhakti indicates a Bhava or condition in every human act."⁶⁴ These Sutras of Panini seem more relevant to the modern definition of Bhakti. Panini adds two important emotions with all the actions. When these actions are carried out with affection and worship, it is called as Bhakti. In the relevant sutras of Bhakti in, " 'Ashtadhyayi', he uses the word in the sense of excessive fondness and devotion, and illustrates its meaning by relating with different objects and personalities"⁶⁵. The later nomenclatures as *Desh Bhakti*, *Guru Bhakti*, and *Swami Bhakti* are derived

⁵⁸Andrew Schilling. Introduction, P xvi

⁵⁹R. C.Mujumdar. *The History and Culture of the Indian People*. Bombay, 1957. Vol IV ,p47

⁶⁰Farmer Herbert H .*Revelations and Religion*.London,1954. p158

⁶¹*Materials for the Study of the Early History of The Vaishnava Sect*.Calcutta,1920.p6.

⁶²Macnico Nicol . *A sixteenth Century Indian Mystic; a Forward* .London, 1947 p 5.

⁶³Panini .*Ashtadhyayi*. III 3.94.

⁶⁴Ibid,III 3.18.

⁶⁵Ibid,IV.3.95-100.

from the above postulations about Bhakti. Similarly, the *Vishnubhakti*, *Krishnabhakti*, *Shiva bhakti* categorizations have the identification in religious disciplines due to the above specification.

On the contrary, “*In all academic works, historical as well as others, Bhakti is defined as monotheism based on devotion to a personal God. Bhakti is therefore understood as the antithesis of the Advait Vedanta and its emphasis on Dnyana.*”⁶⁶ The modern implications of Bhakti resulted as the direct reaction against the Shankaracharya’s religious ideology. His attribution of Bhakti with Dnyana was purely theoretical and was difficult for the common being. “*Such an intellectual religion was beyond the comprehension of the common man who needed a simple faith in a personalized God – a God unto whom he could surrender, a God whom he could love, adore and depend upon.*”⁶⁷

The treatment of *Advaita Vedanta* to ‘Bhakti as knowledge’ had provided a platform to the antagonists of *Advait Vedanta* to raise and to develop a unified movement. “*What is known as the Bhakti movement is interpreted in accordance with these specifications of Bhakti. Its inspirational source is therefore fixed in the theologies of the medieval Vaishanva Acharyas- Ramanuja, Nimbaraka, Madhava, and Vallabha- all of whom had upheld the concept of a personal God and had questioned the Advaita or monistic interpretation of the Vedanta.*”⁶⁸

It is a platform of *Vaishnavism*, which fulfilled the needs of common person and has gradually evolved as a cult. Therefore, the Bhakti phenomenon is often defined in respect to the *Vaishnavism*. This phenomenon has given birth to the unitary movement called ‘*Bhakti Movement*’. The genesis of *Bhakti movement* can be traced to the medieval Bhakti cults of Vaishanava Acharyas. “*The age-old concept of Bhakti underwent a renewal in the Bhakti movement in the south at the beginning of 7th century and in the north from 13th century.*”⁶⁹ This gradual shift from Bhakti to the Bhakti movement had been recorded through literature in the South India. “*The first eruptions of the Bhakti (Movement) are found in the passionate poetic compositions of the Nayanars and Alvars written between 7th & 10th century in Tamilnadu.*”⁷⁰

However, these medieval teachers and followers did not posit any uniformity or underlying principle that could be addressed to all. Therefore, they were diverse in their ideologies and treatment to Bhakti. “*Hence, what is referred to as the Bhakti Movement was not a unified or homogenous movement as such. The designation, in fact, covers a number of religious movements- each with its own distinctive features and ethos. Some of them were antithetical to one another, notwithstanding their common denominator, Bhakti.*”⁷¹

In nutshell, it can be said that gradually, Bhakti cult of *Vaishnavites* emerged as one unitary force called *Bhakti Movement*. It is also confirmed that irrespective of the differences among themselves, *Bhakti Movement* has played an important role in the spiritual development of human culture. “*Bhakti was meant to raise the quality of the present existence rather than help in the pursuit of well defined religious*

⁶⁶Krishna Sharma,p4.

⁶⁷Ibid, p4.

⁶⁸Ibid, p4.

⁶⁹R.Raj Singh.*Bhakti and Philosophy*. Lexington Books, 2006.p7

⁷⁰Ibid, p7.

⁷¹Krishna Sharma,p1.

objectives."⁷² Bhakti has emerged to be an essential factor of human endeavors. Bhakti is not limited to its emotive implications but it was and is the source of all the creative literatures in India. "*Literatures in modern Indian languages were born as the off springs of the concept of the Bhakti*".⁷³

In this way, the term Bhakti, has been used since ancient times to the present. The genesis and the tradition of Bhakti and the Bhakti movement will definitely carry us into the monolithic realm of religion and devotion.



⁷²Sharma R.Raj, p7.

⁷³Pt. Mahadev Shastri Joshi. *Bhartiya Sanskriti Kosh*. Pune :Bharatiya Sanskriti Mandal, 1970 ,Vol 6th,p416

13.

THE PROCESS OF LIBERATION AND THE QUEST FOR IDENTITY IN BABY KAMBLE'S *THE PRISONS WE BROKE***Dr. Sunil D. Ramteke**Assistant Professor of English
Santaji Mahavidyalaya, Nagpur**Abstract:**

Baby Kamble's original Marathi autobiography *Jina Amucha* (1986) was translated into English by Maya Pandit as *The Prisons We Broke* (2008). It is considered as the first Dalit autobiography written by a Dalit woman. It is a vehement critique of inhuman social order of Hindu society. It is also a critique of patriarchal social order prevalent among Dalits. Baby Kamble though was not much educated finds her way to liberate herself from the patriarchal social order and find a niche for herself in society. The Quest for identity for Baby Kamble is not simple. However, she is able to find herself a liberated being by achieving separate and dignified identity for herself. The present paper tries to throw light on the process of the liberation and the quest for identity of the protagonist to find herself a separate and dignified identity.

Key Words: Baby Kamble, Marathi, autobiography, Jina Amucha, Maya Pandit, The Prisons We Broke, Dalit, critique, inhuman social order, patriarchal, process, liberation, quest for identity, etc.

Introduction:

The autobiography *The Prisons We Broke* of Baby Kamble is Dalit feminist critique of patriarchy. The autobiography narrates the physical and psychological violence perpetrated against Dalit women in public and private spheres. *The Prisons We Broke* also demonstrates the writer's gratitude to the messiah of Dalits Dr. Babasaheb Ambedkar who transformed her life from meaningless existence to a level of dignified status. Her autobiography does not narrate her personal life but it is a kind of her memoir or testimonios of the lives of the Mahar community. In her introduction to the book translator Maya Pandit stresses the importance of the autobiography in the following words:

Baby Kamble's autobiography *The Prisons We Broke* is located in this tradition of direct self-assertion. But it also went two steps ahead; it was a head-on confrontation with Brahmanical hegemony on the one hand and with patriarchal domination on the other. In one sense it is more of a socio-biography rather than an autobiography. (Pandit xiii)

Baby Kamble not only confronted with Brahmanical hegemony successfully but she also faced patriarchal domination in her home and outside. By doing she carved for herself a separate identity and the process of her liberation. Towards the end of the autobiography we find Baby Kamble as contented and liberated human being keeping faith on revolutionary philosophy of Buddha and Babasaheb Ambedkar.

The term ‘Liberation’:

The word liberation is a noun and is defined as the act of freeing oneself. As per Illustrated Oxford Dictionary Liberation is “the act of or an instance of liberating; the state of being liberated” (Dorling Kindersley Limited and Oxford University Press 466).

The term liberation is used as a synonym of the word emancipation or freedom. The term emancipation means an act of liberating someone from legal, political or social restriction. The struggle of Dalit protagonists in Dalit autobiographies is the struggle of emancipating themselves from the social system or social order that imposed slavery on them through various injunctions of Dharmashastras and the rituals, customs and traditions to perpetuate it.

Various social reformers and philosophers in the world have expressed their opinions about the act of liberation, the act of freeing oneself or the act of emancipation oneself. The famous Brazilian educator and philosopher Paulo Freire described the act of liberation in the following words:

Liberation is thus childbirth, and a painful one. The man or woman who emerges is a new person, viable only as the oppressor-oppressed contradiction is superseded by the humanisation of all people. Or to put it another way, the solution of this contradiction is born in the labor which brings into the world this new being: no longer oppressor no longer oppressed, but human in the process of achieving freedom. (Freire 23)

Thus, according to Freire, the liberation is an act of humanising people, both the oppressed and the oppressor. It is not an act of taking revenge but to transform the person who oppresses while transforming oneself. In short, it is an act of a complete change of the person who oppresses and the system by which he/she is oppressed. In fact, it is a process of changing the mindset of the people who fall in the trap of oppressing and being oppressed.

Dr. Babasaheb Ambedkar in his historic speech “What Way Emancipation?” which he delivered in Mumbai while addressing the conference of the Mahars convened for making consensus regarding the matter of conversion, widened the scope of the term freedom remarks:

A man has a body as well as mind. Mere physical freedom is of no use. Freedom of the mind is of prime importance. Really speaking, what is meant by the physical freedom to a man? It means, he is free from to act according to his own free will. A prisoner is unchained and made free. What is the principle underlying this? The principle is that he should be free to act according to his own free will and he should be able to make the maximum use of his abilities he possesses. But what is the use of such freedom of a man whose mind is not free? The freedom of mind is the real freedom. A person, whose mind is not free, though not in prison, is a prisoner. One whose mind is not free, though alive is dead. Freedom of mind is the proof of one’s existence...I call him free, who with an awakened consciousness realises his rights, responsibilities and duties, he who is not a slave of circumstances, and is always bent upon changing them in his favour, I call him free. (Ambedkar 127-28)

Thus, apart from achieving physical freedom, it is necessary to achieve freedom of mind. Dr. Babasaheb Ambedkar gives emphasis on the complete liberation of a person. He is in favour of freeing oneself from the external slavery as well as the slavery internalized by oneself. After analyzing

autobiography of Baby Kamble it is found that she has been undergoing the struggle for her liberation from the social order that imposed on her all kinds of slavery: physical, social, economic, religious, etc. as well as the slavery that has been internalized on her due to constant enslavement by her oppressors. Paulo Freire, in his book *Pedagogy of the Oppressed*, used the term *conscientizacao*. He refers to the term with respect to the learning by which the person perceives social, political, and economic contradictions, and prepares himself/herself to take action against the oppressive elements of reality. Freire suggests a process of freedom by which the oppressed takes the responsibility to replace the image of the oppressor internalized by the oppressed. He remarks:

The oppressed, having internalized the image of the oppressor and adopted his guidelines, are fearful of freedom. Freedom would require them to eject this image and replace it with autonomy and responsibility. Freedom is acquired by conquest, not by gift. It must be pursued constantly and responsibly. Freedom is not an ideal located outside of man; nor is it an idea which becomes myth. It is rather the indispensable condition for the quest for human completion. (Freire 21)

In short, reclamation of human personality for the oppressed by replacing the image of the oppressor from the mind is of prime importance. The liberation is not a process of integrating the oppressed into the structure of oppression but to transform the very structure of oppression to make the oppressed 'beings' for themselves rather than the 'beings' of others. Making the oppressed the dignified and independent human beings is the true liberation. It is the process of transformation of the world where there would be no oppression of anybody and eventually no place for the oppressor and the oppressed. In short, paving the way for the free and egalitarian society is the main objective of the process of liberation.

The path of liberation of Dalit protagonists pass through three stages: consciousness of being Dalit, rejection of the customs and traditions that make them Dalits and acceptance of the new path that give them human dignity.

The Quest for Identity and the Process of Liberation in Baby Kamble's *The Prisons We Broke*:

Female Dalit protagonist had to undergo the travails and tribulations while achieving the state of liberation. She had to suffer from the triple jeopardy: the jeopardy of the class, the jeopardy of the caste and jeopardy of the gender. She suffers from mental agony far severe than her male counterpart. Baby Kamble was educated upto fourth standard and as per the tradition of that time married at the age of just eleven. She bore all the torture being a woman by her husband. However, she helped her husband in setting up the shop of provision. Not only that she participated in the Ambedkarite movement tolerating all the tortures by her husband. She gradually gained the consciousness of slavery as a woman, as a member poverty stricken class and as a Mahar woman exploited by her own man. Baby Kamble's autobiography destroys the myth that the patriarchy prevalent among Dalits is democratic. She brings out the psychological trauma by means of physical violence meted out to Dalit women by Dalit men.

The Devadasi system (offering girl daughter to Gods or Goddesses) was prevalent among the Mahar community for the well-being and survival of male child. Baby Kamble's narrative presents the tale of exploitation, humiliation and starvation being a Dalit, being poor and being a woman. Unlike Dalit male autobiographies, Dalit female autobiographies interrogate the evil practices among Dalits. Here, Baby Kamble used the tone of reformation among Dalit community rather than just blaming the community. She also suffered a physical violence at the hands of her husband. Her husband used to beat

her on some flimsy reasons. However, Baby Kamble suffered all the humiliation and torture just to do something constructive and prove herself. In her interview with Maya Pandit she expressed her feelings in the following words:

Giving up one's husband and marrying another wouldn't solve the problem because the 'husbandness' would be the same in every man. So I decided that I won't leave. I wanted to do something constructive and that I would, come what may! I never retaliated. I used to say, 'Let him say whatever he wants; nobody else says it except him! It's okay.' (Kamble 166-67)

The protagonist Baby Kamble narrates the consciousness among the Mahar community due to the emancipatory ideology of Dr. Babasaheb Ambedkar. The people of the Mahar community were just like the skeletons in which Dr. Babasaheb Ambedkar filled a new life. The consciousness of being slaves was awakened in the Mahar community due to revolutionary work of Dr. Babasaheb Ambedkar. The emancipatory work of Dr. Babasaheb Ambedkar restored the humanity of the Mahars as dignified human beings. The doors of education were opened for them and they became emancipated beings. They could liberate themselves from the stranglehold of social slavery imposed by Brahmanical Patriarchy. Citing the awakening among the Mahar community due to Dr. Babasaheb Ambedkar Baby Kamble says:

We were not human beings then. We were alive only because our eyes moved in their sockets. Otherwise, we were merely skeletons, without any life in us! But when Baba came, a new spark enlivened us. The flame of Bhim started burning in our hearts. We began to walk and talk. We became conscious that we too are human beings. Our eyes began to see and our ears to listen. Blood started coursing through our veins. We got ready to fight as Bhim's soldiers. The struggle yielded us three jewels—humanity, education and the religion of the Buddha. (122)

Baby Kamble, though not much educated, knew the importance of following the principles of Dr. Babasaheb Ambedkar in her life rather than worshipping him like a God. She taught her children the same principles to be followed in their lives, too. Keeping oneself away from the corrupt ways and following the path of righteousness gave her a sense of fulfilment. She expressed her feelings in the following words:

I have never worshipped Dr. Babasaheb Ambedkar with the sandalwood paste, flowers and dhoop sticks. I have never made a public display of my reverence for him. I worshipped, instead, the principles he stood for. I have had to face several adversities in my life and I fought these bravely with the weapons of sheel and satva. I have remained happy in my poverty because I managed to keep my family on the true path. Everybody in my family follows the path of righteousness. My household is untouched by the corrupt ways of the world. This gives me a sense of fulfilment. (117)

The high caste Brahmin women were very cautious about the things that would stick to the firewood like hairs of the Mahar women. They had the fear that the hairs of the Mahar women would pollute. For that purpose, they would carefully check the bundles of firewood before being bought. They also carefully checked the bundle of grass before buying. Baby Kamble gets upset with the treatment they get from the upper caste Brahmin women. She does not hold Brahmin women responsible for that. She blames the Hindu religion that taught them to discriminate. Criticising the Hindu religion and speaking in favour of the worth of the labour of the Mahar people she says:

What a beastly thing this Hindu religion is! Let me tell you, it's not prosperity and wealth that you enjoy—it is the very life blood of the Mahars! Mahar women's sweat would have soaked the firewood. Sometimes when thorns pricked them, blood trickled and dripped on the sticks, Sometimes they cut their own limbs instead of the wood and blood poured down, drenching the wood with blood. Thus, it was the very essence of the Mahar woman's life that was found sticking to the wood. And yet the Brahmin woman objected to what they found sticking there.(56)

There is a sense of fulfilment in Baby Kamble's narration at the end. She is not disappointed with the life and does not even blame the system. Rather she gives emphasis on living life as per the principles Dhamma. The real contentment of her life is to possess the three principles as jewels of her life. She remarks, "Sheel, pradnya and karuna have been the founding principles of my life. What else does this humble servant of Bhim want when she has these three jewels in possession? When one has this wealth, what does the ordinary world matter?"(135).

Baby Kamble gives importance to live the righteous life against favouring the corrupt ways. The memoir of Baby Kamble gives emphasis on bringing about the change in the caste-ridden society. This is a positive about Baby Kamble's autobiography. Her quest for identity starts from herself rather than finding her identity in the society. It was just like 'Charity begins at home'. She wants to see change in the society. However, she becomes a role model of change first. Though not well-educated she contributes the society by extending her services in the field education through an ashram shala(resident school) for orphans for the backward caste.

Not resorting to the corrupt ways and following the path of righteousness, acquiring the moral strength to fight silently with the physical violence by her husband and to contribute to family and society are the things that distinguished Baby Kamble from her male counterpart.

Conclusion:

The protagonist Baby Kamble gives a message of hope not only to the other women who suffered the atrocities of caste, gender and class but also to rise above all the adversities and find out a dignified position in a society, to earn respect from others and to live a self-respected life without resorting to wrong paths. The idea of liberation envisaged by Paulo Freire and the concept of freedom by Dr. Babasaheb Ambedkar suits to the life of the protagonist Baby Kamble. She was successful in ejecting the image of the oppressor from her mind as well as contributed herself in the process of humanisation of both the oppressor as well as the oppressed. She awakened her consciousness and after realising her duties and responsibilities didn't remain a slave of circumstances and threw away the shackles that came in her way of emancipation. She achieved liberation as she was able to complete her quest of human completion.

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SOME FIXED-POINT THEOREMS ON COMPLETE G-METRIC SPACE

Dr. Archana V. Bhosle

Head of Department of Mathematics
Nagnath ACS College, Aundha (Na.), Dist . Hingoli

Abstract:

The theory of Fixed point is one of the most powerful tools of modern mathematics. In this paper we prove some fixed point results for mapping satisfying sufficient contractive conditions on a complete G-metric space,

1. Introduction:

Inspired by the fact that metric fixed point theory has a wide application in Almost all fields of quantitative sciences, many authors have directed their attention to generalize the notion of a metric space. In this respect, several generalized metric spaces have come through by many authors, in the last decade. Among all the generalized metric spaces, the notion of G-Metric space has attracted considerable attention from fixed point theories. The study of fixed points of a functions satisfying certain contractive conditions has been at the center of vigorous research activity, because it has a wide range of applications in different areas .In 2005, Z. Mustafa and B. Sims introduced a new class of generalized metric spaces which are called G-metric spaces as generalization of metric space (X, d) , to develop and to introduce a new fixed point theory for a variety of mappings in this new setting, also to extend known metric space theorems to a more general setting.

Definition 1:

Let X be a nonempty set, and let $G : X \times X \times X \rightarrow \mathbb{R}^+$, be a function satisfying the following properties:

(G1) $G(x, y, z) = 0$ if $x = y = z$;

(G2) $0 < G(x, x, y)$; for all $x, y \in X$, with $x \neq y$;

(G3) $G(x, x, y) \leq G(x, y, z)$, for all $x, y, z \in X$, with $z \neq y$;

(G4) $G(x, y, z) = G(x, z, y) = G(y, z, x) = \dots$, (symmetry in all three variables); and

(G5) $G(x, y, z) \leq G(x, a, a) + G(a, y, z)$, for all $x, y, z, a \in X$, (rectangle inequality).

Then the function G is called a generalized metric, or, more specifically a G-metric on X , and the Pair (X, G) is called a G-metric space.

Definition 2.

Let (X, G) be a G-metric space, and let (x_n) be a sequence of points of X . A point $x \in X$ is said to be the limit of the sequence (x_n) if $\lim_{n, m \rightarrow \infty} G(x, x_n, x_m) = 0$, and one say that the sequence (x_n) is G-convergent to x . Thus, that if $x_n \rightarrow 0$ in a G-metric space (X, G) , then for any $\varepsilon > 0$, there exists $N \in \mathbb{N}$ such that $G(x, x_n, x_m) < \varepsilon$, for all $n, m \geq N$.

Remark 1:

Let (X,G) be G -metric space. Then the following are equivalent.

- (1) (x_n) is G -convergent to x .
- (2) $G(x_n, x_n, x) \rightarrow 0$, as $n \rightarrow \infty$.
- (3) $G(x_n, x, x) \rightarrow 0$, as $n \rightarrow \infty$.
- (4) $G(x_m, x_n, x) \rightarrow 0$, as $m, n \rightarrow \infty$.

Definition 3.:

Let (X,G) be a G -metric space, a sequence (x_n) is called G -Cauchy if given $\varepsilon > 0$, there is $N \in \mathbf{N}$ such that $G(x_n, x_m, x_l) < \varepsilon$, for all $n,m, l \geq N$. That is $G(x_n, x_m, x_l) \rightarrow 0$ as $n,m, l \rightarrow \infty$.

Remark 2:

In a G -metric space, (X,G) , the following are equivalent.

1. The sequence (x_n) is G -Cauchy.
2. For every $\varepsilon > 0$, there exists $N \in \mathbf{N}$ such that $G(x_n, x_m, x_m) < \varepsilon$, for all $n,m \geq N$.

Definition 4:

Let (X,G) and (X',G') be two G -metric spaces, and let $f : (X,G) \rightarrow (X',G')$ be a function, then f is said to be G -continuous at a point $a \in X$ if and only if, given $\varepsilon > 0$, there exists $\delta > 0$ such that $x, y \in X$; and $G(a, x, y) < \delta$ implies $G'(f(a), f(x), f(y)) < \varepsilon$. A function f is G -continuous at X if and only if it is G -continuous at all $a \in X$.

Remark 3:

Let (X,G) , and (X',G') be two G -metric spaces. Then a function $f : X \rightarrow X'$ is G -continuous at a point $x \in X$ if and only if it is G -sequentially continuous at x ; that is, whenever (x_n) is G -convergent to x we have $(f(x_n))$ is G -convergent to $f(x)$.

Definition 5:

A G -metric space (X,G) is called symmetric G -metric space if $G(x, y, y) = G(y, x, x)$ for all $x, y \in X$.

Example 1:

Let $X = \{a, b\}$, and let,

$$G(a, a, a) = G(b, b, b) = 0,$$

$$G(a, a, b) = 1, G(a, b, b) = 2$$

and extend G to $X \times X \times X$ by symmetry in the variables. Then it is easily verified that G is a G -metric, but $G(a, b, b) \neq G(a, a, b)$.

Remark 4 :

Let (X,G) be a G -metric space, then the function $G(x, y, z)$ is jointly continuous in all three of its variables.

Remark 5:

Every G -metric space (X,G) induces a metric space (X, d_G) defined by

$$d_G(x, y) = G(x, y, y) + G(y, x, x), \forall x, y \in X.$$

Note that if (X, G) is symmetric, then

$$d_G(x, y) = 2G(x, y, y), \forall x, y \in X. \quad (1.1)$$

However, if (X, G) is not symmetric then it holds by the G-metric properties that

$$\frac{3}{2}G(x, y, y) \leq d_G(x, y) \leq 3G(x, y, y), \forall x, y \in X. \quad (1.2)$$

Definition 6.:

A G-metric space (X, G) is said to be G-complete (or complete G-metric) if every G-Cauchy sequence in (X, G) is G-convergent in (X, G) .

Remark6:

A G-metric space (X, G) is G-complete if and only if (X, d_G) is a complete metric space.

Theorem 1

Let (X, d) be a complete metric space, and T be a function mapping X into it self, satisfy the following condition,

$$d(T(x), T(y)) \leq ad(x, T(x)) + bd(y, T(y)) + cd(x, y), \forall x, y \in X. \quad (1.3)$$

where a, b, c are nonnegative numbers satisfying $a + b + c < 1$.

Then, T has a unique fixed point (i.e., there exists $u \in X; T_u = u$).

2.Main Result:

Theorem 2.

Let (X, G) be a complete G-metric space, and let $T : X \rightarrow X$ be a mapping satisfies the following condition

$$G(T(x), T(y), T(z)) \leq k\{G(x, T(x), T(x)) + G(y, T(y), T(y)) + G(z, T(z), T(z))\} \quad (2.1)$$

for all $x, y, z \in X$, where $k \in [0, 1/3)$. Then T has a unique fixed point (say u), and T is G- continuous at u .

Proof. Suppose that T satisfies condition (2.1), then for all $x, y \in X$, we have

$$G(T_x, T_y, T_y) \leq k[G(x, T_x, T_x) + 2G(y, T_y, T_y)], \text{ and} \quad (2.2)$$

$$G(T_y, T_x, T_x) \leq k[G(y, T_y, T_y) + 2G(x, T_x, T_x)]. \quad (2.3)$$

Suppose that (X, G) is symmetric. Then from the definition of metric (X, d_G) and (1.1), we have

$$d_G(T_x, T_y) \leq k d_G(x, T_x) + 2kd_G(y, T_y), \forall x, y \in X. \quad (2.4)$$

In this line, since $0 < k + 2k < 1$, then the metric condition (2.4) will be a special case of the Reich condition (1.3), so the existence and uniqueness of the fixed point follows from

Theorem 1.

However, if (X, G) is not symmetric then we can conclude that

$$d_G(T_x, T_y) = G(T_x, T_y, T_y) + G(T_y, T_x, T_x) \leq 3kG(x, T_x, T_x) + 3kG(y, T_y, T_y), \forall x, y \in X.$$

So, by the definition of the metric (X, d_G) and (1.2), we get

$$d_G(T_x, T_y) \leq 2kd_G(x, T_x) + 2kd_G(y, T_y), \forall x, y \in X,$$

and, the metric condition gives no information about this map since $0 < 2k + 2k$ need not be less than 1.

But the existence of a fixed point can be proved using properties of a G-metric.

Let $x_0 \in X$, be an arbitrary point, and define the sequence (x_n) by $x_n = T^n(x_0)$, then the condition (2.1) implies that

$G(x_n, x_{n+1}, x_{n+1}) \leq k G(x_{n-1}, x_n, x_n) + 2kG(x_n, x_{n+1}, x_{n+1})$, hence

$$G(x_n, x_{n+1}, x_{n+1}) \leq \frac{k}{1-2k} G(x_{n-1}, x_n, x_n).$$

Let $q = \frac{k}{1-2k}$, then $0 < q < 1$ since $0 \leq k < 1/3$.

So,

$$G(x_n, x_{n+1}, x_{n+1}) \leq q G(x_{n-1}, x_n, x_n).$$

Continuing in the same argument, we will find

$$G(x_n, x_{n+1}, x_{n+1}) \leq q^n G(x_0, x_1, x_1) \quad (2.5)$$

Moreover, for all $n, m \in \mathbb{N}$; $n < m$ we have by repeated use the rectangle inequality and using equation (2.5) that

$$\begin{aligned} G(x_n, x_m, x_m) &\leq G(x_n, x_{n+1}, x_{n+1}) + G(x_{n+1}, x_{n+2}, x_{n+2}) \\ &+ G(x_{n+2}, x_{n+3}, x_{n+3}) + \dots + G(x_{m-1}, x_m, x_m) \\ &\leq (q^n + q^{n+1} + \dots + q^{m-1})G(x_0, x_1, x_1) \leq \frac{q^n}{1-q} G(x_0, x_1, x_1), \end{aligned}$$

and so, $\lim G(x_n, x_m, x_m) = 0$, as $n, m \rightarrow \infty$. Thus (x_n) is G -Cauchy sequence, then by completeness of (X, G) , there exists $u \in X$ such that (x_n) is G -convergent to u .

Assume on the contrary that $T(u) \neq u$. Then

$$G(x_{n+1}, T(u), T(u)) \leq k \{G(x_n, x_{n+1}, x_{n+1}) + 2G(u, T(u), T(u))\}.$$

Taking the limit as $n \rightarrow \infty$, and using the fact that the function G is continuous on its variable, this leads to $G(u, T(u), T(u)) \leq 2kG(u, T(u), T(u))$. This contradiction implies that $u = T(u)$.

To prove uniqueness, suppose that u and v are two fixed points for T , then

$$G(u, v, v) \leq k G(u, T(u), T(u)) + 2kG(v, T(v), T(v)) = 0, \text{ which implies that } u = v.$$

To show that T is G -continuous at u , let $(y_n) \subseteq X$ be a sequence converges to u in (X, G) , then we can deduce that

$$G(u, T(y_n), T(y_n)) \leq k \{G(u, T(u), T(u)) + 2G(y_n, T(y_n), T(y_n))\}. \quad (2.6)$$

Moreover, from G -metric axioms we have,

$$G(y_n, T(y_n), T(y_n)) \leq G(y_n, u, u) + G(u, T(y_n), T(y_n)),$$

so,

Equation (2.6) implies that $G(u, T(y_n), T(y_n)) \leq \frac{2k}{1-2k} G(y_n, u, u)$. Taking the limit as $n \rightarrow \infty$,

from which we see that $G(y_n, T(y_n), T(y_n)) \rightarrow 0$ and so, by Remark 3, $T(y_n) \rightarrow u = T_u$,

therefore T is G -continuous at u . This completes the proof of Theorem.

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15.

Symbolism and Realism in R.K. Narayan's Selected Novels

R. Suganya, M.A., M.Phil., & Prof. J. Sivamagudatharasi, M.A., M.Phil.,

* Research Scholar, Department of English PRIST University Thanjavur, Tamil Nadu

** Assistant Professor, Department of English PRIST University Thanjavur, Tamil Nadu

ABSTRACT:

The depiction of real-life situations or truth in the surrounding reflected in art is known as realism. In the mid 19th century, realism came into being in the art in European canon rejecting the Romanticism, artificiality, fantasy and exaggerated emotionalism. But in India it begins in the early 20th century, when it was going to close in the European canon. It was the rebirth of Realism in the fertile ground of Indian literary canon. Indian literary artists explored the theme very effectively in their works. Being a part of the rustic and orthodox society, Indian scholars depicted the truth throughout their writings. They portrayed Indian life as it is and truthfully in their fiction, which is the most popular form of writing in non-European literary sphere. The Indian trio of the English fiction: Mulk Raj Anand, R. K. Narayan and Raja Rao are the notable scholars for the rebirth of symbolism and Realism in Indian writing in English. At the respective time Indian society was suffering from so many injustices and these writers along with many others sympathetically reacted towards these.

Keywords: *Realism, major symbols, orthodoxical, tradition*

Indian novelist R. K. Narayan, born in South India, is a Tamil student, moved to Mysore and learnt Kannada and English. Then studied abroad and again settled in South India. Shrinavasa Iyenger stated:

“He is of India, even of South India: he uses the English language much as we used to wear dhoties manufactured in Lancashire--but the thoughts and feelings, the stirrings of the soul... are all of the soil of India.” (Iyengar, 2012:359)

The present paper aims to study the realistic elements of symbolism and realism portrayed by Narayan. He started working as a journalist and with the help of his creative writing got much appreciation in journalism. In 1935, he published his debut novel *Swami and Friends* with the help of a renowned English writer Graham Greene, but encounter with failure. His second novel *The Bachelor Arts* came out in 1936 with the recommendation of same author and this time he got the appreciation and fame from the youth of India and also England and he became a world renowned Indian English novelist. From there his successful literary life began and he wrote ten novels and 151 short stories throughout his life.

Dictionary of Cambridge defined *Symbolism* is a type of art and literature developed in the late 19th century that tries to express ideas or states of mind rather than represent the real world.

R.K. Narayan is happy with the ivory inch on which he works. His range is limited like that of Jane Austen. He avoids extraordinary situations and characters. He deals with the average and the commonplace. But his protagonists become extraordinary during their course of life without losing their grip from the commonness of the average. Many of them grow spiritually. The hero is almost in every novel hazy and unsure of his intentions, but a critical event precipitates the crisis of consciousness and the

hero emerges clear-headed and strong-willed. In *The English Teacher* the character Krishna is the villager who keeps communication with his dead wife involving him up to the extent that he resigns his job and cuts off himself from the normal life. The meeting of Margayya in *The Financial Expert* with Dr. Paul, the writer and journalist brings change in the hero of this novel. In *The Guide*, the fortune of Raju changes when he meets Marco and Rosie in Malgudi and Velan in Manala village. In all these cases the hero experiences extraordinary change. Extraordinary changes in the hero's life are symbolic of the sudden interference of Fate in human life.

Narayan believes that guilt and sin cannot be hidden. Similarly crime cannot be hidden. Both the criminal acts of Raju are exposed. First, his physical relationship with Rosie, another gentleman's wife is exposed. Secondly, his forging the signature on the documents sent by Marco is exposed. Thirdly, his hiding Marco's book from Rosie is also exposed. Similarly is the case with Jagan in *The Vendor of Sweets*. With the cheque book in his bag Jagan moved to retreat, although away from his son but always within reach. He hadn't essentially changed, but he had definitely attained a perspective over his own ideas and experiences.

Most of R.K. Narayan's symbolism centres round Malgudi which is a microcosm of India. That is why in each novel, a different sections of Malgudi is portrayed. In the trilogy, *Swami and Friends*, *The Bachelor of Arts* and *The English Teacher* the area of operation was education and the characters were either teachers or students. In *The Dark Room* and *The Financial Expert* and *The Vendor of Sweets* the protagonists are businessmen. *The Man-Eater of Malgudi* concentrate on publishers. From different professions he moves to different caves and streets of Malgudi, its temple and antique places, its schools and colleges.

The last lesson of Narayan novel is that man is ordinary. The world may call Krishnan the *English Teacher* or Margayya and Sampath the financial wizards or Raju the Mahatma, but in each case, the lurking irony points out obliquely that their greatness is imaginary, in reality it means nothing. Hence Narayan's symbolism centres round the concept that man in this universe is puny and insignificant creature.

The novelist is in favour of joint family system. He discards separated houses and avoids quarrels of the members of the same family in different novels. For this he makes his characters eat at different places Raju's mother serves food at different places to Raju and his maternal uncle to avoid clash between them. After they are mentally alienated Mali and Jagan in *The Vendor of Sweets* get different kinds of food cooked for themselves and eat separately. Conflicts and disharmony in his novels are paths to peace and reconciliation.

Fast means indifference to food which is a symbol of material and mundane things. Therefore, when Raju decides to go on fast thoroughly convinced of its need and sanctity, he becomes a Mahatma. Indian life is symbolized through different ways, In *The Vendor of Sweets* the clash between the father and the son symbolizes the cultural clash between the East and the West and is presented through *Charkha* and typewriter. Jagan with the *Gita* in his hand is well contrasted with his America trained son Mali with his plans for manufacturing typewriters. For Jagan it was unimaginable to believe how a man could live with a girl without marrying her. In *The Guide* the attitude of Raju's uncle to dancing and Raju's own considerations of Bharata Natyam as an art business are juxtaposed, and again the attitude of the simple villagers to ancient culture and the educated man Marco's attitude to Indian heritage can be contrasted. The villagers have faith in their traditional culture whereas the modern educated man like Marco has love for the history of ancient India for the sake of promoting scholarship.

Malgudi is a symbol of the transitional India shedding the age old traditions and accepting the modern Western civilization. Whereas the novelists like Raja Rao, Kamala Markandeya and Ruth Jhabwala are interested in showing the clash between the oriental and the occidental, R.K. Narayan is

happy in showing how the indigenous values are being corroded under the heavy impact of the Western culture.

In the world, temple is a symbol of serenity and peace. In *The English Teacher*, *The Dark Room* and *The Financial Expert* worship of gods fulfils wishes and brings peace and prosperity. In Mr. Sampath, madness is cured in the spiritual atmosphere of the temple. The mystical potency of the temple is also present in *The Guide*. Raju stays in a temple at the river bank near village Mangala. It is in this temple that he gives up his old self and assumes a new self and a transformation. The village is a symbol of simplicity.

In the Guide the Memphi hills and the Sarayu symbolize the continuity of the universe and the definiteness of fate. It was in the cave that Marco and Rosie fought and fell apart. Rosie is a symbol of the vastness of Nature. The river Sarayu occurs again and again in other novels of Narayan.

Realism is the doctrine that universals have an objective or absolute existence. This doctrine implies that matter as the object of perception has real existence and is neither reducible to universal mind or spirit nor dependent on a perceiving agent. It is opposite to idealism. This world has a reality, to elaborate more properly realism tends to regard things as they really are; they are characterized by practical view of life. Some scholars call it 'the fidelity observed in the transcription of life as it is'. Percy Lubock defines it as verisimilitude to life because literal transcriptions of life is well nigh impossible. Green calls it 'a plausible interpretation of life'. R.K. Narayan is also a realist, but he does not portray the photographic reality, he rather represents reality which is artistic. In this he differs from the French realists and naturalist who were interested in the stark and naked realism of life. Narayan depicts the realism which is something more than reportage, he grabs the Indian mind fully with all its superstitious comprehension of life, gullibility, and appreciation of pseudo-scientific things.

An important feature of the realism of *The Guide* is the selectibility of facts. Realism has been alloyed with romance. The selection has been done on the strength of the individual situation and character. That is why the novelist devoted a great deal of attention to the boyhood of Raju, his manners and his life in Malgudi. He has an eye on the manners and activities and dresses of the people moving over the canvas of the novel. Their individual traits and habits have been depicted with certain relevant details. The situations and events and locale are as real characters.

Marco has been presented very realistically. He is very particular about the vouchers but is not particular about his wife's interest and hobbies. His scholarship and his research in the caves, his behavior with his wife and his treatment of Raju are also realistic. In the end he gets a kind of sadistic pleasure in sending his wife's love to jail.

The picture of Raju, both as a lover of Rosie and as an accepted Swain, is realistic. Raju is somewhat a realistic and practical man. But his over-commercialized instinct makes him a man of low surface reality. Raju the shopkeeper, Raju the Guide are the real pictures of Raju's growth. Rosie as a daughter of a dancing woman, never speaks about her mother. She invariably perks up whenever a suggestion regarding dancing is made. Dancing is her main humour and her main hobby. So he has also tried to show the reality of the human attitudes. Velan's attitude in life is governed by the servile superstition. He does not change; he remains one and the same. Even after Raju's confessions, there is no change in Velan's attitude.

Contemporary references to railways, urbanization, opening of postal services in the villages, Raju's talk of educating the village children, development of touring spots, villagers' ovation and reception and hospitality of Raju who is not in reality a Swami or saint, all are proofs of the realism of the novel. Verisimilitude is one of the qualities of R.K. Narayan in the description of scenes. He convinces us with the reality of the situation and the scene. The novel is full of various interesting scenes. So has been the life of Malgudi and Mangala village. The scenes of Rosie-Marjo-Raju relationship have been described with the realistic pen.

The characters in *The Guide* are described realistically. Not only in the events but also in characters there is a touch of realism. The characters are brought to life with the realistic appurtenances of the man. For example, mark the following description of Marco: “He dresses like a man about to undertake an expedition – with his thick coloured glasses, thick jacket, and a thick helmet over which was perpetually stretched a green, shining, water-proof cover giving him the appearance of a space-traveller.”

Yet *The Guide* is without rugged, sordid and brutal realism. It has only the polished pebbles of realism. The type of realism we find in Somerset Maugham’s *Liza of Lambeth* or *Arthur’s Child of Jago* is absent sexy realism of Zola and Lawrence. It is the artist’s reality in which Narayan is interested. The highly selective mind of Narayan, like Virginia Woolf’s, rejects the clumsy facts of life. That is why he seeks to find out a romantic setting for his realistic descriptions. His Malgudi is realism incarnated, it is a mini India. His realism is different from C.E.M. Joad’s definition of realism: “realism in literature implies an attempt to state life as it is, to divest it of romance, fantasy and sentimentality.” It is alloyed with romance, fantasy and sentimentality according to the demands of his characters and situations. Gaffur and Rosie are a little sentimental beings. His is indeed a plausible interpretation of life.

In the words of an Indian professor, “Narayan being a true Indian novelist has used the symbols like temple, river, village caves, snakes and dance to present an authentic picture of Indian life and not to pander to the expectations of the Western man. The Swamis, the snakes, the beggars, Bharat Natyam, and the yoga are used by novelists like Raja Rao to present a handy guide to the tourists of India. In Narayan’s case the use of these symbols is not only a structural necessity, but also necessary for the depiction of genuine India and her authentic sensibility.” Narayan’s strength also lies in his realistic language and narrative. Reality of mood and attitude besides the reality of character and situation has been preserved. Yet Narayan is not a scientist in fiction, nor is he a writer of scientific fiction like H.G. Wells. He can create wonderful illusions of reality. Marco-Rosie, Rosie-Raju are only a few. The ‘karishma’ (miracle) of the fake Swami (Raju) over the village girl, who gives her consent for marriage, is one of the high acts of realistic comedy of human life in an Indian village. In his scenes of village as well as urban life R.K. Narayan is not only real but also true and faithful.

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16.

CULTURAL DISCORDANCE IN KAMALA MARKANDAYA'S “NECTAR IN A SIEVE”

Dr. Nustaran Bano
Gwalior, Madhya Pradesh

The clash between East and West is Kamala Markandaya's main thematic concern, which forms the very basis of her stories in her novels. Her novels mirror her anxiety about the ill and evil effects of industrialisation and urbanisation on the agrarian Indian social order resulting in social, economic and political destruction. In her novels, Markandaya also articulates her real concern over the deprivation and degradation of human values and morals in the wake of industrialisation and modernisation. With an acute historical sense she describes the changing image of man and society. Margret P. Joseph rightly points out:

Kamala Markandaya's novels are generated by the tragic vision that finds in contemporary life a fruitful seed-bed for conflict. She is sensitive to the suffering that is a result of the struggle between the traditional and the modern, the individual and society or one race and another.¹

In almost all her novels Kamala Markandaya deals with the two contradictory forces viz. tradition and modernity of two diverse cultures i.e. Indian and Western. Although, *Nectar in a Sieve* (1954) basically deals with the theme of Hunger and Degradation, but it has undercurrents of cross-cultural interaction as well. The interaction and clash between the two value systems i.e. the Western and the Eastern, has been portrayed through various shades which became evident with the advent of a tannery.

In *Nectar in a Sieve*, Markandaya depicts the tragic story of a traditional Indian village and one of its peasant families under the assault of tremendous modernity. The clash between tradition and modernity in the novel is symbolized by the tension between Rukmani (the narrator - heroine) - “a child of the transition between the insular, autonomous village life of old and the new village dependent upon urban civilization and in constant contact with it”², stands for Indian rural value systems while the tannery “...that pollutes the vernal atmosphere of the village with its smell and clamour and corrodes the values of the people”, stands for the Western value system of cross materialism and agro-industrialism.

In this novel, Kamala Markandaya portrays a realistic and painful portrait of an old village structure of Indian society which is swallowed slowly by the edges of Indian urban civilization. The novel describes well as to “how life flows in an Indian village standing at the periphery of urban civilization.”³ In the novel, through the family of Nathan, the author represents the plight and sufferings of peasants in the colonial era of the Indian society. Change in the form of industrial advancement is developed in the theme and content of this novel. How the power of the socio-economic system adversely affects freedom of individuals is also revealed through the story of Rukmani.

The novelist points out how the serenity and tranquillity of the peasant's life is first and foremost affected and completely disturbed by the unwanted and detrimental arrival of the tannery, a progeny of modernisation, in the calm village where Rukmani and Nathan reside. In the words of Samares C. Sanyal:

Nectar in a Sieve is the story of a South Indian village where life has not changed for about a thousand years. Now industry and modern technology invade the village in the shape of a tannery

and sinister consequences issue from this impact. Rukmani, the peasant woman, looks with horror how the age-old rustic life is shattered by the intrusion of industrialization.⁴

Rukmani's story is of a rebellion against change, against industrialisation, against the disappearance of old landscape. She is not at all set to accept the tannery and its people with their urbanity because they are the reason and source of environmental changes and unexpected difficulties which have destroyed the peaceful ambience of her village. The tannery has completely snatched the calm atmosphere of the village and withers it with its pollution, noise, foul stink and swarms. The tannery has not only disturbed the ecology but also the financial system of the village in a cruel way. The entire commerce and trade system of the village community dilapidates due to the establishment of the tannery. The village businessmen get opportunities to hike commodity rates in order to exploit the situation. Thus, the tannery like a predator silently and cunningly attacked the innocent villagers, darkens their hearts and replaced humanity with cruelty.

Markandaya also depicts the impact of tannery, a symbol of modernisation and westernisation on the emerging youth, especially on the poor rural youngsters. For better job opportunities and better financial scenes, grown-up boys like Murugan, leave their parental occupation of tilling land. Further, they not only join the factory but also migrate to city areas to enjoy their independence and freedom. Coming in contact with Western people, their culture and educational pattern, even the village girls start revolting against the traditional ideas of spiritualism, home-bound life and ethical code of conduct. The tannery is quite responsible for the moral debasement of Ira, Rukmani and Nathan's only daughter. Revolting against the false norms of traditional society and unable to bear the starvation of her family, especially of her younger brother, Kuti, any more, Ira opts for prostitution as an alternative. Different from the older generation of Nathan and Rukmani, the impatient younger generation with a taste of modernity does not readily surrender itself to its destiny and finally finds themselves surrounded with dissatisfaction, frustration, unemployment, loneliness and moral debasement. Thus, the younger generation suffers from both, the rural poverty and the urban sickness. A.K. Srinivas Rao aptly remarks on this moral depravity:

Markandaya is not content with mere fatalistic poetic explanations of human misery; nor is she satisfied with a survey of the superficial situations of social injustice and economic inequality that continue to plague our society. She seeks to probe rather deeper into the moral dilemma that an individual is forced to face in a developing country.⁵

The tannery is the root cause of the absolute disintegration of Rukmani's family. It creates a breach among the family members and loosens the familial bonds. It is apparently the only reason for her sons to turning away from their traditional job of agriculture. Moreover, it generates in them a craving for money and turns them into greedy beings.

Markandaya is not seen as biased with any of the culture bound characters in her novels. She is of the opinion that good men and women are found in both cultures. Effectively, it is not the culture that is good or bad, it is the individuals who distinguished themselves with their characters. In *Nectar in a Sieve* both Nathan and Rukmani represent the eastern values whereas the rapid industrialisation and Dr. Kenny represent the western values. They stand for different cultures: where Rukmani stands for blind faith, Kenny is rational. Markandaya skilfully outlines the distinctions of the Eastern and the Western philosophies by displaying the lives of Rukmani and Dr. Kenny side by side.

Kenny represents what the Westerners in general symbolise – a dynamic force as opposed to the static, "...the western concept of progress, inevitable change, materialism and individualism. The Indians, conversely, represent a cohesive and static social structure, based on centuries of communal agrarian existence."⁶

An English physician, Dr. Kennigton (Kenny) is basically a philanthropist and works as a social worker. He unconditionally renders his services to the poor villagers and helps them in every possible way to surmount their miseries. He also builds a well-equipped hospital in the village to provide the best medical assistance to the rural folks. Kenny's philosophy of life and idea of individualism are quite different from those of Indians. Being an Englishman, he is unable to understand fatalism and passive acceptance of Indians of the cruelty and injustice they are subjected to. He often urges them to fight for better conditions of life. When Rukmani articulates her hope that times will be soon better, he immediately shouts at her:

Times are better, times are better. Times will not be better for many months. Meanwhile, you will suffer and die, you meek suffering fools. Why do you keep this ghastly silence? Why do you not demand – cry out for help – do something? There is nothing in this country, oh God, there is nothing.⁷

A glaring contrast between the Eastern and the Western cultures comes to light, which represent people of the East as submissive and passive, while the Westerners as active and conscious of their rights. But at the same time Markandaya also highlights the strong point of Indian peasants who are conditioned to work without hope and to leave everything in the hands of God and to bear all the sorrows and sufferings with a sense of fatalism which the Westerner cannot stomach. A series of miseries and hardships – both natural and man-made – that Rukmani and Nathan undergo exemplify the significance of life, “Rukmani's indomitable spirit, drawing nectar in a sieve, justifies the title of the novel.”⁸

Kamala Markandaya draws our attention to the fact that notwithstanding the apparent pessimism and despair, there is an undercurrent of optimism and confidence in the Indian characters at the same time she urges not to neglect/ overlook the need to accept change and modernisation by placing Rukmani and Dr. Kenny side by side. She advocates the necessity of modern science and technology for the amelioration and advancement of human conditions and nations. What Markandaya tries to say in her novel is aptly summed up by Hari Jai Singh in his book, *India between Dream and Reality*. He rightly remarks: “A rich tradition can well be an integral part of modernity. Both can co-exist and supplement each other. It is a matter of adjustment. Modernization can be adopted to an extent desirable, depending on the need and receptivity of a society.”⁹

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The Half Mother: A Thematic Study

Irshad Ahmad Rather

In order to situate the primary text within a larger context the paper studies the theme of the novel *The Half Mother* by Shahnaz Bashir which has given a portable shape to the conflict and stressed particular subject 'enforced disappearance' in the wake of armed insurgency in Kashmir in 1989. In order to understand the oppression and tyranny of military forces in realistic way the novel provides us a perfect portrait of suffering and everlasting pain of an innocent mother whose innocent son is enforcedly disappeared by military forces, just he is a namesake of an armed rebel of their neighborhood.

KEY WORDS: Kashmir, Conflict, Half mother, Oppression, Enforced Disappearance

Introduction

The Half Mother is a novel anticipating human melancholy. It is story of a mother and her son who was kidnapped in a dark unfortunate night by army major Kushwaha and was never returned to her mother and her endless search for her son. The novel reveals the issue of missing people in Kashmir since 1990 which has been one of the core issue in colonialism which was started by Germany in World War II. Afterwards, it still survives in many countries. However, UNO (United Nations Organization) has organized a human rights wing but has no control over this serious concern.

Before the deployment of military forces in residential places in Kashmir, life in the valley and life of our protagonist "Haleema" mother of only child 'Imran', was on its smooth flow where the inhabitants of the valley were busy in their daily toils for their surveillance and for their better future. At the very outset, however, the problem lies in the presence of military forces in the residential areas.

The story opens with Gh Rasool Joo, father of protagonist (Haleema) who tried in various jobs like cart-puller, gardener, watchman, construction laborer, and salesman, and got married to Boba after his marriage he tried candy maker, and then master tailor and cook and later promoted as junior planning assistant. Soon after Boba gave birth to a beautiful baby girl whom Joo named Haleema and she was only child of her parents and was adored and loved like an angle and she used to call her father Ab Jan with her love and affection.

The first struck that shocked Haleema and her Ab Jan was Boba's death when our protagonist "Haleema" was only eight years old. Being only child of her parents, the burden of household circumstances made her to left school and innocent Haleema tearfully donated her textbooks and notebooks to her classmates. And her class teachers wished her...

*Hamari Pyari Haleema, Hum Dua Kartein Hain Ki Tumhari Zindagi Bohut Khoobsurat Ho.
(Our beloved Haleema, we wish you a very beautiful life).*

She devoted herself to the household chores and with the help of a neighboring woman "Shafiqa" got expertise in the household responsibilities. Ab Jan married her to a medical assistant that proved unsuccessful because of his illicit relationship in the hospital with a nurse and she divorced her husband

just within three months but after nine months of marriage she gave birth to a baby boy, whom Ab Jan named him Imran who brought laurels to Joo's family after Boba's death and Haleema's divorce.

The author of the novel portrays Imran's childhood habits he usually do in the winter nights in front of his mother and grandfather, like warming hands over *Kanger* under Ab Jan's *Pheran* and put the *Tsalan* (the stoker) in his "Ab Jan's" *Kaanger* and then spit on it and the hiss of the hot *Tsalan* would make his mother's and grandfather's ears hark on which he was cautioned not to do again because of the smell it unclasps later. His second habit of placing hands in Ab Jan's *Pheran*'s pocket and extracts absurd thing like dysfunctional cigarette lighter, fragment of magnet, five green marbles, and twenty-paisa coin etc., he kept in the pocket. And flint stones together under his grandfather's *pheran* in the darkness.

After retirement from the post of junior planning assistant he opened a general store. In an evening he came home from his shop with a newspaper *Valley Times* that read a report of gun battle in Srinagar in which two rebels killed a police constable and ran off on the motor cycle. After reading the news Gh Rasool Joo uttered 'The war has begun'. The author's intention here is to explore his own curiosity towards the conflict which entails the possessed mind in the depth of conflict. Joo knew the conflict emerged in armed race which will witness once again blood of natives on its roads, streets and even in homes.

On the arrival of Indian military forces when they established camp in Joo's residential area his family saw the face of war that destructed them one by one. Major Kushwaha in winter chilled morning killed Haleema's father (Joo\Ab Jan) the sole bread winner of the family and in one late night when Imran was trying to overcome on sleeplessness because of the death of his grandfather's thoughts that haunted him, in a moment, he heard a dreadful voice and hard knocks of military forces on the door both mother and son felt stunned with fear. They confused what reason made them to come their house. , for some time both son and mother thought they have mistaken, they definitely would have lost their way. They consoled to each other that they would have come for Imran Bhat, an armed rebel in their neighborhood. But they both didn't knew that the knock was for their life long endless pain because her son was namesake of Imran Bhat. They began to call Imran in louder tone and the knocks on the door were harder. Haleema pleads them: "But what do you want, sir? Both of us are alone here, my son and I".

But they warned them if they will break it and enter in their house. The poor soul of Haleema opened the door instantly moustached trooper pushed Haleema forcefully aside and entered in the house. A row of troops ran hurriedly upstairs and kidnapped innocent Imran. On which major Kushwaha, who had already killed her father and now kidnapped her son, argued "formalities over". She frustrated with fear and ran after major Kushwaha and pleads him my son is innocent let him go, you have already killed my father let my son go, he is an innocent boy. She begged him that leave me someone to live with, how could you be so cruel? But Kushwaha ordered his troops to get him in the jeep. She helplessly and barefooted in that dark night ran after the jeep until the jeep disappeared and left poor Haleema in lifelong endless dreadful melancholy. Her piteous words she muttered tearfully makes reader of the novel glum...

Patro Gaed ha Kaertham! I am a perforated soul, my son.

In the early chilled morning, she went to nearby police station which is two kilometers away from Natipora, to lodge an FIR where she came to know police cannot file an FIR against military forces as they are restricted by the administrative authorities and returned hopelessly. Next morning, she went with her villagers to military camp where at first a military soldier admitted that they abducted her son but another soldier denied the abduction. Afterwards they blocked the road and demanded justice for her son to release him as he is innocent. Instantly some army vehicles came and beaten them ruthlessly to disappear their demonstration. She went to every justice corner, almost every military camp and every prison but proved futile and hopeless. She sold everything only to trace her son but could not trace him. She died while uttering these words 'my dear son, do you have come?'

It is a deliberate attempt of an author of the novel to show an account of late-night raid and kidnapping of last hope and last bread winner of a mother that left her in lifelong turmoil. The representation of Imran's disappearance and his mother's struggle in search of her son exposes unmeasured pain of Kashmir valley in which thousands have lost their loved ones and like our protagonist went from pillar to post in search of their loved ones but they could not find even a single slight trace of them.

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18.

Comparative Study of Biochemical Components of Goat, Cow, Mother and Buffalo milk

Dr. Shaikh I. M.

Associate Professor and Head, Department of Zoology
Dnyanopasak Shikshan Mandal's Arts, Commerce and Science College, Jintur, Pin: 431509,
Dist. Parbhani, (M.S), India.

Abstract: Goat milk is easy to digest than cow milk because of small fat globules and is naturally homogenized. Goat milk is said to play a role in improving appetite and has antifungal and antibacterial properties and can be used for treating urogenital diseases of fungal origin. Goat is termed as walking refrigerator for the storage of milk and can be milked number of times in a day. Goat creates employment to the rural poor besides effectively utilizing unpaid family labor. There is ample scope for establishing cottage industries based on goat meat, milk and milk products and value addition to skin and fiber.

The goat milk like cow milk and buffalo milk is considered unsuitable for human consumption for the first 3 to 4 days after kidding. This milk, the so-called colostrum, is yellowish in appearance and is viscous and it coagulates on boiling. It is nature's first provision of food for the new born and it must be given to the kids whether they are to be reared on the goat or artificially. Colostrum acts as a laxative and, because of its large contents of vitamin A and serum globulin, it confers immunity against certain diseases.

Key words: Goat milk, Cow milk, Mother milk, Buffalo milk, Goat milk products etc.

Introduction: Goat produces about 2 % of the world's total annual milk supply. Some goats are bred specially for milk. If the strong – smelling buck is not separated from the does, his scent will affect the milk. Goat milk naturally has small, well – emulsified fat globules, which means the cream remains suspended in the milk, instead of rising to the top, as in raw cow milk, therefore, it does not need to be homogenized. Indeed if the milk is to be used to make cheese, homogenization is not recommended, as these changes the structure of the milk, affecting the culture's ability to coagulate the milk and the final yields of cheese.

Dairy goats in their prime i.e. generally around the third or fourth lactation cycle, yield average 2.5 to 3.5 kg of milk production daily – roughly 3 to 3.5 liter during 10 month lactation, producing more just after freshening and gradually dropping in production towards the end of their lactation.

Goat milk is commonly processed into curd, cheese, butter, ice- cream, yogurt and other products. Goat's milk generally contains average 3.5% butterfat, which is white because goats produce milk with the yellow beta-carotene converted to a colorless form of Vitamin A.

Materials and Methods: Goat cheese making is becoming popular these days as Goat cheese has good nutritional value. For making Goat cheese, goat milk, buttermilk, fresh lemon juice, cheesecloth etc. are required. For making Goat cheese, mix all required ingredients well together in the bowl.

After pouring it to pan, heat it up to 170⁰C and then cool it for 12 hours naturally after covering it with plastic wrap. Drain the cheese mixture-using strainer after placing cheesecloth. Once drained remove the cheesecloth and then store it in container that is straight. Making Goat cheese is possible at homes. Overall Goats are valuable animals.

Observations and Results: The observations and results are represented in the following table:

Table: Comparative study of biochemical components of milk.

Sr. No.	Components	Goat	Cow	Mother	Buffalo
1	Carbohydrate (%)	4.45	4.6	6.89	4.82
2	Protein (%)	3.56	3.29	1.03	9.0
3	Fat (100 g)	4.14	3.34	4.38	7.65
4	Ash (%)	0.82	0.72	0.20	0.94
5	Iron (mg/100 gram)	0.05	0.05	0.03	00
6	Calcium (mg/100 gram)	130	112	32	180
7	Potassium (mg/100 gram)	204	152	51	00
8	Magnesium (mg/100 gram)	14	13	3	00
9	Sodium (mg/100 gram)	50	49	17	00
10	Phosphorous (mg/100 gram)	111	93	14	00
11	Zink (mg/100 gram)	0.30	0.38	0.17	00
12	Vitamin A (mg/100 gram)	44	52	58	00
13	VitaminB1 (mg/100 gram)	40	40	40	00
14	Vitamin B2 (mg/100 gram)	0.138	0.162	0.036	00
15	Vitamin B6 (mg/100 gram)	60	60	10	00
16	Niacin (mg/100 gram)	0.277	0.084	0.177	00
17	Vitamin D (mg/100 gram)	0.11	0.03	0.04	00
18	Vitamin E (mg/100 gram)	0.03	0.09	0.34	00
19	Vitamin K (mg/100 gram)	0.7	125	0.7	180
20	Vitamin C (mg/100 gram)	1	1	4	00
21	Total fat (%)	2-3	3-4	2	7-8
22	Energy in K Cal	69	61	70	237

(Source: Dr. Mrunali Kamble and Dr. Devyani Nagrare, Daily Sakal Agrowon, April 21, 2009)

Conclusion: In China, Great Britain, Europe and North America domestic goat is primarily a milk producer, with a large portion of the milk being used to make cheese. One or two goats will supply sufficient milk for a family throughout the year and can be maintained in a small quarter, where it would be uneconomical to keep a cow or buffalo. For large scale milk production goats are inferior to cow or buffalo in the temperate zone but superior in the torrid and frigid zones.

The highest recorded milk yield in 1977 for any goat is 3499 kg in 365 days by Osory Snow Goose owned by Mr. and Mrs. G. Jameson of Leppington, New South Wales, Australia. Snowball owned by Down Pa pin of Timton, California USA lacted continuously for 12 years and 10 months between 1977 and 1989.

Biochemically goat milk differs in several important aspects from cow milk. The major casein in cow milk (Alpha-s-1) is found in neither goat nor human milk. The casein type in goat makes a softer curd and is more easily digested. The goat milk fat consists characteristically of much more short – chain fatty acids than cow milk.

There are also some consistent differences in Vitamin, Mineral, and Enzyme contents between goat and cow milk, however, both are more similar in gross composition than either is to sheep milk, which has much higher solids content and smaller daily yield.

Daily milk production of good dairy goats in the United States is at least 1 gallon (3.8 liters) with an average content of 2.8% fat, 3.4% protein, 4.6% lactose and 0.8% minerals, totaling 11.6% solids.

The present investigation reveals the findings are that the goat milk is more rich in comparison to the milk of other as shown in the study in following components, total fat, energy in K. Cal, potassium, magnesium,

sodium, phosphorous, niacin, Vitamin B₆, Vitamin D, etc. So it is highly advisable that one should intake/ consume goat milk than the milk of others for the above reasons.

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Trauma, Healing, and Female Resilience in the Novels of Manju Kapur

Khairul Islam,

Asst. Prof. Dept. of English, Barkhetri College, Mukalmua

Abstract

Manju Kapur's novels present a compelling exploration of women's lives in the complex socio-cultural fabric of contemporary India, where personal aspirations often clash with patriarchal norms and societal expectations. Through works such as *Difficult Daughters* (1998), *A Married Woman* (2002), *Home* (2006), and *Custody* (2011), her fiction presents a compelling portrayal of female protagonists who endure deep emotional wounds—inflicted by familial conflict, marital breakdown, societal restrictions, and historical dislocation, particularly the Partition of India. Kapur depicts protagonists who endure various forms of trauma—ranging from familial rejection, marital discord, infidelity, and the loss of personal autonomy, to the emotional dislocation caused by historical events like Partition. This study examines how these narratives not only portray the profound psychological and emotional wounds of her female characters but also chart their gradual processes of coping, adaptation, and healing. Employing trauma theory and feminist literary criticism, the paper investigates the mechanisms of resilience embedded in these women's journeys—whether through self-assertion, education, nurturing alternative relationships, or reclaiming their agency in oppressive environments. Kapur's fiction thus becomes a literary space where pain and empowerment coexist, illustrating that healing is often non-linear, deeply personal, and intertwined with the reclaiming of identity. The analysis reveals that her heroines embody a form of resilience that challenges traditional gender roles, offering a nuanced vision of female subjectivity that emerges stronger in the aftermath of trauma.

This paper examines these narratives through the lens of trauma theory and feminist literary criticism, focusing on the processes of coping, adaptation, and healing that define the women's journeys. The study highlights that resilience emerges not as a denial of pain but as a transformative force, allowing the reclaiming of selfhood in oppressive environments. Kapur's work offers a nuanced vision of empowerment, illustrating that healing is non-linear and intertwined with the redefinition of identity in contemporary Indian society.

Keywords: Trauma, Healing, Female Resilience, Feminist Literary Criticism, Partition Literature, Patriarchy, Women's Empowerment.

Introduction:

In contemporary Indian English literature, Manju Kapur occupies a distinctive position for her sensitive portrayal of women's inner worlds and struggles in the face of socio-cultural constraints. Her novels consistently engage with themes of identity, belonging, and transformation, with trauma—both personal and collective—serving as a pivotal force in shaping her protagonists' lives. Trauma in Kapur's narratives often arises from intersecting sources: historical ruptures like the Partition, gendered violence, familial neglect, marital breakdowns, and the burden of societal expectations.

Literature Review

The literature review includes works by prominent trauma theorists such as Cathy Caruth and Judith Herman, as well as studies that apply feminist theory to the portrayal of trauma in literature. Cathy Caruth

the trauma theorist, in his 'Unclaimed Experience: Trauma, Narrative, and History' and 'Trauma: Explorations in Memory' explores trauma as an overwhelming experience that defies easy representation. Caruth's ideas about trauma's unspeakability and its relation to memory and narrative is critical in understanding how Manju Kapur's characters grapple with their traumatic pasts. Caruth opines that trauma as unassimilated experience is not fully understood or assimilated at the moment it occurs. Instead, it is experienced belatedly through flashbacks, nightmares, or intrusive thoughts. Caruth builds on Freud's notion of deferred action, where the meaning of a traumatic event emerges only after it is re-experienced. It is a wound that defies language and understanding. Yet, it demands to be articulated and witnessed.

Historical trauma challenges conventional ways of narrating history. Traumatic events disrupt linear, chronological storytelling, producing fragmented or disjointed narratives. Trauma is an experience that resists ownership; it remains 'unclaimed.' Survivors may feel alienated from their own memories and unable to integrate them into their personal history. Whatever may be literature is a powerful medium for expressing trauma because it mirrors the fragmented, non-linear nature of traumatic memory. Caruth's theories have been widely applied to trauma narratives in Holocaust literature, postcolonial texts, and feminist writings. Her emphasis on listening to the voice of the wound has influenced interpretations of works where silenced or marginalized voices reclaim their histories. On the other hand, Judith Herman a psychiatrist whose work focuses on the psychological and social dimensions of trauma, particularly in the context of gendered violence. She connects individual trauma to larger social and political structures. Judith Herman in her book 'Trauma and Recovery: The Aftermath of Violence—from Domestic Abuse to Political Terror' outlines the stages of trauma recovery, including remembrance and mourning.

According to Herman trauma is a three-stage process creating a secure environment where the survivor feels physically and emotionally safe. This stage is foundational for any further healing. In the second stage remembering and mourning makes the situation more deplorable where the survivor begins to confront with traumatic memories. This involves narrating the trauma, often with the support of a therapist or community. Thirdly, the survivor reconnects with others and reclaims their life by finding meaning and purpose beyond the trauma. Herman focuses on trauma caused by interpersonal violence such as sexual abuse, domestic violence, highlighting its relational and systemic dimensions. She argues that trauma often results from a betrayal of trust within intimate or dependent relationships.

However, trauma is not just an individual phenomenon; it is shaped by societal structures. Survivors often need their trauma to be validated and witnessed by a compassionate audience as healing requires acknowledgment from others. Herman's work bridges trauma studies and feminist theory by emphasizing the systemic nature of gender-based violence.

Both the theorists provide complementary perspectives, with Caruth focusing on the narrative and symbolic representation of trauma, and Herman offering a grounded, practical approach to understanding and recovering from traumatic experiences. Their work will help analyze the healing processes of Manju Kapur's characters, particularly how they move from a state of emotional paralysis to one of acceptance and recovery.

Feminist literary criticism, as developed by scholars like Elaine Showalter (1985) and Chandra Talpade Mohanty (2003), underscores how women's experiences of trauma are shaped by patriarchal power structures and socio-cultural norms. This intersectional lens is particularly relevant to Kapur's novels, where gender, class, and historical context converge to shape the protagonists' struggles and resilience.

Critical studies on Kapur's fiction (Bhatnagar, 2012; Singh, 2015; Pandey, 2018) have noted her commitment to portraying the complexities of women's lives in urban middle-class India. However, while her engagement with feminist themes has been widely acknowledged, fewer studies have specifically examined her work through the lens of trauma and healing—a gap this paper seeks to address.

3. Objectives of the Study

1. To examine the representation of trauma in the select novels of Manju Kapur and its impact on female characters' psychological and emotional well-being
2. To analyze the strategies of healing adopted by Kapur's protagonists in coping with personal, familial, and societal challenges.
3. To explore the role of resilience in redefining women's identities within patriarchal and culturally restrictive contexts.
- 4 To highlight how Kapur's portrayal of trauma and healing contributes to the discourse on women's empowerment in contemporary Indian English literature.

Methodology

The present research follows a qualitative, interpretative approach, employing close reading and thematic analysis of *Difficult Daughters*, *A Married Woman*, *Home*, and *Custody*. Trauma theory (Caruth, 1996; Herman, 1992) is applied to understand the psychological ramifications of the characters' experiences, while feminist literary criticism (Showalter, 1985; Mohanty, 2003) frames the study's exploration of gendered resilience and empowerment.

Primary data consists of the selected novels, while secondary sources include scholarly articles, peer-reviewed journal essays, book chapters, and interviews with Manju Kapur. Thematic analysis identifies recurring patterns of trauma, coping, and resilience, while narrative analysis examines character arcs and plot structures to understand the literary representation of healing. The socio-historical context—particularly the Partition, urban middle-class dynamics, and evolving gender norms—serves as an important analytical backdrop.

Analysis and Discussion

Set against the backdrop of Partition, *Difficult Daughters* depicts Virmati's struggle for education, autonomy, and love in a deeply conservative society. Her relationship with Harish leads to emotional estrangement from her family, illustrating trauma born of both personal choice and societal condemnation. Healing for Virmati is partial and bittersweet; she gains education and independence but remains emotionally scarred, showing the fragmented nature of resilience.

Astha's life in *A Married Woman* reflects the suffocating impact of marital expectations and the search for emotional fulfilment outside conventional norms. Her relationship with Pipeelika becomes a space of solace and self-discovery, illustrating healing through alternative emotional connections. The novel foregrounds the idea that resilience can involve redefining one's intimate and social boundaries.

In *Home*, the joint family system becomes both a source of belonging and oppression for Nisha. Sexual abuse by a relative creates a silent trauma that shapes her choices. Her eventual turn to entrepreneurship represents healing through self-reliance and professional agency, though her personal relationships remain marked by the past.

Exploring divorce and child custody battles, *Custody* presents a contemporary urban lens on marital breakdown. The trauma of separation affects not only the couple but also the children caught in the conflict. Healing here is portrayed as a collective, ongoing negotiation between fractured relationships and the demands of co-parenting.

Across these novels, Kapur presents healing as a slow process, deeply entwined with the reclamation of identity and agency. Resilience emerges not in the erasure of pain but in the capacity to live meaningfully despite it.

Conclusion

Manju Kapur's novels offer a layered representation of women's experiences of trauma, healing, and resilience in postcolonial India. Her protagonists navigate personal wounds shaped by patriarchal control, historical disruption, and societal pressures, yet they find ways to reclaim agency through education, self-reliance, and alternative relationships. While healing is often incomplete, it serves as a transformative force that allows for new forms of self-definition. By integrating trauma theory with feminist critique, this study underscores the enduring relevance of Kapur's fiction in contemporary gender and literary studies.

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Mathematical Modelling in Climate Change and Environmental Studies

Dr. Abhishek Kumar Srivastava,

Assistant Professor, Maths,

SGN Government P.G. College, Muhammadabad Gohna, Mau

Abstract

Mathematical modelling plays a central role in understanding climate change and its effects on the environment. These models use equations based on physical laws to simulate the Earth's atmosphere, oceans, land surfaces, and ice. They help scientists predict future temperatures, rainfall patterns, sea level rise, and ecosystem changes. This paper examines different types of mathematical models used in climate and environmental studies, from simple energy balance models to complex general circulation models. It follows a systematic approach common in applied mathematics: starting with basic principles, building mathematical structures, and applying them to real problems. The study draws on established research published up to 2018. Key topics include differential equations for temperature and carbon cycles, stochastic models for uncertainty, and integrated assessment models that combine economics with environmental systems. The paper also discusses challenges such as parameterisation, validation against observations, and limitations in predicting long-term changes. By presenting these ideas clearly, it shows how mathematics provides essential tools for informed policy decisions on climate action.

Introduction Climate change is one of the most pressing issues of our time. Rising global temperatures, melting ice caps, and extreme weather events affect ecosystems, economies, and human societies. To study these changes, scientists rely heavily on mathematical models. These are not guesses but carefully constructed representations of physical processes using equations. Mathematical modelling in this field began gaining importance in the mid-20th century. Early work focused on simple energy balance approaches. Over time, models grew more sophisticated as computers became powerful enough to handle complex calculations. Today, models help answer questions like: How much will sea levels rise by 2100? What happens if we reduce carbon emissions? How will forests and oceans respond?

This paper explores the main types of mathematical models used in climate change and environmental research. It begins with foundational concepts, reviews key developments, explains the methodology, and discusses specific applications. The aim is to show how mathematics bridges theory and real-world environmental problems. All references are drawn from works available before 2019. The discussion highlights both the strengths and limitations of current modelling approaches.

Understanding these models is important not only for scientists but also for policymakers and the public. Good models can guide efforts to reduce greenhouse gases and protect vulnerable ecosystems. Poorly understood models, on the other hand, can lead to confusion or misguided actions. This paper seeks to explain the mathematics behind the headlines in clear terms.

Literature Review The foundations of climate modelling rest on basic physics. Energy balance models (EBMs) represent some of the earliest efforts. These treat the Earth as a single point or simple system where incoming solar radiation balances outgoing heat. Pioneering work in the 1960s and 1970s laid the groundwork.

Klaus Hasselmann introduced stochastic climate models in 1976. He showed how short-term weather noise could affect long-term climate variability. This idea remains important for understanding natural fluctuations versus human-caused changes.

General Circulation Models (GCMs) developed rapidly in the late 20th century. These models divide the atmosphere and oceans into three-dimensional grids and solve equations for fluid motion, heat transfer, and radiation. The Intergovernmental Panel on Climate Change (IPCC) has used successive generations of these models in its assessment reports. The Fourth Assessment Report (AR4, 2007) and early work toward the Fifth (AR5, 2013–2014) evaluated many GCMs and highlighted their ability to reproduce observed climate features.

Integrated Assessment Models (IAMs) combine climate physics with economic and social factors. These help evaluate the costs and benefits of different policy choices. Books such as *Mathematical Modeling in Economics, Ecology and the Environment* by Hritonenko and Yatsenko (2013) provide detailed discussions of such coupled systems. Population and ecosystem models also play a role. Differential equations describe how species numbers change under changing climate conditions. Studies on plankton dynamics and marine ecosystems under warming oceans appeared before 2018. Overall, the literature shows steady progress in model sophistication alongside ongoing challenges in representing clouds, ice sheets, and biogeochemical cycles.

Methodology This study uses the standard methodology of applied mathematical research. It begins with clear definitions of variables and parameters. Mathematical structures are built step by step using differential equations and other tools. Where helpful, simple derivations illustrate key ideas. Models are then applied to climate and environmental contexts with examples.

The approach is deductive: general physical laws lead to specific equations, which are solved or analysed numerically. Validation involves comparing model outputs with historical data. Sensitivity analysis tests how results change when parameters vary. No new computational simulations were run for this paper. Instead, it synthesises established knowledge from pre-2019 sources. Limitations include the complexity of real systems and the need for simplifications in models. This method ensures logical transparency while acknowledging uncertainties.

Basic Energy Balance Models The simplest climate models are zero-dimensional energy balance models. They treat the Earth as a single point with average temperature T . The basic equation comes from energy conservation:

Incoming solar energy = Outgoing thermal radiation + reflected energy.

Mathematically, this is often written as:

$$C \frac{dT}{dt} = (1 - \alpha) \frac{S}{4} - \epsilon \sigma T^4$$

where C is heat capacity, α is albedo (reflectivity), S is solar constant, ϵ is emissivity, and σ is the Stefan-Boltzmann constant.

This equation shows how temperature changes over time until balance is reached. Simple versions can be solved analytically or with basic numerical methods. They help estimate equilibrium temperature under different greenhouse gas levels. Despite their simplicity, these models capture the essential idea of

radiative forcing and have been used to illustrate concepts in the Paris Agreement. Extensions add layers for the atmosphere, allowing study of the greenhouse effect. One-layer models introduce separate temperatures for surface and atmosphere, connected through radiative and convective fluxes. These still remain solvable with modest computation.

Atmosphere-Ocean General Circulation Models More advanced models solve partial differential equations across grids. The core equations come from fluid dynamics: Navier-Stokes equations for momentum, continuity for mass, and thermodynamic equations for energy.

In the atmosphere:

$$\partial \mathbf{u} / \partial t + (\mathbf{u} \cdot \nabla) \mathbf{u} = - (1/\rho) \nabla p - 2\boldsymbol{\Omega} \times \mathbf{u} + \mathbf{g} + \mathbf{F}$$

Similar equations govern ocean currents. These are discretised on latitude-longitude grids, often with finer resolution near the equator or poles. Time-stepping methods advance the solution forward. Parameterisation handles processes too small for the grid, such as cloud formation or turbulence. This is one of the biggest sources of uncertainty. Different models use different schemes, leading to spread in projections.

Coupled atmosphere-ocean models (AOGCMs) allow interaction between components. Heat and carbon exchange between air and sea are critical for realistic simulations. By 2018, models in the Coupled Model Intercomparison Project (CMIP) provided ensembles for IPCC reports, showing robust warming signals despite differences in details.

Stochastic and Chaotic Aspects Climate systems are chaotic. Small differences in initial conditions can grow over time. Lorenz's work on simplified atmospheric equations demonstrated this sensitivity. Stochastic models add random terms to represent unresolved variability. Hasselmann's approach treats weather as noise acting on slower climate components.

These models use stochastic differential equations:

$$dX = f(X) dt + g(X) dW$$

where dW is a Wiener process. They help estimate probabilities of extreme events and improve understanding of natural variability versus forced changes.

Carbon Cycle and Biogeochemical Modelling Carbon dioxide is a major driver of warming. Models track carbon movement between atmosphere, oceans, soils, and vegetation. Differential equations describe uptake by plants (photosynthesis) and release through respiration and decay. A simple box model might divide the system into atmosphere, surface ocean, deep ocean, and terrestrial biosphere. Fluxes between boxes follow rate equations. More complex versions include nutrient limitations and temperature feedbacks.

These models show how oceans absorb roughly one-quarter of emitted CO_2 but also become more acidic, harming marine life. Feedbacks, such as permafrost thaw releasing methane, add uncertainty.

Ecosystem and Population Dynamics Models Environmental studies often use Lotka-Volterra or logistic equations for species interactions under climate stress. A basic logistic growth model is:

$$dN/dt = r N (1 - N/K)$$

where r is growth rate and K is carrying capacity. Climate change can alter r or K , leading to population declines or shifts. More advanced models couple multiple species and environmental variables. Partial differential equations in space and time (reaction-diffusion systems) describe migration and habitat changes. Studies before 2018 examined plankton responses to ocean warming and acidification.

Integrated Assessment Models IAMs link climate models with economic growth, energy use, and policy choices. The DICE model (Dynamic Integrated Climate-Economy) by Nordhaus is a well-known example. It optimises welfare over time while accounting for damages from warming. These models use optimal control theory. The objective is to maximise utility subject to climate and economic constraints. Equations include capital accumulation, emissions, temperature change, and damage functions. Results help compare costs of mitigation versus adaptation.

Challenges in Modelling Several difficulties persist. Scale gaps require parameterisation, which can introduce bias. Clouds remain particularly tricky — they can both cool (by reflecting sunlight) and warm (by trapping heat). Ice sheet dynamics are slow and hard to model over centuries. Validation relies on past data, but future conditions may differ. Uncertainty grows with longer projections. Communication of probabilistic results is another challenge. Models provide ranges, not single answers. Computational cost limits resolution and ensemble size.

Applications and Case Studies Models have successfully reproduced 20th-century warming when including human emissions. They project continued rise unless emissions fall sharply. Regional models help study impacts on agriculture, water resources, and biodiversity in specific areas. In environmental management, models support conservation planning. For example, they assess how coral reefs might respond to bleaching events or how forest carbon storage changes with temperature. Policy uses include evaluating emission reduction pathways consistent with limiting warming to 1.5–2°C.

Discussion Mathematical modelling has transformed our understanding of climate change. From simple equations illustrating basic physics to vast computer simulations, these tools reveal connections between human actions and planetary responses. The hierarchy of models — from EBMs to full Earth system models — allows both insight and detailed prediction. Yet models are tools, not crystal balls. Their value lies in exploring scenarios and testing hypotheses. Combining mathematical rigour with observational data remains the best path forward. Interdisciplinary work involving mathematicians, physicists, biologists, and economists will be essential.

Conclusion Mathematical modelling stands as a powerful method for studying climate change and environmental issues. This paper has outlined core concepts, from energy balance to complex coupled systems, and shown their practical applications. While challenges remain in accuracy and uncertainty, progress over recent decades has been remarkable. Continued investment in model development, high-performance computing, and data collection will improve reliability. As societies face decisions about emissions, adaptation, and sustainability, these models provide critical guidance grounded in mathematics and physics. The future of our environment depends not only on technology but also on clear thinking supported by sound models. By appreciating the mathematical foundations, we gain deeper respect for both the complexity of the climate system and humanity's capacity to understand and respond to it.

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Short Story

Gold in the Graveyard

— Anna Bhau Sathe

Bheema jumped immediately after listening to the news of demise of a mighty moneylender from a neighbouring town. He was full of satisfaction. His pleasure knew no bounds. Looking at the town, he swiftly turned his sight to the sun in the sky.

The sun was setting then. The sky was crowded with rainy clouds. It looked odd like the land already ploughed. Out of these frightful clouds, light of the setting sun was falling upon Mumbai.

The wind was blowing sluggishly. Therefore, the dark was creaking and the fifty slums situated in it were terrified. Old tins, mats, planks, sacks turned into housing shapes and people lived in those houses. Useless things cast their shadow on the unemployed there. The people, wearied, running after maintenance of belly were just settled there. All the earthen ovens were live. Clear smoke was hanging through the green shrubs. The kids were playing. Bheema sat reflective under a huge tamarind tree. There was terrible anxiety having occupied his heart. He was attracted to the dead moneylender. His soul travelled many a time between graveyard of the town and the tamarind tree. Bheema looked time and again at the sun and at the town. He needed darkness. That is why he was wriggling. His beloved daughter, Narbada, was playing near him and his wife was cooking breads. Bheema had a robust physique. His attire was of Satara— a big red turban, yellow dhoti, vest made from a thick piece of cloth, etc. He looked like a sturdy gymnast. His huge forehead, wide neck, thick brows, handlebar moustaches, broad but agile face shook many ruffians at a single look of him.

Bheema's native village was far, on the bank of Varna River but he came to Mumbai since he could not fill his stomach despite possessing a male buffalo's strength. He trod the whole of Mumbai in search of a job but he found none. There were many of his dreams, e. g. being a worker, bringing home salary, buying his wife a golden necklace, etc. which shattered for Bheema who had come thereby, frustrated, to the suburb, to the jungle. There is everything in Mumbai save for job and shelter; this made him angry with Mumbai. And at the instance of his getting close to the suburb, he had found a job and shelter in the jungle. He was battling hard against the mountain, with all his might. The moment he held the pickaxe, the mountain started receding; the moment he held the stone-splitter, the black rocks started spreading. This made the contractor glad and even Bheema was complacent since he was getting his salary.

However, the quarry work stopped within six months and Bheema was rendered jobless. On a morning he joined his work and realised instantaneously that the quarry work was ceased. Learning that his work has come to an end, Bheema got perplexed. Starvation stood before him waving. He drowned into the pool of anxiety. “What next?” was the question he was asking himself.

He pressed his clothing in his armpit and started for home. He stopped at a brook, had a bath there and turned to his house agitated. At once a heap of ash caught his sight. The ashes were of the dead. Burnt bones scattered everywhere. Bheema grew extremely serious seeing the incinerated scraps of human bones. Maybe a poor unemployed! Maybe died of being bored! Might be freed once and for all— started he telling himself. Even I would die in a like manner! Starvation begins in mere two days; Narbada would sit crying then. My wife would be dejected and I could do nothing.

Just then something glittered on the ash heap. Bheema moved forward. He bent and looked studiously. There was a gold ring weighing ten grams. Bheema picked up the ring without any delay and put it into his fist which he pressed hard. He was pleased. Ten grams of gold and that too in the ashes of the dead; he was gleeful. The ashes carry gold was news to him. He found a new way of living life.

And Bheema started wandering all over in this area since the next day, trampling the graveyards in the river and streams. He sifted the ashes through the sieve and began collecting the grains of gold out of the ash. Ring, earring, nose-ring, anklet, etc. he took home every day.

This new business of Bheema prospered well. He sieved the ash fearlessly and discovered that gold melts into the fire and penetrates in the bone. He gleaned the burnt-out bones and extracted the grains of gold from them. He split the skulls, thrashed wrists but acquired the yellow metal.

He went to Kurla in the evening and counted cash received after selling the gold, and brought dates for Narbada. This business of his ran uninterruptedly.

Bheema lived on sifting the ashes of the corpse. So, he failed to understand the distance between life and death. His settled belief was that the ash carrying gold belongs to the rich and that which carries no gold belongs to the poor. The dying should be the rich and so the living. He claimed that the poor should never die. He asserted to his neighbours that a humiliated commoner holds no right to living and dying. In his opinion, the one dying with ten grams of gold in one’s jaw has been lucky.

Dreadfulness of unemployment had made him grim. He scavenged the graveyards day in and day out. Cadaver had become a means of his life. His life became even with the cadavers.

Meanwhile there started happening many a miracle. The buried corpses were coming out of their graves. The dead body of the daughter-in-law of a moneylender lay disinterred by the river and many people got scared on account of this. They were surprised to learn as to how the corpses travel from the graveyard to the river. Suspecting that somebody may be exhuming the dead, the police department kept it under surveillance.

The sun set. The darkness spread all over. When Bheema's wife served him dinner, he started eating gravely. Guessing that he was to go somewhere, she uttered softly, 'Seems you are going somewhere? I feel we should not indulge in this work. Seek another job somewhere. Corpse, ashes, gold, livelihood— all is contradictory. The people call us names'.

'Don't you talk!' he was hurt by her words. He retorted in an angry tone, 'I'll do whatever. What's it to others? Will anyone kindle my earthen oven when it quenches?'

'It's not like that' said she gently having a glance at his stern face; 'It's not good to wander like the ghost and spirit'.

'Who told you that there are ghosts in the graveyard? Hey, this Mumbai is a big bazaar of the ghosts. The real ghosts live in homes and the dead ones decay in the graveyard. The ghosts are born in the town— not in the field', said Bheema.

Listening to him, she kept mum and Bheema prepared to start out. He quipped, 'After trampling Mumbai I didn't get a job. But sifting the ashes of the dead, I got gold. When I split the mountain, I got two rupees. But now the ashes afford me even ten rupees quite easily'. Saying this he left home; it was late night. It was the speechless night everywhere and Bheema had started off.

Bheema had walked through darkness. He had wrapped his head with a scarf, put on the case of a jute sack and tightened his waist. Putting a sharp crowbar in his armpit, he was taking long strides. He was beset by terrible darkness. Nothing had he feared. Buying a nine-yard cotton sari, a piece of petticoat and dates next morning formed his only thought. He was scattered inside.

The atmosphere revolved and turned grave moment by moment. In the meantime, a skulk of the foxes ran producing a raspy bark. A snake swiftly left the way behind. The owl from afar hooted and added to the terror. Everything appeared desolate into the depopulated jungle.

Giving an ear to the above, Bheema approached the town. He sat down and looked far away. It was all silence in the town. Someone coughed after regular intervals. Some lamp made the eyes wink.

Observing that the condition was opportune, Bheema became joyous. And he, entering the graveyard forthwith, was searching for the new grave of the moneylender. Keeping aside the shattered funeral earthen-pots, and bones, he started jumping from one grave to the other. He was poking through every heap close by. He began moving ahead searching the graves in a row.

The clouds had crowded in the sky. Consequently, the darkness grew darker yet the lightning flashed all of a sudden. It danced into the pockets of clouds. Possibility of rain increased there. As a result of this, Bheema was frightened. He was worried that he would not find a new grave if it rained; therefore, he was moving nimbly. He perspired and had lost his mind.

He rummaged through the whole graveyard till midnight. He sat astounded immediately after reaching from one end to the other. The wind blew fast. The flaps of the old broken bier fluttered as if somebody was grinding their teeth. The sound was like that and the severe grumble emanated out of it. Someone was growling, sniffing and digging up the soil. Bheema was taken aback. He advanced and everything was silent. No sound was heard. However, feeling that somebody waggled their feet, he panicked and stopped suddenly where he was. Terror passed through his physique up to his brain at an electric speed. He was filled with horror for the first time today.

Nonetheless, the very next moment he gathered himself. He realised the fact and was upset with himself. Because the new grave was nearby him and about fifteen foxes were excavating it widely. They had inhaled the smell of the dead. They had begun creating a narrow cleft, in the grave, leaving the stones in their own positions. The foxes were disinterring the grave from outside to destroy it from all round. But they competed fiercely among themselves time and again. They grumbled against each other with envy, in pursuit of going past the dead first. They smelled the dead again and dug out the earth with full energy.

Noticing this, Bheema became angry. He took a huge flight and sat on the grave with a thud. He attacked the flock of the foxes with stones. The foxes took fright, were startled and sat merged owing to the volley of stones. Bheema turned attentive. Resolving to dig out the grave before the foxes would do, he commenced taking away the earth.

Simultaneously did the foxes see Bheema. A fox ran madly in to Bheema and biting him within a flash of second ran forward. Seeing the sack be torn, Bheema became unhappy. It made him shudder throughout. The fox ran in to Bheema again and Bheema got ready to tussle with it. He held his crowbar straight and smashed the fox as soon as it appeared before him. The fox perished falling aside and died

folding its feet and the ferocious battle set about. Bheema started unearthing the grave again and all the foxes pounced upon him. The brutal battle started.

Bheema half disinterred the body but the assault by foxes flummoxed him and he also launched resistance.

The foxes aggressed against him from all sides and he was knocking every direction the foxes were emerging from. The foxes fell across and ran away biting his flesh off.

The unprecedented war had come triggered in the vicinity of the town. The modern Bheema, having assumed the name of the son of Kunti, was fighting with the foxes; fighting with all his power at stake, in the interest of tomorrow's food, and the corpse. The beasts and the human had waged a warfare for the corpse.

The earth was asleep. Mumbai was asleep and so was the town. The skirmish for gold and corpse transmuted into full force. Bheema struck the foxes with his crowbar. The foxes fended off his strikes each and took a bite out of his flesh or screamed being wounded by his blows. Bheema shrieked the moment the foxes cut through his flesh and he abused. The graveyard had trembled because of the abuse, blows, growl and screaming.

The assault of the foxes paused after a long time. Crouching in the dark, they all were taking rest. And finding this likelihood, Bheema freed the corpse spading away the soil and wiped his sweat. The instant he entered the grave, the foxes swooped on him and the brawl began again. But the foxes surrendered before Bheema's might. They admitted their defeat.

Bheema pulled out, right away, the body vigorously holding it by its armpit and examined it with a stick. The stiff corpse stood in the grave facing him. He quickly searched out for its hand. A ring was discovered; an earring was there on the ear, which Bheema plucked out. Later on, he remembered that there must be gold in the mouth of the corpse. He inserted his fingers in the mouth of it. But the corpse was thickly lockjawed. He instantly put his crowbar in the jaw and scooped the mandible. As soon as he crowbarred the jaw through one side and pushed his fingers through the other, the crouching foxes let out a piercing screech and all of them ran away. Their squeal awakened the dogs of the town. 'Oh, the foxes have devoured the corpse; let's go', cried someone and Bheema was frightened by this. He took out a ring from the mouth of the corpse and put it into his pocket and searched the elbows of the corpse putting once more the digits of his left hand between the jaws, and....! And instead of taking out his digits first, he put

out the crowbar. His fingers got fixed between the jaws just as a nut is found fixed between the nutcrackers. An acute pang rustled through his body.

Meanwhile the residents of the town showed up coming with lanterns in their hands. Bheema was petrified. He tried his utmost to take out his fingers. He became irate about the corpse. Seeing the people come towards him, he grew angrier. He hit the iron on the skull; and the hit caused his fingers to get fixed even harder. His physique tingled. This, the real ghost! It would hand me over to the people who would kill me for the sake of the corpse. Or beating ceaselessly would they deliver me up to the police. These thoughts entered his mind and he became helpless, annoyed and heedless. Summoning all his strength, he started slamming the corpse. 'Leave me, you pimp', cried he.

The town-dwellers were approaching. Bheema was riveted to the spot. He thought for a while and pressing the crowbar into the jawbone of the corpse pulled out his fingers softly. The fingers were cut to their end and were but hanging from the skin. He clenched them into his fist and escaped. He carried excruciating pain in his body.

Being home, he had caught intense fever. Watching his plight there started weeping and crying at home.

The physician amputated two of his fingers the very day. And the very day did the tidings of resumption of the quarry work arrive. Hearing it, an elephant-like Bheema wept like a child. Because he had lost the two fingers, used for splitting the mountain, over gold in the graveyard.

(Translated by **Milind Bhagwan Pandit**)

Professor, MSS's ASC College, Ambad Dist. Jalna (MS, India)

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