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Indian English Novels: Some Reflections

The Indian novel in English was the product of a demand for socio-political reforms, the revival of past traditions, the search for a national identity and the increasing awareness of the role of individual in society. Set against the backdrop of colonial India, the novel fascinated the common man with the novelty of its exotic form and its capability of representing a changing world in its various dimensions.

The social-elite of the nineteenth century India modified the novel as a permanent art form. Imitating its text and context, from their Western counterparts, Indian novelists focused on man-woman relationships, imperial-colonial encounters, mysticism of the East, flavoured with social customs and traditions and love for the nation. Crossing linguistic barriers and religious sentiments, the novel developed a definitive structure concentrating on a compact study of mankind.

Indian writing in English has gained immense popularity and recognition in the last two decades of the century. From Raja Rao to Salman Rushdie, the fictional writers have concentrated on changing societal patterns, transformation of values, and vastly, on the individual's predicament in a society in transition. Rapid industrialization, scientific revolutions and upsurge of information technologies, have all led to a devaluation of ethics and crumbling of culture. Indian writers have constantly tried to adapt themselves to the changing scenario.

These writers created awareness among the reading public and highlighted the stand of the Indian English novels. If Mulk Raj Anand, Bhabani Bhattacharya, R.K. Narayan, etc. were confined to academia, the works of the new novelists became the symbol of upper-class elite, bringing with it urban culture and sophistication. Upamanyu Chatterjee, Amitav Ghosh, Vikram Seth, Raj Kamal Jha, Sashi Tharoor etc., are part of a hybrid culture, rooted in tradition and embracing the West for its receptivity and flexibility. Indianness for them is only a window to the outside world.

Fiction allowed a more comprehensive study of the Woman's Question. From the inner world of the zenanas, the female moved outside domesticity and tradition. Male writers placed woman as an icon of natural and social interest. The image of the dutiful wife, the

devoted mother and submissive daughter was revealed at. Alongside, novelists underplayed the role of the emancipated woman; blending the Western notions of femininity with the traditional concept of the Indian woman. Women were placed within a social structure with the complexities of caste and class and thus projected the inter-relationships of gender and equality. Women were used as symbols of rebellion, heroic values and passionate desires.

Social and political change in the post-independent India offered equal rights and opportunities for the Indian woman to develop her capabilities. Impact of Western education, convergence of liberalism to Indian order, a growing awareness of self-identity, called for a drastic change in the image of woman in society. It is through her presence and consciousness that the woman writer of the century sought greater conformity to individual freedom and recognition of the self.

Diasporic writing by women conveys a new order of expression. From Arundhati Roy to Jhumpa Lahiri and Jayashree Misra, the novel conveys a vast “feminine mystique”. Writing about almost anything under the sun, these women novelists are aware of their society, principles, and ideologies, convention along with the power, the strengths and weaknesses of the woman. Globalization and market chemistry has reconstructed a space for the female author to voice her opinions. Geographically distanced, these writers reinstate Indian culture, value and ethics, along with the global phenomena of adjustment and adaptability.

Though form, style, content and structure of the Indian English novels of the new generation appear to be a lineage of the old form, a clear-cut bifurcation in attitudes can be detected. If the male writers concentrated on the individual’s predicament, socio-economic-political changes; and an over simplification of the feminine; women writers have concerned themselves with the subtleties of oppression, issues of power in a patriarchal set up and the unjust marginalization of woman. The multitude of women’s writing (from Sobha De, Gita Mehta, Gita Hariharan et al to Arundhati Roy, Radhika Jha, Jhumpa Lahiri, etc.), is suggestive of the Indian woman’s creativity in handling the form and language of the novel. Full of possibilities, growth and grace, female writers have created characters who are strong, yet conforming to values; vibrant, yet enduring pain; prominent, yet having an anchorage towards coercive togetherness. They have broken silences, built bridges, filled in the gaps and still formed an identity of their own.

Prajna Paramita Panigrahi
Executive Editor, SEARCH

* The views expressed are not of the Utkal University or of the State govt. of Odisha. They are the opinion of the author only.

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LET'S TALK ABOUT ENGLISH IN BOLLYWOOD: SOME POST-FACTO REFLECTIONS ON THE AFTEREFFECTS OF POST-LIBERALIZATION AND GLOBALIZATION ON INDIAN CINEMA

Samana Madhuri

Power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society¹.
-Michel Foucault

The earth is full of Indians, you know that, we get everywhere... Columbus was right, may be; the world's made up of Indies, East, West, North. Damn it, you should be proud of us, our enterprise, the way we push against frontiers. Only thing is we are not Indian like you. You better get used to us...²
-Salman Rushdie from The Satanic Versus

Since its inception as a culture industry Bollywood has been one of the biggest entertainment industries in the world, but its commercial cinema has always somehow been restricted to dual themes of love and marriage. Bollywood has rightly been referred to as the “place that sells dreams” by many practitioners of cinema as well as critics. This industry survives by selling images/narratives of love, hopes and dreams to the masses and in turn amasses whooping profits for itself. Why does our film-industry not show any inkling of getting out of the narrow corridors of Cinderella's tale that is a stark contrast to the real, sordid, life? Perhaps this allegation can be dealt with an apt answer by referring to Bollywood's polyphony in terms of its content, structure and presentation in the post-liberalization era of Indian economy. The stark demarcation that was always present between ‘art’ and ‘commercial’ cinema has now blurred in order to make space for new cinemas that are being made under the banner of cinema tailor-made for film festivals, on a low budget, with established actors performing in cinema that draws attention towards sensitive issues as well as extravagant cinema that is exclusively targeted at the NRI audience. Of course, there has been cinema that is commercial yet which attempts to parody established and revered narratives with an experimental edge like “Dev D” by Anurag Kashyap a parody rehashed in the modern Indian context with an NRI Chandramukhi (of the original story written by Sarat Chandra Chattopadhyay in 1917 and has been made into a film by Devdas by P.C. Barua in 1936, Sanjay Leela Bhansali in 2002 and by many others in the various other Indian languages like Assamese, Telegu, Tamil, Bengali etc). Cinemas that are now categorized as multiplex cinemas have indeed introduced a breath of fresh air to the repetitive themes of a typical Bollywood pot-boilers. Multiplex films like Life in a Metro (a multi-starter) experiments which the oft-repeated of love in a multi-layered narrative of couples who are at different junctures of their life. Similarly there has been an array of less budget films from Bollywood that is particularly catered to the urban audience. A majority of these films use Hindi coated with English every now and then. Filmmakers like Anurag Kashyap, Dibankar Bnerjee, Imtiaz Ali, Kunal Kohli, Rakesh Om Praksh Mehra, Ashtosh Gowariker, Karan Johar,

Abhinay Deo etc who are the active participants of the 21st century Bollywood not only use Hindi as a dominant mode of entertainment linguistically but also readily rely on English, thereby crafting a new English in the process of accessing and entertaining an Indian audience across country and also the world (NRI's etc).

Bollywood, an industry that has become integral constituent to the Indian cinephilia, made its foray into India with Dadasaheb Phalke's film *Raja Harishchandra* in 1913; is popular all over the world in the present scenario for its glitz, glamour quotient and multi-million dollar productions.

Bollywood films are also known as masala films- a mixed bag that has a little bit of everything that would ensure its drawing of all varieties of audience. The typical over-used plot of the poor guy falling in love with a rich girl (romantic-comedy), the song and dance numbers shot in foreign locales (musical), the love, misunderstanding and reconciliation of two brothers (melodrama), the thrilling train sequence (ingredient of thriller) that would make the viewer sit at the edge of the seat, etc- in a sentence it is "formula film"³. The songs are shot and processed in such a way that they look more like dream sequences recreated with the stylistics of realism: they either present the imagination or the dreams of the characters or add to the emotional anxiety and mood of the situation, the songs at the same time acts as a powerful tool for virtual tourism for the audience as well. Amid this hue and cry of making a film that every one would like, there are the market strategies that one has to follow. To explain further, the nature of Bollywood films, I compare it with the carnivalesque revelry of the festivities of twelfth night. Twelfth Night which is celebrated as the last leap of festivities post Christmas celebrations as the Feast of the Epiphany on January 6th is

...a time of revelry, a carnival time at which the world might be turned upside-down, a celebration presided over by the Lord of Misrule and the 'King of the Bean' ... Yet it also marked the end of revelling: the Christmas holiday was almost over and the realities of midwinter imminent⁴.

In a sentence Bollywood projects a world of possibilities, crumbling hierarchies and an atmosphere of festivities. There is an inherent characteristic trait of the Bakhtinian carnivalesque in the films produced by it. There is an uncanny amount of focus on the central character and the plot generally rests itself on the fulfillment of desire and seeks to

...to devise new matrices between objects and ideas that will answer to their real nature, to once again line up and join together those things that had been falsely disunified and distanced from one another – as well as to disunite those things that had been falsely brought into proximity.... All these... are aimed primarily at destroying the established hierarchy of values, at bringing down the high and raising up the low, at destroying every nook and cranny of the habitual picture of the world....⁵

The existent hierarchies of the real world crumble in this space allocated to theatricality and an alternative order of possibilities and equality is established where everyone is happy.

In case of commercial cinema not only the theoretical debates are in the centre but a wider domain of spectatorship, lucid communication of ideas accompanied by entertainment as well as the commercial success of the end product etc., hold equal consequence. Hollywood and Bollywood the similar, rhythmical sounding names are in the first place two enormously engrossing culture industries that are competitively cannibalistic in nature in their own respective manners; situated in two different locations, have different modes of functioning and have dissimilar cultural as well as historical backgrounds respectively. To slightly digress from the debate in order to present an example of Hollywood's cannibalistic tendencies I would like to present the example of a 'tap dance' from the cinema: *Singin' in the Rain* (1952) directed by Stanley Donen and Gene Kelly where a dance form is appropriated and presented without even acknowledging its roots or the community that it comes from. This instance is rarely remembered except for some critics or students who deal with cinema as such. But this very instance of appropriation is implemented by Bollywood then it is written off as a "copy". What we witness in either of the cases is the functioning of "will to power" that Nietzsche talked about: will to power which is not about mere need to stay alive, in fact a greater urge to exert and exercise power: to make the other weaker. Since there is no one centre where this power can be exercised as critiqued by Foucault because of its division into subtler structures in this post-modern world. The average English movie audience, the number of cinema halls that released then were far less in number as compared to the present scenario where Hollywood movies are still at the peripheries of popular demand. They primarily target the consumerist world: soaked in dreams and is continuously seeking vent from existing reality. But what has to be understood primarily before we enter into the debate of the rising popularity of English language in Hindi films is this the role of cinema in the post-modern era of mechanical production where

...the conformism of the buyers and the effrontery of the producers who supply them prevail. The result is a constant reproduction of the same thing.

A constant sameness governs the relationship to the past as well. What is new about the phase of mass culture compared with the late liberal stage is the exclusion of the new. The machine rotates on the same spot. While determining consumption it excludes the untried as a risk. The movie-makers distrust any manuscript which is not reassuringly backed by a bestseller... The culture industry can pride itself on having energetically executed the previously clumsy transportation of art into the sphere of consumption, on making this a principle, on divesting amusement of its obtrusive naivetes and improving the type of commodities⁶.

The common man who is disconnected from the sacred space of performance i.e., theatre, the world of books and arts and leads a life of nine to five and returns home, watches T.V or

pays a visit to the nearest theatre to seek entertainment is presented with this collage of images taken from different contexts; but at the same time the creation of spectacle also needs an audience. So, basically let it be Hollywood or Bollywood the audiences always play a key role in shaping up the finer nuances of a film. If 60's and 70's witnessed films that are made in English like the Dev Anand starter *The Guide* (the English version was to be distributed only abroad, the film about an Anglo-Indian girl called Julie etc. But this tryst with English was limited to either a couple of films or was restricted to the limited genre of art films. English as a medium of communication was also subjected to jokes in late 70's and 80's (a gross generalization). An avid Hindi film watcher would always remember the subversive appropriation of English by Amitabh Bacchan in the blockbuster *Namakhahal* when he says: "I walk English, I talk English". But Bollywood's successive emphasis appropriation of English was actually influenced by the market forces of Indian Economy, i.e., the economic liberalization policy of 1991. The coming of multiplex further heightened the process of using English. The demand and supply chain in the broader framework of globalization shaped the new face of Indian cinema. Films were no more made with the intention of satisfying the masses in the peripheries (the rural audience) but were targeted at the overseas market and the multiplex audience. If star power of actors like Shah Rukh Khan, Salman Khan, Hritik Roshan, Aamir Khan etc., are used as a tool to draw the general audience or aam junta (including the rural audience) then the element of English added a global angle to the home-nurtured Bollywood films.

What is the constitution of the overseas market?-The answer to it is very simple-the diasporic Indian Audience. In America alone there are 2,319,00 Indians and their population is the growing at the rate of 38% a year (a very sharp growth for any ethnic group in a foreign country. The average income is comparatively 2000\$ (roughly) more than what the average American earns. If this is the case with the American Diaspora alone then taking in consideration the presence of Indian masses all over the world Bollywood's desperation to lure them is all understandable. The resultant mimetic effect therefore is from one form to the other and easy switching from one language to the other. This mimesis from one form to the other and from one medium to the other holds back the binary of subject and object and thus keeps the text in question always in the never ending process of formation and change but at the same time a commodity value is attached to it in the capitalistic era. Globalization's homogenizing effect has also been felt in Bollywood and has effected highly on charting the parameters of the making of a new blockbuster in the 21st century. The flavors of many Englishes in Indian setting are dissolved to make the new Hinglish and English in Bollywood mainstream and other films respectively. Let it be Hinglish (Hindi+English) or English (The standard Urban English as well as Hindi+ English, this term is my innovation) a major section of Indian population who does not know English because it does not have ready access to it, has to take a back seat. I quote

The multiplex also constitutes the primary site for the increasing territory of films directed by overseas Indians, whose representations span both the Indian diaspora

and the home-land. Sociological in their orientations while dealing with the diaspora...and in terms of the homeland, they highlight native habits and attitudes as seen from a 'foreign' eye...these films are developed along non-native patterns of construction, aesthetic and language...Despite being located within the native community and thus being readily decipherable, they too like other foreign films have enjoyed limited appeal not extending beyond the largely educated audience that's bilingual and enjoys familiarity with diaspora experiences and attitudes. Though films surrounded with more publicity are played at a few single screen halls as well, the multiplex is more promptly identified with non-native cinema⁷.

English that propagates monolingualism: is not an act of negotiation but rather an act of sacrilege towards 'other' who does not know English. Jacques Derrida in his *Monolingualism of the Other* explains colonialism itself as an act of violence towards the intrinsic property of language to escape towards the phantasmic spectral. Language precedes all ipseity (hospitality and hostility). Language always exists in its 'potential to be'. Any attempt to formulate an 'I' or an identity can only be the performative act of 'I can'. Any performative act of language in its meaning-to-be, be it linguistic, cultural, aesthetic, must open itself out to its infinite responsibility towards the other. Therefore, a language's attempt to own itself, if it is a solipsistic monolingualism of the other, must provide for an act of dissemination towards the 'Other'.⁸.

The "imagined world" that has been compressed into a smaller size with the rapid developments in technology has reduced the distance between different countries and people. Immigration, tourism etc have increased the contact between different cultures and nations. And because of these instances of blurring borderlines and identities there is a greater necessity to understand the culture, religion and the dynamics of each other in order to mutually co-exist. In the era of globalization and cosmopolitan-politics (or Cosmopolitics as Derrida suggested) the necessity of peaceful cohabitation with; and tolerance towards the 'other' increases the importance of understanding other "ethnoscapes, technoscapes, financescapes, mediascapes and ideoscapes⁹". But Bollywood being an industry set in the postmodern, late capitalistic era does not focus on "intercultural negotiations" but is more focused on reaping profits like any other industry.

I quote the statistics provided by Taran Adarsh recently online about the typical Karan Johar film that was the latest release called *Dostana*

If the Friday figures of *DOSTANA* were good, the film actually showed its strength on Saturday and Sunday. This trend was witnessed not just in India, but also in the West. The U.K. and U.S. day-wise figures indicate a big jump on Saturday and Sunday. In India, the first weekend is roughly in the range of Rs. 18 - Rs. 20 cr. Nett...So what does the Rs. 18 - Rs. 20 cr. nett mean?...Armed with a superb start, *DOSTANA* was expected to have a meltdown effect from Monday onwards, but the weekdays have been in the 45% to 60% range at most plexes, which is

great...Of course, DOSTANA is a non-performer at most single screens, except those patronised by elite. So what? That's not new! Hasn't that been the trend for all Karan Johar movies? Weren't KAL HO NAA HO and KABHI ALVIDA NAA KEHNA non-performers at single screens? Why, even KUCH KUCH HOTA HAI, considered a classic by many, besides being a Blockbuster, didn't work in Bihar. That's what I like about Karan Johar. He's got the fundas right, he knows his target audience well. In any case, in today's times, 70% of our revenues are generated from plexes in India and Overseas. In India, DOSTANA is the flavour of the season. In Overseas, it's one of the biggest draws of the year [as pointed out by this writer in the review of DOSTANA last week]¹⁰.

Entertainment in this era of rapid globalization is more about the market forces than a mere creation of spectacle on stage. If Kachru and other theorists have talked about the positioning of Indian English in the world framework then Bollywood is a crucial element to be taken into consideration. Bollywood, the mother of entertainment in India is also propagating the use of English in its films and its resultant effect is binaristic. One hand if the market forces are reaping profits by integrating English into the cinematic language and are thereby getting hold of wider spectatorship then at the same time it is instrumental in alienating the poor and the non-English speaking audience.

The invasion of the Western experience of multiplex has further complicated the situation. I quote

The multiplex intervention, as of the moment, can be termed as appropriating varying audience segments to stabilize and secure its own position, establish its distinction and engage the audiences in a varying film viewing exercise. It has emerged as comprising a mix of seemingly contradictory strains wherein central and peripheral tendencies coexist. Taking cues from each other, multiplexes all over the country are making for variables that don't just originate in, or correspond with, the existing common needs of their audiences, but have also identified and accommodated overlapping tastes and preferences by readying access to fare, which may have previously been considered as lacking numerical encouragement vital for profitability¹¹.

The multiplex is generally located in the cities and is an experience of reach to the college going youth or the middle class and the economic classes above them. Each screen of a multiplex generally accommodates 850-1000 people and each multiplex has three to four screens and follow the 12-3-6-9, i.e., four shows a day schedule. Multiplexes that were started with the idea of screening English films initially have evolved with time but is till date restricted to the urban milieu and the palette of the urban audience. Small budget films, especially like the films made by Rajat Kapoor and his kind (non-mainstream films), to name a few: Bheja Fry, Mithya, The Great Indian Butterfly, Bong Connection, Bollywood Hollywood etc use English as the main

language of communication in their films. These films are in fact made specifically keeping in mind the target-urban audience. I quote Aparna Sharma

Responses at the multiplex to the non-mainstream films have not been completely negative. In fact, a few low-budget, non-mainstream films, despite a cast comprising prominent film stars, could only secure screening at multiplexes in some territories. Such a trend coupled with the entry of vernacular films into non-native regional territories, and an active Indo-western intersection has also facilitated the entry of non-mainstream English and non-English foreign films into some multiplexes¹².

A critical analysis of the filmmaking process in India shows that the concept of English inculcated and woven intricately in the process is primarily a case of hegemony of the globalizing market forces. The process of adapting and integrating English holistically into the consciousness and making the process “intercultural” is still a far cry. English in the sphere of films is as removed from the imagination of an average Indian as is English speaking for a sub-urban English learning student. Bollywood, being the cultural messiah of postmodern India should try and evolve more integrating methods of entertainment.

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FIGURE OF THE CITY IN PAUL AUSTER'S CITY OF GLASS (1985)

Pinaki Mohanty

For in earlier times the city has been predominantly an image of fixed relationships and fixed elements, during the nineteenth century it became a primary image of flux, of dislocation rather than location. In our own time the word-city seems to be less a place than a negative atmosphere full of crackling static within which disembodied voices speak.

- Burton Pike

The city in postmodern western literature has been a site of solitude, fragmentation, mystery and multiple identities. In other words, it is not depicted mimetically but a fragmentation of the community. It is 'a construction in space'(1) as Kevin Lynch argues in his seminal book *The Image of the City* (1960). As an image, the city is too large and complex to be thought of as only a literary trope. The associations and resonances of the city as an image in contemporary fiction seem to reflect the fluxing reality of the postmodern period. This article seeks to explore the nature of relationship between fiction and city through a close analysis of the city based novel of a contemporary American writer, Paul Auster's *City of Glass* (1985). Auster's characters are typical urban figures who move across the vast space of New York in solitude pursuing an end of which they are unaware of. A different urban landscape consolidated as the urban fabric became fragmented, polycentric what Edward W. Soja in *Postmodern Geographies* (1989) calls "a more complex and labyrinthine than a simple layering" (175). The image of the city as a 'paved solitude', a concept popularized by Hawthorne, is apt to capture the postmodern urban experience. To bring the subject into focus it is pertinent to mention the observation of the urban sociologist and historian Kevin Lynch who explains how the average individual manages to negotiate urban space and has the ability to spatially organize and mentally represent the cityscape. Pursuing the idea further, it is worth mentioning the observation of Philip Tew in *The Contemporary British Novel* (2004):

"If the contemporary novel has done anything consistently since the mid-1970 it has been to radicalize the traditional understanding of the late capitalist cityscape and urban environment" (Preface XI).

Paul Auster's *City of Glass* involves such figure of the city through an assemblage of urban images as he takes its streets and hidden corners as locales and metaphors in his fiction.

City of Glass (1985), the first novel of *The New York Trilogy* (1987), is the story of Quinn, who plays at being a detective, led by a wrong phone call. The panoramic spectacle of New York filtered through the gaze of Quinn represents a space of unbound possibility. The cityscape comes alive in the imagination of the observer creating powerful feelings of awe, confusion and also generating uneasy visions of movement, eruption. Quinn is a man strangely

driven in his pursuit of nothingness; he is motivated by a nihilistic desire to disappear, a desire at least partially explained by the death of his wife and child years earlier in an automobile accident. This trauma has transformed Quinn into a man curiously devoid of feeling, almost an automation, who is merely going through the motions of living, having pared his life down to a few simple operations and pathological solitude. Quinn's pursuit of nothingness is achieved through a routine of walking, described in detail by Auster:

New York was an inexhaustible space, a labyrinth of endless steps, and no matter how far he walked, no matter how well he came to know its neighborhoods and streets, it always left him with a feeling of being lost. Lost, not only in the city, but within himself as well....By wandering aimlessly, all places became equal and it no longer mattered where he was. On his best walks, he was able to feel that he was nowhere. And this, finally, was all he ever asked of things, to be nowhere. New York was the nowhere he had built around himself and he realized that he had no intention of ever leaving it again (3-4)

Quinn's desire to be lost, a sense of emptiness and disorientation, leads to a feeling of "nowhere" in which Quinn leaves the world and his own identity behind. New York becomes an unfathomable expanse for Quinn, something that cannot be grasped as a whole but provides a seemingly infinite number of itineraries. This plenitude means that there is an ironically inverted relation between Quinn's knowledge of the city and his exploration of it. The more he surveys the urban space, the more he explores, the more he feels lost. Raymond William in *The country and the city* (1973) aptly observes:

"Yet perception of new qualities of the modern city had been associated, from the beginning, with a man walking, as if alone in its street". (20)

This sense of disorientation is perhaps more metaphorical than literal. Quinn does not suffer absolute disorientation; he can always find his way home. Rather, he is overwhelmed by the staggering extent of the urban space. It is a space of "endless steps" and finite itineraries that could never be exhausted by a single individual. What Quinn does come to know about its "neighbourhoods and streets" is always drafted by the (geographical) knowledge that is beyond a single person's grasp. The spatial disorientation that Quinn experiences on his walks in turn causes a subjective disorientation, the feeling of being lost 'within himself as well' (5). The labyrinth of New York City thus mirrors the confusion of Quinn's own sense of self.

Quinn, during his walks in the city, goes further into the maze which constitutes his own subjectivity. This marks an effort to disappear in two separate but related spaces: the external space of New York and the internal space or identity. In each case the normal efforts of orientation, of cognitive mapping, are suppressed:

Each time he took a walk, he felt as though he were leaving himself behind, and by giving himself up to the movement of the streets, by reducing himself to a seeing-

eye, he was able to escape the obligation to think, and this more than anything else, brought him a measure of peace, a salutary emptiness within. (4)

Quinn wanders “aimlessly” in the hope of leaving himself behind and blurring the city into an undifferentiated mass, a pure space without identifying characteristics in which “all places become equal”(5). The effort to leave himself behind depends upon this blurring of urban space. Familiar places would only remind Quinn of his own identity by evoking previous experiences and prompting memories. In order to escape the burden of his consciousness ; the urban space which perpetually reminds him of who he is , the psychological map in which his identity is latent. Quinn’s aimless wandering frees him from familiar coordinates. He leaves his “home” literally when walking and, at the same time, also escapes the coordinates of his identity. In wandering aimlessly Quinn leaves his home in an attempt to find his proper place that he can momentarily occupy. Quinn seeks in wandering aimlessly; the city is transformed into a nowhere and his sense of self is dissipated through his self-reduction to a “seeing-eye” with no interior. His ability to deny difference in the objective world, essentially to evacuate it of meaning, allows a similar evacuation subjectively: a truly aimless wandering through the maze of his own identity.

Quinn is able to destabilize his identity by merely drifting along. This dispersal of the self depends on the aimless nature of the wandering. The flux of the city allows the space to be blurred more readily but the evasion of self is achievable only through a trance-life effort :

The world was outside him, around him, before him, and the speed with which it kept changing made it impossible for him to dwell on any one thing for very long. Motion was of the essence , the act of putting one foot in front of the other and allowing himself to follow the drift of his own body. By wandering aimlessly, all places became equal and it not longer mattered where he was. (4)

The repetition latent in the act of walking allows Quinn to empty his mind and focus on the body. The grammar of walking (the individual steps), when endlessly repeated evacuates the surroundings of meaning; when this occurs the excursion no longer has an identifiable purpose (usually put in terms of destination) but instead becomes drifting. This process of drifting occurs when the “official” cartographies of the city are ignored and the individual pursues his or her own itinerary as an almost stream-of-consciousness articulation of desire. The self becomes lost, enters a no-where while the body drifts on the currents of the pedestrian traffic. Walking allows Quinn the opportunity to subordinate the mind to body, thought to an empty and utopian urban practice of wandering. Individual pedestrians, like Quinn, write their own urban text . Thus the city’s totality can be read, metonymically, in these arbitrary paths and unpredictable routes.

To drift as Quinn does is to suppress the larger sense of the city as indicated in his cognitive map or mental space and to simply walk: “Motion was of the essence, the act of putting one foot in front of the other”. (4) The psychoanalytic “flow of words”, for Quinn, is translated into

“the movement of the streets” (4), and while letting himself go in this way allows him the pleasurable ‘salutary emptiness within’ (4), it also puts him in jeopardy of never returning home, of losing himself in the streets forever. But Quinn does return home and the threat of “explosion, dissolution, dissociation, disintegration” is always forestalled by this return to familiar surroundings, even if he plans the very next day to return to following “the drift of his own body” (4). Quinn’s will to disappear, thus is denied by the fact that he has a home, an apartment to which he returns at the end of each walk. New York may be “the nowhere that he has built around himself” (4) but upon return to his point of origin, an act of location in itself, this nowhere as well to the “spatial home” of his body. While Quinn’s walks permit him to leave himself behind, the (inevitable) return home forestalls an absolute dispersal of the self. Upon returning home, Quinn’s identity floods back. Quinn’s walks are a momentary escape into nothingness, but his identity is reaffirmed at their end. Ironically, of course, Quinn does not return home in the end: he disappears, the ultimate end of drifting.

WATCHING THE DETECTIVE

This comfortable return to home at the end of each walk is echoed when Quinn assumes the identity of a private detective. Quinn’s assumption of this role allows him to push aside his own identity, to lose it beneath the skin of the new role he performs: that of a private detective named, interestingly enough, Paul Auster. In assuming Auster’s identity, Quinn notes the pleasure it affords him in characteristically restrained terms:

As he wandered through the station, he reminded himself of who he was supposed to be. The effect of being Paul Auster, he had begun to learn, was not altogether unpleasant. Although he still had the same body, the same mind, the same thoughts, he felt as though he had somehow been taken out of himself, as if he no longer had to walk around with the burden of his own consciousness. By a simple twist of naming, he felt incomparably lighter and freer. At the same time, he knew that it was all an illusion. But there was a certain comfort in that. He had not really lost himself; he was merely pretending, and he could return to being Quinn whenever he wished.(50)

Knowing that he can return to the comfortable feeling of being Quinn through a reverse “twist in naming” allows Quinn the momentary bliss of being dislocated from his own identity: “the burden of his own consciousness” being an unwelcome weight. Quinn, in this instance, does not want to be permanently lost but instead wants the momentary pleasure of disappearing behind another identity. Quinn is amused that he still occupies the same space, still constitutes the same mass, but has, as “Quinn,” disappeared momentarily. Auster, as the shell of the man whose identity he has usurped, is a man with no interior. Quinn is allowed a “salutary emptiness within”(4) through his performance of Auster, the same evasion of self he strove for in walking. This suppression of self, of course, can never be complete. While in Grand Central Station, Quinn, as Auster, waits for Stillman, the man he is to follow as part of the case, to appear. He

sees a display photograph of New England at a photo booth and it prompts a memory of visiting Nantucket with his wife years before. Quinn reprimands himself for slipping back into Quinn when he is supposed to be performing as Auster: “he tried to suppress the pictures that were forming in his head. “Look at it through Auster’s eyes,’ he said to himself, ‘and don’t think of any thing else.’ (51) He is somewhat successful in doing this: he begins to think of Moby Dick, Nantucket in the previous century and Herman Melville. These thoughts reassure him for a moment, being less Quinn-related than the thoughts of his dead wife, an intimate and unique memory. But ultimately these thoughts too are Quinn’s, though they seem more objective they too come reservoir of knowledge, his cognitive map of New England. Although the idea that Auster the writer would turn to literary history to suppress his own memory seems likely, Auster ironically puts forward the improbability that Auster, the detective, would be thinking of that point. The allusion to literary history at this point suggests that Quinn is incapable of inhabiting Auster’s detective persona. Moreover, the nature of allusion points to the author himself, meaning that Quinn is thinking like “Auster” but the wrong one; he mirrors the author and not the detective.

Quinn’s solitude enables him to control the illusion of being Auster. His friendlessness makes the performance more total and safer: it will not be shattered by someone else’s recognition of him as “Quinn” and not “Auster”. To some degree this freedom to perform either as a new identity or as a variation of one’s own identity is a liberty that one is granted in a larger city. Since urban experience is characterized by a multiplicity of fleeting relationships and chance encounters, the individual is allowed to occasionally escape the recognition of others that fix one’s identity. Whether one is acting in character or not becomes difficult to judge when one’s character, as determined by others, is never established. The only check in this instance is self-surveillance: Quinn knows that he is pretending and a return to his real identity would be his own choice.

Once Quinn assumes the role of the detective his walks, hitherto aimless, acquire a purpose and a focus. Quinn has been hired to follow a man named Stillman. He has been hired by Stillman’s son who was subjected in his infancy to a bizarre experiment at the hands of his father. Stillman had forced his son into absolute isolation in the hope that the son would speak an Edenic tongue, acquire a prelapsarian language. Stillman’s experiment had been exposed and he was forced to spend thirteen years in a mental institution. The narrative begins as Stillman is released from psychiatric care and returns to New York City. His son wishes to hire Quinn-Auster to protect himself from his father. Quinn, after meeting with Peter Stillman, Jr., the son, under the pretence of being Auster, accepts the job. Quinn, after investigating Stillman (he reads Stillman’s book on utopian thought and colonial America), is set to trail Stillman, staking out Grand Station Central awaiting his arrival.

City of Glass, setting the tone for the entire trilogy, begins with the recognition that “nothing was real expect chance” (3).Auster’s fiction operates on the sort of coincidences that are more reminiscent of nineteenth century fiction than of contemporary writing, which tends to

eschew chance or coincidence as a narrative contrivance. Of course, in a typically postmodern move, a tactic of several writers (not only Auster but also of Don DeLillo and Thomas Pynchon among others) is to highlight and to ironize coincidence or chance. These writers do not merely use these devices to navigate a narrative path but thematize them.

At the beginning of the 20th century the literary convention of the city had become a paved solitude. In rejecting the city as physically reality in favour of an inner vision, Auster retreats from the external cities to an internal one as city represents a metaphor for the mental anguish.

Two features of the image of the city in Auster's *City of Glass* are striking: it is restricted to a limited topographic area consisting mostly of New York and the island of Manhattan. The horizontal labyrinth of the streets, routes taken by the characters, apartments become the locale of the novel. The other is what Jonathan Raban calls in *Soft City* (1974) as 'private city' (194) Auster's novel concentrate exclusively on character; although its fictive city is real enough to be mapped, it is nowhere in the narratives foreground. In the novel the city operates as a series of sense stimuli, and what these stimuli communited is the rootlessness of the present. Thus New York forms and feeds the characters. Although it presents pictures of a limited part of New York, cityspace feels the entire novel as the characters move from alley to streets, broadways and so on. Burton Pike in *The Image of the City* in *Modern Literature* observes:

“The image of the City is a figure with profound tones and overtones, a presence and not simply a setting” (8).

The city in this novel is an all-pervasive context for the action as one's attention is focused on the tension and conflict in the character. The character could not function as they do any where but in this rootless, alien city. *City of Glass* is thoroughly a city novel as references to an incoherent social order fill this fiction. The sights, sounds and colours of the city shift ceaselessly. In the fragmented post modern city, the figure of alienated and isolated individual stands out. Who has a sense of exclusion and isolation. The perception of city people as a depersonalized mass introduces a new way of seeing into the literature of the city, as well as a new device for indicating the most extreme form of depersonalization.

The trope of New York as 'an inexhaustible space a labyrinth of endless of steps' (3) has been a recurring image of the city. Auster's representation of New York reveals a paradoxical attitude to the city-a double image of modern metro polis that not only contains American urbanism in which city stands for the future, but also depicts the city as a site of instability, anonymity, changing identities. The city is polarized with a deeply conflicted image of vertical New York as enticing and horizontal cityscape as frightening, strange and unhomely. The city as spatial form presents both the image of a map and the image of labyrinth: figures by which characters orient and can also lose themselves. Thus, Auster's *City of Glass* captures the new urban ethics and aesthetic of the contemporary period.

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ALCHEMY OF THE SOUL: A COMPARATIVE STUDY OF HERMANN HESSE'S *SIDDHARTHA* AND PAULO COELHO'S *THE ALCHEMIST*

Rajendra Kumar Dash

What T. S. Eliot once observed about the unique quality of a great poet also holds true for all artists, including the novelist, that he “out of intense and personal experience is able to express a general truth: retaining all the particularity of his experience to make it a general symbol” (cited in Schuchard 230). A work of art fashioned in this model is thus a symbolic representation of the unique and personal experiences of the author which can also find a universal appeal. This is at least the case with the Nobel Prize winning novelist Hermann Hesse’s most popular work *Siddhartha* (1951) and that of the Guinness Book of World Records winner Paulo Coelho’s *The Alchemist* (1988). Because of the above reasons, these two novels, which have been hailed as modern classics even in the 21st century, come under the category of psychological novels. Both these works of art are built on the theme of self-realization or spiritual fulfillment through self-awareness, self-exploration, heart-searching, and action. These novels, through their heroes, dramatize the story of self-actualization. Through life-like stories of their heroes, these novelists have strived to convince the readers that if ordinary people like Siddhartha, a poor brahmin boy, and Santiago, a poor shepherd boy, can achieve self-realization, then why can’t the reader. In this context, this paper attempts at a comparative study of Hesse’s *Siddhartha* and Coelho’s *The Alchemist* by analyzing the patterns of transformation that their heroes undergo to achieve Self-realization.

A psychological novel, as it were, is never dated. It is so because the experiences these novels narrate are both timeless and timely. To be more precise, a psychological novel is a by-product of intense spiritual conflicts afflicting the author himself or the contemporary society and through it the novelist arrives at a solution, at once personal and universal, for the author is both a product of his time and is ahead of it simultaneously. Thus the similarities underlying these novels — Hesse’s *Siddhartha* and Coelho’s *The Alchemist* — is typical of their authors as much as the differences. Though the theme of these two novels is self-realization, the framework and milieu in which Hesse and Coelho choose to operate greatly vary. Hesse borrows heavily from Indian life and philosophy, particularly Hinduism and Buddhism; however, his target audience has always been the Western readers, basically Christians. So, he writes from a broader perspective, keeping both East and West in mind. Consequently, Hesse has been acceptable to a larger audience across national boundaries and cultures. As of Paulo Coelho, it can be safely said that he relies on alchemy, the science of transmutation and the art of personal transformation. The values he champions are Christian as well as universal. While both these novelists deal with the spiritual problems of the modern man, they conclude that all the problems

facing modern man—existential as well as psychological—need spiritual solution, which is possible only through radical inner transformation of the self. Interestingly enough, both Hesse and Coelho believe that personal transformation holds the key to Self-realization.

While Hermann Hesse loved to describe his novels as “biographies of the soul,” Paulo Coelho considered his protagonists as “the mirrors” of his soul. Hesse’s novels are a spiritual meeting ground which orchestrates the confrontation between the past and the present, tradition and individual talent, ethnocentricity and multi-culturalism, and the way of the world and transformation of the soul. Insofar as *Siddhartha* is concerned, this novel re-tells the story of the individual soul in quest for freedom, through transcendence. Siddhartha embarks on a journey of self-discovery that takes him through the labyrinths of bizarre experiences of self-denial to sensual indulgence to self-discovery. Though the novel has been modelled as “an Indian tale” and the influence of Hinduism and Buddhism is palpable, Hesse was aiming his novel at the western audience, mainly Christians. Hesse, by making his hero negate the teachings of dominant religions like Hinduism and Buddhism, wants to send a message: Spiritual longing is deeply ‘irrational’ and one has to go beyond the precincts of religion to achieve self-realization. As of Paulo Coelho, following one’s dream or destiny is the only obligation of an individual and it will eventually lead to self-discovery and self-realization. Both Hesse and Coelho emphasize that one must be aware of one’s Self, transcend the narrow boundaries of tradition, take one’s numinous experience seriously, learn lessons from failures, and stop not till the goal is achieved. Soul transformation is the avowed means for both by which they aim to make their protagonists achieve self-realization.

It may be of some interest to the reader that both Hesse and Coelho have been influenced by the psychology of Carl Gustav Jung, one of the founding fathers of modern psychology. Jung claims to have had a direct influence upon *Siddhartha* in the course of analytical sessions with the novelist (Mier 2). When Hesse was personally influenced by Jung through psychoanalysis, Coelho accessed Jung through the latter’s psychology via books. In shaping *The Alchemist*, the novelist exhibits the seminal influence of the psychology of alchemy. The discerning reader must not overlook the fact that Jung was the psychologist who introduced alchemy into psychology in the twentieth century. Jung devoted around twenty years to the study of alchemy and found that the alchemical experiments of transforming base metals into gold reflected “an internal developmental process of wholeness and health in the human psyche.” He called this process of personality development *individuation* i.e. self-realization. Whatever may be the degree of Jung’s influence on these authors, their representative narratives are an enactment of the story of individuation. According to Jung, the goal of alchemy was also individuation.

The alchemist’s search for the Philosopher’s Stone that could transmute base metals like lead into gold was interpreted as a journey of psychic or psychological transformation and wholeness, the central focus of individuation. Jung hailed alchemy as the science of the

unconscious. According to him, the unconscious always had an upper hand on the conscious or the ego, its centre, in the psyche. An individual has to bring the contents of his unconscious into a conscious state in one way or the other. The conscious and the unconscious are not only opposites but they also complementary to each other. The unconscious wields great power, even greater than the consciousness. Jung divided the unconscious into two: the personal unconscious and the collective unconscious. The collective unconscious, Jung stated, is made up of archetypes, autonomous instincts, patterns, or behaviours, which are common across all eras, peoples, and places. Thus a person by gaining control over the collective unconscious can do miracles: he will at least move towards self-realization. Interestingly enough, Jung identified the alchemists as the people who sought to unify the conscious and the unconscious in the psyche and realize the Self. Paulo Coelho also uses the term ‘alchemy’ in this sense in *The Alchemist*. Coelho shares his own understanding of alchemy in *The Alchemist*: “I like to use the term alchemy, which is the soul of the world, or those of Jung’s collective unconscious. You connect with a space where everything is.” On the other, *Siddhartha* is also a story that dramatizes the process of individuation. Jung has thus undeniably impressed the authors in selecting the theme: Self-realization through self-awareness and self-exploration.

Having said that the novels of Hesse and Coelho under study deal with the theme of self-realization, we have got to examine the technique of plot construction. The broad outlines of the stories of psychological transformation are so strikingly similar that a critic cannot help thinking that the latter novel (i.e., *The Alchemist*) has been influenced by the former (i.e., *Siddhartha*) to some extent. For example, both the heroes — Hesse’s *Siddhartha* and Coelho’s Santiago — revolt against tradition, leave home for experience and adventure, in some point of their life come to learn the way of the world, resume a journey which soon becomes a spiritual journey, learn from many on their way, and learn the values of self-exploration and action which ultimately culminate in their self-realization. Both the novelists, in their unique ways, have tried to send a message to the world: One has to work out one’s own salvation; in other words, self-realization has to be achieved as it cannot be gifted. As we have already noted, while Hermann Hesse is content with Indian philosophy (mainly Hindu and Buddhist doctrines), Paulo Coelho explores the theme of self-realization through the lens of Alchemy, the science of transmutation of matter and the art of personal transformation. A close reading of these novels, I hope, will make this point clear.

The transformative journey of the heroes is the major theme of Hesse’s *Siddhartha* and Coelho’s *The Alchemist*. As such, we can very briefly analyze these two novels in the context of the Jungian scholar Joseph Campbell’s *monomyth* or *the hero’s journey*. According to Campbell, most of the popular myths of the world share a common pattern, which he termed as ‘monomyth’. He identified this pattern to be Separation-Initiation-Return. In this three-phase journey of the hero, the hero encounters hostile forces and undergoes transformation of the

soul till he gets the 'hidden treasure' Campbell gives a concise view of the monomyth in *A Hero with Thousand Faces*:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (33)

In the first phase of the journey, the hero is "called to adventure" by his own volition or by an external agent. He is separated from his world and plunges into the realm of the unconscious. He faces obstacles that are most of the times overwhelming but for the wise guidance and counseling of a benign power or a mentor (usually a wise old man figure) who helps the hero with magical charms, intuitive wisdom, etc. This is called the Initiation phase because the mentor or guide initiates the hero with some secret knowledge that empowers him to encounter and conquer malignant forces on the way. The third phase of the hero's journey is named as Return: When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom . . . back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds" (Campbell 178). At the end of the hero's journey, entire society benefits: it learns how to stop spiritual degeneration. Let us see how the hero's journey takes place in the two novels under study.

Hesse's *Siddhartha* and Coelho's *The Alchemist* orchestrate the conflict between tradition and individual talent. Siddhartha, the young Brahmin boy, who is "loved by everyone ... a source of joy for everybody" (Hesse 9) is however "not a source of joy for himself." Though he "already knew to feel Atman in the depths of his being," Siddhartha was discontent, for he longed for joy eternal and wanted to *realize* the Self. He was convinced that one must realize the Brahman, the Self, and "everything was searching, was a detour, was getting lost" (12). The knowledge he gained from the Vedas and other scriptures could not give him eternal peace. Besides, "among all the wise and wisest men, he knew and whose instructions he had received, among all of them there was no one, who had reached it completely, the heavenly world, who had quenched it completely, the eternal thirst" (13). Siddhartha understood that even his father, "the pure one, the scholar, the most venerable one," was also just a searching man, a thirsty man like himself. His discontent has its source in spiritual longing, the quest for Truth, and selfhood. It was time he got separated from the world of the humdrum in quest of permanent peace.

Siddhartha implores his father to allow him to become a Samana, a wandering monk to obtain everlasting peace. His constant pleadings ultimately make his father grant him permission.

Similarly, Santiago, much like Siddhartha, feels discontent with his tradition: he dashes the hopes of his father of becoming a priest, for ever since he had been a child, he had wanted to know the world, and this was much more important to him than knowing God and “learning about man’s sins” as a priest (Coelho 8). Santiago’s father, much like that of Siddhartha’s, tries to dissuade his son but in vain: he warns that people “come in search of new things, but when they leave they are basically the same people they were when they arrived” (Coelho 8). He ultimately blesses his son. Santiago sees “in his father’s gaze a desire to be able to, himself, to travel the world . . .” (Coelho 9) in the fashion of Siddhartha’s father who asks his son to teach him to be blissful if he learns that (Hesse 17). When the spiritual quest of Siddhartha leads him to be a Samana, it impels Santiago to choose the life of a shepherd. Both the heroes set out on the journey toward freedom.

The second phase of the psychological journey starts with a definite goal. In the second phase of their spiritual journey, our heroes encounter a lot many people and events that teach them truths about the way of the world. When Siddhartha learns from the Samanas the acts of fasting, observing, sympathetic identification, mortification of the body and psychic control, Santiago learns from Melchizedek, the old king of Salem, about the Soul of the World, the importance of omens and the price one has to pay for following one’s dream. Omens suggest the possibility of something happening and manifest themselves through an event, person, or object. However, Santiago does not become an adept at learning the omens, for one truly learns through action. Not until he is duped by an imposter and cheated of all his resources, for having ignored the omens of forbidding from a shopkeeper not to trust that fellow, that he has not completely understood the value of omens.

On the other side, Siddhartha is fed up with the constant mortification of his body and the realization dawns upon him that subduing the mind through ‘negation’ of the body will not make him realize his ultimate goal—the Brahman. Consequently, he returns to ‘Samsara’, the world of the senses, desire, and flux. He gets attracted to a courtesan named Kamala, sires a son, joins a rich merchant called Kamaswamy as an assistant and then becomes a partner with him. However, he is soon fed up with the way of the world once again and his yearning for Self-realization overpowers his business acumen and success. There, on his way to realize his dream (to discover the hidden treasure at the pyramids in Egypt), Santiago offers himself as an assistant to a crystal merchant and by his dedication and innovation through the reading of the omens makes the merchant rich and himself resourceful enough to undertake a journey through the Sahara for the pyramids, where the hidden treasure lies.

Women in the lives of these heroes play a vital role: they influence the course of the hero’s journey. When Kamala satisfies the carnal desires of Siddhartha and convinces him of the illusory nature of the samsara, Santiago’s love for Fatima, the desert girl with whom he has fallen in love, proves to be an obstacle, initially though, in pursuing his dream. Whereas Siddhartha

sears through the ensnaring bond of Kamala, his beloved, by returning to the happy and detached ferryman Vasudev, Santiago does not have to do so because Fatima's love for him is more platonic than physical. Fatima identifies herself with the dream of Santiago and encourages him to follow his dream, now their dream, till its realization. In the beginning, Siddhartha and Santiago treat all relationship as a snare and they flee from the 'samsara' but soon they realize that true love is latent with enormous transformative power which helps them to strive to become better. The difference between Siddhartha and Santiago becomes conspicuously clear as the former considers his love for Kamala a hindrance in realizing his dream, the latter treats his love, notwithstanding the initial reservations, as an enabling force. Both of them leave their love to pursue their dream.

Siddhartha's chance encounter with the Buddha and conversation with him convinces him that the Buddha is a self-realized being but his way is not *the* way to follow for every one, at least not for him. As he leaves the Samsara, Siddhartha is on the third and final phase of his journey. There, Santiago enters the third and final phase of his journey as he leaves Fatima and accompanies the Alchemist of Al-Fayoum for the pyramids.

The final phase of the hero's journey can be described as the darkest hour before the dawn. It is when the Soul of the World puts the traveler (the hero) to test and when success results in self-realization and failure become disastrous. The hero has of course been seasoned by taking a series of tests in quick succession and tasting initial victories, but situations may take him unawares. With the final victory, the hero will emerge as the master of two worlds: the inner world (his own mind), and the outer (community). In this context, Santiago enables himself by learning the secrets of alchemy, which is the art of transmutation of matter and transformation of self. In the desert, they are captured by some soldiers and Santiago transforms himself into the wind by invoking and using the transformative power of love. At the end, he discovers the hidden treasure, self-realization and the material treasure. Siddhartha, on the other hand, has to struggle to free himself from the last temptation—his son from Kamala, who has died by now—in spite of the soothing effects of listening to the river and Vasudev's equanimity. At the end, he gets rid of his attachment with his son. He emerges successful in the test of life and attains Self-realization. Thus, both Santiago and Siddhartha achieve self-realization.

Hermann Hesse as well as Paulo Coelho emphasizes the need of self-awareness, self-analysis, and intuitive perception as tools of self-development. They underscore the fact that this life-fulfilling process is intensely personal even though the quest is facilitated by mentors. An individual must undergo the pains and sufferings of life himself—it cannot be substituted—if he wishes to realize the Self. Dogged determination and unflinching faith in the cause determine the destiny of the hero. Both the novelists highlight the need of experiential learning, the necessity of listening to one's heart and finally achieving the alchemy of the soul.

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REVISITING RAVANA: THE MYTH OF THE DEMON KING RECONSTRUCTED IN ARUN KUKREJA'S *DASHAANAN*

Kriti K Kalia

To classify mythology in India as merely academia or history would be unfair; it is a vital and breathing subject of great contemporary relevance. The complex social, political and religious outlooks of modern India can't be comprehended without understanding our myths and their bearings on the collective faith of the people, which have been internalized by innumerable generations and will continue to be ingested by the countless ones that are to follow. Indian myth is never static; it is constantly in the process of reinterpreting and revalidating itself and the society that it defines. Myth is the truth which is intuitive, cultural, relative and grounded in faith. Commenting on the nature of myth, Devdutt Pattanaik says:

Myth is essentially a cultural construct, a common understanding of the world that binds individuals and communities together. All myths make profound sense to one group of people... In the final analysis, you either believe them or you do not. If myth is an idea, mythology is the vehicle of that idea. Mythology constitutes stories, symbols and rituals that make a myth tangible- the languages that are heard, seen and performed together; together they construct the truths of a culture.
(*Myth=Mithya* xiv)

He goes on to say that myths give rise to beliefs while mythology breeds customs; myths condition thoughts and feelings, mythology influences behaviors and communications. Myths and mythology thus have a profound influence on culture and vice-versa and people outgrow myths and mythology when they fail to correspond to their cultural needs.

Instruction by way of narration through heroic poems written in stimulating language has been in all countries an effective medium of awakening the drooping spirits in man to a vision of forces that operate in the universe. *The Ramayana*, which recounts the deeds of Rama and his various exploits, is a reservoir from which have flowed countless streams of powerful poetic works; its perennial appeal lies in aptly touching the different sides of humanity. For the pious Hindu, Rama is Lord Rama whose life in form of a man and king is ideal in all respects- an example of good over evil forces, a life of submission and surrender and services to sages and saints and elders. Ravana, on the other hand is the archetypal villain and since Rama is the God, Ravana is characterized as Devil incarnate who is always in opposition to the ideals of Dharma¹ propagated by Rama. In contemporary terms, it can best be explained the way the shadow puppets do in Nina Pilai's *Sita Sings the Blues*:

He is this really good king, a learned scholar and over time we've been led to believe more and more that he is like Mogambo.²

However, lately a major effort of contemporary scholarship in the culture of India has been to re-examine the Ramayana as a model of social relationship and personal conduct, owing to which Ramayana has been lending itself to constant reinterpretations and various diverse versions of the magnum opus, inspired from specific religious, social and ethical contexts, have been unearthed. It is in this climate that the linear and unilateral point of view of Ravana being the antagonist, has come under severe scrutiny; from this scrutiny has emerged a need to delve into the complex character of Ravana and retell the story from his point of view, a need to reconstruct the myth of the Demon King and accept that one needs to understand Ravana in order to understand Ramayana. This is exactly what Arun Kukreja's One-act play *Dashaanan* does, as the Demon King embarks on a journey of soul-searching filled with deep, complex issues in this rich soliloquy.

Undeniably, Ravana has been a part of the mass consciousness of our subcontinent for very long now. He has been there since the beginning of our timeless history, in the different versions and renditions of Ramayana, written or recited and never forgotten. In *Dashaanan*, Ravana as a character is galactic, epic and vast both in scale as well as grandeur- he is the protagonist who, through this poignant monologue lets the reader be a part of the workings of his innermost psyche, a peak into the internal battles that he has had to fight- something that the reader has never got a chance to be acquainted with hitherto. Starting on a note of simple logic, Ravana puts Rama's unquestionable divinity into question by stating that he cannot claim to be divine and human at the same time - if Rama is human, then his privilege to be a divine incarnation stands flouted and if he is divine, "the claim to be best among humans rings false, a mere pretense" and that makes Ravana the "best among Humans." (*Dashaanan* 5, 5) Ravana further addresses Rama:

...you and I/ Are arrows/ Of History's common/ quiver...

Mutual rivals/ This our Fate. (ibid. 5)

Thus, Ravana valiantly accepts the fact that he is pre-destined to be Rama's rival, and probably die at his hands too. However, he points out that the journeys of their lives are not all that dissimilar. They are the eldest sons of respective royalties, Ravana being the "unaryan" (ibid. 7) 'brahmin'³ was higher in the caste hierarchy to Rama, who was a 'kshtariya aryaputra'. 'Ra' standing for strength, forms the beginning letter of their names. But Rama's connotes synergy and salvation, Ravana's signifies terror and tears.

Debunking the complacent image of Rama, Ravana brands him as ambitious and aspiring as he himself has been called. "The Lord himself, aspiring to possess the moon" when he was a child, Ravana says, signifies his lofty desires which are no different from his own. (ibid. 8) Ravana raises the question of the non aryas "consigned to live like insects and moths crawling on their bellies in the iridescent light of Shri Ram's glow" (ibid. 66); they have been the subject of the 'kshtriya' propensity to conquer and efface for the sake of expanding their kingdom. In crushing the ones who dared to challenge him, Rama followed the law of the land and not the law of the heavens and if that is justified by virtue of him being born in the 'Raghu' clan, why

should Ravana bear the yoke of being blamed for winning Lanka from Kuber ⁴? He wasn't born a prince; he rose to power on his own. Where lies the fault in that? What righteousness and justice can Rama boast of, in the face of the strategic maneuver that left the people of Lanka roasting in the consuming flames of the dark inferno?

Undoubtedly, it is Sita's abduction that's instrumental in pigeonholing Ravana as one of the nastiest villains of all times and ages. Kukreja explores the possibility of Ravana's feelings for Sita not having stemmed from profanity or mere vindictiveness. In context of Sita's 'Swayamvara' ⁵, Ravana states:

I have worshipped her/ Janak's daughter

From the first glimpse/ That maiden encounter (*Dashaanan* 12)

Thus, clearly Ravana's feelings for Sita transcend any carnal desire. She is his deity, someone he worships out of extreme devotion, love and affection, the "best of women" who would have been a perfect match for him, "the best among men." (ibid. 16, 16) On realizing that Sita was not inclined to marry him, the broken-hearted "vanquished, fallen hero" (ibid. 18) willingly lost in order to fulfill the wish of the one he loved. We can't but think- does this emotion of selfless sacrifice of one's own wishes behoove a demon? Is this the trait of he who is evil or he who is human? Can the stone-cold heart of a monster be torn like "a shredded thread?" (ibid. 24) This revelation is indeed thought provoking. On the other hand, there is Rama who flouting all rules, participates in the 'swayamvara', uninvited. The political trickery here foreshadows the deceitful ways adopted by the "masterly imposter" (ibid. 24) Rama to serve his own ends. Later in the play, Ravana alludes to Rama's cowardly action of killing Vali ⁶ from behind the tree, in order to avail Sugriva's army for his own benefit. How was the challenge to a duel by Sugriva that had been instigated by Rama to distract Vali so that Rama could kill him, different from the deceitful ploy of Maricha (Ravana's uncle) transforming into a golden deer to distract Rama? Ravana also accuses Rama of having treacherously plotted division between Ravana and Vibhishana ⁷, who were as close as Rama and Lakhshmana themselves, and thus making Vibhishana go down in history as a conspirator. What skills of archery and power of divinity can Rama lay a claim to when he, the flawless arrows shooter had to eventually rely on an inside job, Vibhishana to win the war?

Vibhishan! Poor Soul!

Brander forever as a traitor/ Traitor to brother, traitor to country (*Dashaanan* 58)

So the Lord won/ Over a Human/ Through sheer mere deception. (ibid. 24)

The dichotomy of the Rama- Ravana kinship extends to the field of physical appearance as well. While Rama is charming, glorious and handsome, Ravana has always been etched out to be an ugly character having an atrociously horrible appearance. But this detestable form is not his doing, it is Rama's- who claims to be the Creator, the sculptor, the "eternal craftsman, the "free willed" master of unparalleled beauty. (ibid. 28) Why should he be blamed for his hideous form then? Is it his fault that he is Rama's Frankenstein's monster? A mention here

must be made of the ten heads that make Ravana, Dashaanan. These ten heads have been representative of the richness of Ravana's character and mind- metaphors for ten of his greatest qualities like valour, generosity etc. or symbolic of his knowledge which some scholars have even categorized as 'brahmagyana'⁸, given that he was a descendent of one of the 'saptarishis' or merely, a pointer to his acumen to see more, think more and say more than any other normal man could. However, the traditional tendency has been to use the sheer number of heads as a reason to demonize him.

The note of disbelief and shock with which Kukreja infuses Ravana's refusal to accept Rama's assertion of monogamy being a marker for morality when approached by his sister, Soorpanakha, is remarkable. To Ravana, it's a sham that a son of a father who had three wives of his own, brags about the immorality of polygamy and uses it as an excuse to disfigure and humiliate a woman. Was Rama's father, the same for the value of keeping whose word Rama decided to spend 14 years in exile, immoral? If not, then why was his sister, compelled by Rama's unearthly charm and robbed of all joy by destiny, spurned and punished when she was ready to bow her head down in his service? And why did the nature of penalty have to be this brutal? Just because she was not an 'Arya'? This alliance would have brought down the barrier between the two clans – 'Arya' and 'Unarya' but Rama didn't let it happen. Not only Rama, but even his younger brother Lakshmana, who was away from his wife at the time, also mocked at her. In this, they disavowed their clans. She sought love as charity but

She got instead / A dismembered face/ Disfigured/ Stigmatized for life...

...was that conduct civil? / Civilized? (*Dashaanan* 38)

Lakshmana mutilating Soorpanakha's nose, ears and the tips of her breasts⁹ might be interpreted as a metaphor for something darker in terms of conduct that justifies Ravana's angry retaliation. Why is it not a possibility that the sexual appetite of a wife-less Lakshmana, stirred by the passion of relationship between Rama and Sita right before his very eyes, took over and resulted in the eventual molestation of Soorpanakha who either was interested only in Rama or wanted to be the rightful wife before she indulged in any carnal exchange? The very metaphor of mutilating the nose is a full-fledged act of an assault on the honour. But this alternate explanation seems too illogical just because we are obliged to always and inexorably associate 'Raghukula' with Dharma; it becomes an apparently frantic attempt to validate Ravana's actions. Rama and Lakshmana are always shown transcending the very passions which lead to Ravana's downfall- Pride, Evil and Desire. Infuriated by his sister's humiliation and disfiguration, Ravana decided to abduct Sita as he "burns and scalds with a desire to avenge."(ibid. 39) Kukreja questions if given the circumstances, Ravana can be accused of being crass and lustful. If 'Unaryas' are not deemed fit for being the recipients of an ethical conduct, why are they expected to display the same?

But we are told that creating this new Ravana is not a pleasant encounter for the Ravana that we have known so far. He knows he is going to be damned for what he plans to execute. Here we come across the Ravana tormented by doubt and having lost the sense of his own

identity, who in trying to fight many simultaneous battles within his own self, loses the most important battle of them all- the battle of being the man he wanted to be, due to what his cosmic and public destinies have in store for him.

Am I forsaken by my own shadow.../My “self” and I no longer acquainted.
(*Dashaanan* 42)

It is now that he transforms, and the transformation is not to his liking:

A man turned demon, / A sage turned seducer/ A devotee...become deprave...

A cheat, a charlatan, an abductor (ibid. 43)

Yet again, we see Ravana’s heart exploded into smithereens; he is pained to know that history would know him as a rogue, his heart breaks for the agony that his Wife Mandodri would go through but his greatest anguish is to be the forcible captor of the woman who he revers from the depths of his heart. But this is the “irony of fate” - it’s inevitable and irreversible. (ibid. 44) In a desperate bid of self-consolation, he launches into an introspective commentary:

Who else in history/ In all three worlds, / The universe

Is as driven as me with such thirst of love? (*Dashaanan* 45)

...unmindful of gain/...love is no sin.../ Nor can a lover ever be a
sinner. (ibid. 46)

Sita though your wife /Is still my beloved (ibid. 49)

Love unrequited, unfulfilled/ Is the highest. (ibid. 50)

Is this alone / What marks you as different from me?

You a fulfilled lover/ And I unfulfilled. (ibid. 51)

...the risen sun of my love is such/ As can never set. (ibid. 53)

It is this pristine love that makes him keep his unbridled passion from running wild and forcing himself on Sita. He never tries to compel Sita to return his love, he waits endlessly. She is his haven whose object of affection is Rama, and in this “empty vastness of love’s alienation” (ibid. 49) he is lost and by virtue of his selfless and unquenched love, vanquished Rama. The various interpretations of *The Ramayana*, with the story remaining the same but the discourse differing vastly, endows it with the ability of being re-contextualized and hence, keep itself from becoming a dead and redundant narrative. A. K. Ramanujan in his “Three-Hundred Ramayanas: Five Examples and Three Thoughts on Translation” makes a reference to a number of such versions, especially the ones influencing South and Southeast Asia. Among these, the version prevalent in Thailand echoes a similar line of thought, that is, shows admiration for Ravana’s resourcefulness and learning and viewing the abduction of Sita as an act of love eliciting sympathy instead of abhorrence¹⁰. On the other hand, despite using Sita as a principal excuse for the

conquest of Lanka and the defeat of Ravana, Ram apparently is more interested in the defending the honour of his clan for which he gives up Sita more than once.

It's indeed difficult to stay indifferent to the pain of an anguished Ravana- his agony stemming from a "fractured entity submerged in sorrow, over a brother's loss" (*Dashaanan* 60) or the splintered heart of a desolate lover; it is only in the immense vastness of music that the maestro experiences peace- it is only in 'Om' that he finds 'shanti.' That battle launched within him is much more tormenting than the battle between Rama and Ravana; Ravana accepts that the battle cost him his dignity and sanity but even Rama fell a prey to the same fate, to his destructive capability which left Lanka "stigmatized as leprosy" with "crippled forces, disabled children, bankrupt." (ibid. 74) Ravana questions what joy and praise does Rama deserves or shall get out of this heinous act of wiping out an entire nation? According to Ravana, there was no winner because all that the future had was bloodshed, misguided ethics and ignorance. How then did Rama salvage humanity's future? And this very war is enacted by a hoard of directionless, mindless people, "the multitude of blind and deaf that grows in number" (ibid. 77), which leaves the sky covered with the still silence of dark sky and black fog, year after year after year.

Though Ravana's thoughts can be interpreted as echoes of existential concerns regarding the rampant as well as futile nature of war in general, what catches our attention is his dilemma, for in it lays the declaration of his identity as well as Ram's- who is to be blamed for his nation's ravage? He concludes that Rama- in all his divinity, integrity, morality and rectitude- is an equal party to the havoc unleashed, "both shaky in morals like broken pivots." (ibid. 76) and Rama can't rationalize it by the claims like the ones Krishna made to Duryodhana when the latter accused the Pandavas of adopting deceitful means- that right doesn't always triumph by unsullied and ideal means, sometimes one protects Dharma by forgetting it or there are limits to an extent that an individual can be moral in an immoral society ¹¹ because these very arguments stand justified in the case of Ravana as well. For culture to thrive the mind needs to be tamed and this taming of the mind involves bridling desire in all its forms- lust, greed, and ambition- all the forces that threaten civilization. Vishnu's descendants are not just about re-establishing order, it is about redefining them. (*Myth=Mithya* 119)

Raghupati / You are my enemy / And I yours

This is my sole identity / And yours. (*Dashaanan* 41)

So by virtue of his dignity, valour and erudition, Ravana was a worthy opponent of Rama and without him, there can be no Rama and no glory to his share. Hence Ravana deserves to be part of the truth that is Rama's and that too, in equal bearing.

Ravana, however, is grateful to Rama for having acknowledged his credentials as a Vedic scholar, a knowledgeable maestro and having asked for a lesson in ethics of politics although it is superbly ironical that Rama should do that after having followed a series of unethical military strategies to defeat him. It not only signifies the beginning of Rama's efforts to absolve himself from a brahma-hatya¹² according to the prescribed norms, but also seems like a desperate

personal attempt on his part to rid himself of the allegations of having been dishonorable in any way and propagating his image of an impartial king by giving his enemy the status of a guru posthumously, calling him a brute and a scholar in the same breath which very cleverly and almost inevitably takes the spotlight from Ravana to Rama and fortifies the notion of Rama obviously being a better and more unprejudiced person than Ravana. Also, legend goes that Ravana deliberately cultivated wanton wickedness, violence and hatred in order to surrender to 'Narayana' through an act of self-abnegation. However, either way it is Ravana who wins. In dying at the hands of the divine manifestation of the Lord himself, Ravana has attained salvation. But divinity itself stands tainted with not only the greatest sin of having killed a Brahmin, but also smeared with the blood of numerous beings who didn't even know that they were a part of the war.

The Jain interpretations of the Ramayana specifically assert that Ravana has been deliberately, extensively and unilaterally maligned as a vain, impulsive and cannibalistic demon while they portray him as a tragic figure with illustrious virtues that moves the readers to admiration and pity owing to his gallant decision to die a warrior's death despite the awareness of his pre-destined end. "The fall of Ravana here makes one sad; it is not an occasion for unambiguous rejoicing as it is in Valmiki." (Ramanujan 150) While in one version, Ravana is one of the sixty three leaders of the Jain tradition who earns his weaponry and powers through austere penance, in another version it is Lakshmana and not Rama, who is acknowledged as the incarnation of Vasudeva that is opposed to the anti-hero or the Prativasudeva, Ravana. Born to Sage Vishrava and Daitya Princess Kaikesi, Ravana being a Brahmin was higher in the caste hierarchy than Rama, and was an 'asura'¹³ which has been wrongly used as an interchangeable connotation for demonic. He was a devout follower of Shiva, a great scholar, a maestro of the 'veena' (a string instrument) and an exemplary king who took his country to the acme of prosperity.

With ten heads, twenty arms, a flying chariot and a city of Gold, the mighty Ravana is indeed a flamboyant villain, whose sexual expertise is legendary. Rama, by comparison seems dull and boring, a rule upholder who never does anything spontaneous or dramatic. It is therefore not difficult to be fan of Ravana, to be enchanted by his glamour...¹⁴

Valmiki goes out of his way to make his villain (who is an ardent devotee of Shiva who practices 'vairagya' or complete detachment) so admirable and seductive to drive home a few points- first, devotion is no use until it is realized in real life and second, devotion and the salvation that is followed, supersedes all material comforts and achievements. However, in the rigmarole of idealism and tight normative roles, Ravana's realistic tendencies make *The Ramayana* an authentic interpretation in sociology; they present a contrast between the prescribed behavior of the human characters and the subversion of this normativity through their not so human shadows. We are obliged to like Rama, but we are inclined to like Ravana.

A composite understanding of *The Ramayana*, particularly to establish a broader cultural paradigm, can occur through an inclusion rather than dismissal of Ravana and his apparently

debatable behavior. The idea is not to justify Ravana's actions or pit him against Rama as an opposing self (positive or negative) but to examine these acts in a more existential light and probably, realize that Rama and Ravana might not be that opposing after all. If Ravana is discredited for abduction of Sita, usurpation of Kuber's Lanka and other instances of arguable behavior, the injustice of Rama's acts of killing Vali, allowing or participating in the disfiguration of Soorpanakha, and doubting and abandoning Sita cast aspersions on his image of being a 'maryadapurushottam' (the perfect man) - he is as prone to moral predicaments and errors of judgment as Ravana. Indira Goswami rightly comments when she says that greatness may not always be necessarily linked to infallible goodness. Had it been so, Vibhishana would have been a higher character than Ravana, given that history appreciates him for taking sides against the evil. Ravana in himself is complete, as complete as Ram and Sita with a complex psychology that is worth exploring"¹⁵

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1. 'Dharma' is defined as that which is established according to the prescribed rules of righteousness, virtue, justice, morality and duty.
2. Mogambo is considered to be one of the best villains in Bollywood history; he is the brilliant yet tyrant antagonist in Shekhar Kapoor's directorial venture *Mr. India. Sita Sings the Blues* is an animated feature film by Nina Pilai.
3. Two of the four caste divisions of the traditional Hindu society- the 'Brahmins' were the priests and the 'Kshatriyas' were the warriors.
4. Ravana's brother, a son of Rishi Visharwa. He had been cursed by Shiva to lose all his wealth because he cast a roving eye on Parvati, Shiva's consort. Ravana serves as a vehicle for this curse to come true.
5. A marital alliance where the bride chooses her own groom, from an assembly of suitors, generally after the suitors have fulfilled some pre-set conditions.
6. Vali and Sugriva were the 'Vanara' (monkey) rulers. Sugriva succeeded Vali as the Monkey King after Rama killed him.
7. Vibhishana was Ravana's brother, who supported Rama against Ravana.
8. The supreme knowledge of the Almighty, of which the 'Brahmins' are supposed to be the guardians. The 'Saptarishis' (seven sages) are the seven mind born sons of Brahma to help him in his act of creation. For more, see Williams' *Handbook of Hindu Mythology*.
9. See "The Death of Sambukumaran : Kama and its defense" in *Stuart Blackburn's Inside the Drama-House*, P. 70. The instance of the tips of Soorpanakha's breasts being chopped off has been mentioned in many other versions of *The Ramayana* as well.
10. See A.K. Ramanujan's "Three Hundred Ramayanas..."
11. See Krishna Chaitanya's *The Mahabharata: A Literary Study*

12. The act of killing a 'Brahmin,' which counts as one of the greatest sins in Hindu mythology.
13. 'Sura' and 'Asura' were two civilizations. Those living far from the equator needed alcohol ('sura') to keep them warm and were called Suras. Those living near it did not, and hence were called 'A-suras'. See Devdutta Pattanaik's *Myth=Mithya*.
14. See Devdutta Pattanaik's "Strategic intent of Ravan."
15. See "Ramayana: The Human Story" in *In Search of Sita*, p. 100.

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LAL BEHARI DAY'S BENGAL PEASANT LIFE: A STUDY OF ITS GENRE DEFINING DISCOURSE

Rajendra Dakua

The etymology of 'discourse' invites us to see it as a treatment or discussion of a subject in speech or writing in order to produce an intended meaning. It could also be looked upon as the study of language in speech or writing, usually in order to see how the different parts of a text are connected. The 'discourse' in **Bengal Peasant Life** belongs to the latter category in its treatment of the text. At the same time, it holds a long and serious discussion with the reading public on aspects of the writing which advertise it as a novel, as a something new. The writer in prefatory note devotes a chapter addressing readers on the composition and organization of his text. It is these genre-defining properties of the novel that will be scrutinized in this article. The alternate title of the novel, as it happens, is known to be Govinda Samanta which is incidentally coincides with name of the protagonist known as Govinda Samanta.

A much advertised recent trend in literature, discourse has been the mode of expression and in certain ways, it has become a synonym for self-reflection. In **Bengal Peasant Life**, discourse has become a bridge between the age-old past religious, theological world and a recently emerging new secular, industrial and material world. Lal Behari Day's **Bengal Peasant Life** is an example where discourse takes the shape of multi-dimensional mode in order to unfold the truth of simple and plain Bengal life. The writer in the prefatory note devotes a full length chapter addressing & readers on the purpose of his shift from romance to realism.

Bengal Peasant Life is commonly acknowledged with the first major realistic novel written by an Indian writer in English. This recognition simply a function of the length and size of the work; it is a function primarily of a profound discursive shift whereby common life became focus of story telling. In other words, the work represented a movement away from romance. "Lal Behari Day's **Govinda Samanta** may be considered to be the first important novel to appear in English Govinda Samanta represents the emergence of the novel genre with 'Formal realism' which distinguishes it from romance"(Ramamurti,56). **Bengal Peasant Life** is written in response to an award announced by an English enlightened Bengali Zamidar (Landowner) for the best novel, to be written either in Bengali or in English, illustrating the "social and domestic life of the rural population and the working class of Bengal". This is how took shape a work of prose fiction with realism as its motive force and thus, was rung the death knoll of romance.

A new discourse corresponding to a new genre in prose friction can be seen to be born with **Bengal Peasant Life**. The purpose of this article is to identify this new discourse by delineating its features .It is best done by focussing on the ways in which the discourse presents

itself. The important thing is to grasp the shifts in modes of self-representation often emerging literary form. The novelist devotes the first chapter of **Bengal Peasant Life** to this “self-fashioning’ as we see it. It is a five fold self fashioning consisting of the four things the reader of this work is not to expect. The last, the most important thing, on the other hand, that the reader is to expect is the simple and plain narrative. The four things which are restricted for a writer of the novel are: the marvellous, the sensational, the amorous and the inflated diction. The single most indispensable criterion that the novel has to follow is realistic depiction that is appropriate for plain subject matter, which the author gives out as “the tale of a plain peasant, living in this plain country of Bengal” (Bengal 4)

The discourse in the novel as the treatise goes is a well designed, deliberate attempt made by the author to break with the past. Myth, epic, verse and mahakavya of antiquity written by great writers like Valmiki and Vyasa are replaced by fiction. In **Bengal Peasant Life**, Lal Behari Day approaches the mimesis through his fictional text. The novelist is conscious of his real world and at the same time, he is also aware of the ideal, Godly world which already existed before he began writing his mimesis. The shift from the stylized, mythological world to the real, simplistic plain world of existence has been marked by author’s own intervention in the manner of telling the fiction of reality. This self reflexivity in Day’s fiction is brought about through advertisement which proclaims itself as a novel. The discourse also concerns with novelist’s range of engagement with society. In case of epic or kavya literature of ideal world, the discourse was concerned with high class society. In case of epic literature, characters usually come from noble birth. Realistic discourse, on the contrary, deals with the lower class people in India who represent common men in the novel. In case of **Bengal Peasant Life**, the common marginalized people are chosen as the theme of the novel.

At the outset, the author cautions the readers what they are not to expect from his text. By calling it as an “authentic history” “humble performance”, Day treats his book as one of the commodifying objects which can be sold in the market according to the taste of the consumer readers. The preface serves as a kind of “sign-board” or “bill of fare” on the basis of which the customers are at their own choice whether to enter into the “hall of refreshment” or to abstain themselves from taking the trouble. Author’s use of the usages such as ‘sign board’ and ‘Bill of fare’ indicates that prose fiction has undergone a transitional change of focus from the author centered to the freewill and luxury of readers, from moral or ethical treatment of theme to the realism. In other words, the transition from Godly world to the Godless, from idealized mythological milieu to the common and real world of existence has been justified by the writer by taking different parameters, such as characters, plot, incident and use of vernaculars. In his discourse with the readers, Day hints at the departure of anything called marvellous or wonderful. In the following quotation the reference is made to the shift of his realism from romance to common experience of lower life in India.

The compilers of puranas have treated of kings with ten heads and twenty arms; of a monkey carrying the sun in his armpit: of demons churning the universal ocean with a mountain for a churn- staff; of beings, man above and the fish below, or with the body of a man and the head of an elephant; of sages with truly profound stomachs, who drank up the waters of the ocean in one sip; of heroes as tall as the lofty towers of golden lanka; of whole regions inhabited by rational snakes having their snake kings, snake ministers, snake-soldiers hissing and rushing forth to battle (2).

In the passage quoted above, Day makes it clear that “the age of marvels has gone” (2) and ‘skepticism’ of today has replaced the source of surprise (against) in puranas. The unexpected, imagined and ‘make-believe’ was the order of the past narrative style. Readers had to maintain the ‘willing suspension of disbelief’ for the time being to purge their emotion, such as guilt, sin, pity, horror, and so on. The characters projecting unbelievable, demonic and ghostly gestures acted as a kind of normal agent to teach and create ‘make-believe’ in the audience. But in the changing milieu, Lal Behari Day in his much hyped discourse makes an appeal to the readers not to expect any of those mythological characters in **Bengal Peasant Life**.

Secondly, in the plot structure of his novel, Day refuses and “romantic adventure” to happen in the course of its journey. In the historical account of Bengal raiyats, “thrilling incidents” never happen. In case of epic stories the plot is intricately constructed. There happens to be full of horror scenes and it is marked by the element of surprise, coincidence and hair-breadth escapes of those legendary characters. But **Bengal Peasant Life**, as Day portrays, is an “humble performance” and “authentic history” of Bengal life living in nineteenth century colonial India (Bengal 2).

Thirdly, ‘love scene’ happens to be an important feature in case of any English novel. It is a trend in case of English novels that there can be no novel without love-scene. Day looks at the love scenes in English novels as the out-come of the socio-cultural behavior. He goes on to suggest that “unlike the butterfly whose courtship is a very affair, the Bengali does not court at all” (3). According to Day, India is a country where marriages are arranged by parents and guardians of bachelors and spinsters. As a result, **Bengal Peasant Life** does not have any place for love scenes in honourable sense of that word as it is based on a completely different socio-cultural milieu compared to any English novel.

In his preliminary discourse, Day refuses to use any “grandiloquent phraseology and gorgeous metaphors”(3) as they are not suitable for country folks who portrayed on the novel. The discourse is addressed to the English educated Indians as ‘gentle reader’ whom Day seems to be critical in his narratorial discourse:

Some of my educated country men are in love with sonorous languages, the use of English words two or three feet long is now the reigning fashion in Calcutta... Big thinkers may require big words (3).

The wit and critical undertone implicit in Day's discourse is aimed at bullying the lovers of "highly wrought", "highly seasoned" English language, "for sonorous expression making a maximum of noise with a minimum of sense" (3). Day himself commits to the ideology of "brevity is the soul of wit" in speech and writing(4). He cautions his readers not to expect any sublime words from country folks who are engaged in field works. He further declares that **Bengal Peasant Life** is a plain unvarnished tale of a plain peasant living in a plain country of Bengla(4). The emphasis on 'plain' and 'unvarnished' brings about the humble performance of this "authentic history" in **Bengal Peasant Life**, which is core to the novelistic realism. This biplanar construction of novelistic realism invites a reference to what Reader calls the "illusional" and "constructive" planes that the novel is constituted. The former explains the illusional world of the novel, where characters are autonomous and have real experience. The latter, on the other hand, is related to the awareness of constructive authorial purpose. "A novel is a work which offers the reader a focal illusion of characters acting autonomously as if in the world of real experience within a subsidiary awareness of an underlying constructive authorial purpose which give their story an implicit significance and affective force which real world experience does not have" (Reader 72). The biplanar nature of **Bengal Peasant Life** gives an advantage to the fictionality of the novel, which happens to be a key element in novelistic discourse. 'Constructive authorial purpose' of **Bengal Peasant Life** is evident in the first chapter itself where the writer makes a grand a design for his novel and communicates the same to readers. The 'bill of fare' happens to be a metaphor for the novelistic discourse that the writer communicates in four different modes precisely, character, plot, scene, and use of diction. Day's preface acts as a king of break with past and departure from that sublime romantic world and halting at the unexaggerated real world. As Amiya Dev, being a genuine critic of early Indian novel, has propounded a theoretical frame work for novelistic discourse emergent is early Indian fiction, especially in the Oriya novel **Chha Mana Atha Guntha** (1897-99) (six acres and a third) by Fakir Mohan Senapati, published in the **Jadavpur journal of comparative Literature** (vol. 33) The theoretical frame work of Dev explains that fictionality or self-reflexivity is an important device of the novelistic discourse. It is imparted by narrator's discourse which cuts into mimesis in the author's interaction or narrator's commitments from time of time in order to help fiction in its paradoxical task of telling the truth. He asserts that "novel is fiction only by definition but its main purpose is truth" (Dev 185). Dev's elucidation can be further explained by taking examples from Indian folk tales and Vasa rituals where the narrator always maintains the role of bridging the gap between the audience (here readers) and what the story (text) intends to foreground. In early Indian fiction, these breaks and interactions were obvious

as a result of over ambitious and over consciousness of the author to create or implant a new literary form (i.e., novel) in colonial India. Secondly, since novel happened to be a novelty of experience for Indian readers, authorial intervention or narratorial comments helped the mimesis go ahead. Most of all, the shift from romance to reality needed to be justified through frequent intervals and interactions by the author. Hence the discourses and self-reflexive motivations.

In his seminal essay entitled “A reading of **Chha Mana Atha Guntha** reprinted in **Fakir Mohan Senapati: perspectives on his Fiction** (2004), Dev opines that discourse happens to be the focal , thrust point of early Indian fiction through which the reader is identified as well as moulded. Thus the prime duty of author is to make his reader awaken and remain alert all through the mimesis so that the reader can recognize the content. If the author fails to communicate the truth through his mimesis, the main purpose of it is altogether lost. Hence the mimesis is in need of breaks which are subsequently filled up by the discourses (Dev 185).Dev remarks that since early Indian novels are new genres and is as such quite self-conscious, they are in particular the need of breaks and hence this discourse. He also foresees the emergence of the composite discourse in the later Indian novels. As we move from early Indian novel to later, gradually the discourse lessens and the mimesis takes the form of composite discourse. He is, however, quite ‘conscious to declare **Chha Mana Atha Guntha** as an example containing much of elements of realism of later novels. Declaring this text as classic realism, Dev situates four vital elements that construct the mimesis, such as: unsentimental depiction of life’s crassness, unameliorated presentation of experience, fighting back all illusions of objective and unexaggerated description of the process of life (Dev 185).It is indeed the truth finding nature of the mimesis that gives rise to realism and, of course, discourse happens to be the catalytic agent to accelerate and control the mimesis so that realism in the novel can reach its ultimate height.

Dev’s emphasis on composite discourse in early Indian novel can be located in the very first chapter of Lal Behari Day’s **Bengal Peasant Life** where discourse is in multi-dimensional mode. It is in the form of instruction and aims at educating the readers. The author particularly draws the attention of readers towards the radical shift of vision towards rural society caught in the throes of colonization. Realism happens to be the mode of national discourse in early nineteenth century novel particularly in **Bengal Peasant Life** through which Day constructs his mimesis on lower class raiyats in Bengal. As Prof. H. S. Mohapatra and Prof. J. K. Nayak perceptively analyse in their highly researched comparative article entitled “writing peasant life in colonial India: A comparative analysis of Rev. Lal Behari Day’s **Bengal Peasant Life** and Fakir Mohan Senapati’s **Chha Mana Atha Guntha** that realism has to be qualified by the lower class in India, whereas in British novel it is concerned with the middle class.”The advent of realism in ninetieth century Indian literature would seem to be marked by a profound and radical shift of vision towards rural society caught in the throes of colonization” (Mohapatra 105). Prof.

Mohapatra and Prof. Nayak look at the experimentation of realism in Indian literature in the second half of nineteenth century in general and its successful use in the inaugurating novel **Bengal Peasant Life** which has been acclaimed. as the pioneering text with fictional realism as its prime motif in delineating and delving into the innocent rural society in Bengal. They in fact, claim that **Bengal Peasant Life** is a pretext to Fakir Mohan Senapati's classic account of Oriya peasant life **Chha Mana Atha Guntha** in so far as the national discourse is concerned. But it is claimed that if Day's narrative discourse is marked by plain and unvarnished, Senapati's account of realism is much more complex involving a complete awareness of "the totality of human meaning and action comprising language, desire and power"(Mohapatra 106). While rewriting Day's submissive account of Indian peasant life, Senapati constructs a colonial text that is profoundly subversive of colonial power.

One of the most interesting factors of Day's discourse is that he adopts a submissive English adoring narrative in the making of his realist project. The account of Bengal raiyats cannot be completed without giving reference to the western invented nomenclature on household things. The description of a farmer's domestic cattle is drawn parallel reference to the Roman vernacular **adminicula hominum**(26). Similarly the Bengal raiyats Hookah, its structure and function cannot be analysed without giving reference to Homer of English novelists (18). At the same time while describing the system of Bengal plough, it is all set to go back to the memory lane to mention Hesiod and Vigil (13). Or, for that matter, the entire plant species available in Indian forests, specifically in Bengal villages are parenthetically provided with their western invented scientific names classified into Genus and Species. The botanical name of Indian Babul or Babla, for example, is designated as **Acacia Arabica**, Tulasi for **Ocimum Santum**, Tala for **Borassus Flabelliformis**, Sriphal for **Aegle Marmelos**, and so on (10). These cross references to the European Sonorous language reminds one of the writer's instruction to the readers in the first chapter not to expect any inflated diction in the realistic discourse of **Bengal Peasant Life**. But later in the novel, he is also caught by the web of colonial language. In the narrative, while describing Bengal raiyat's hookah used during field work, Day brings about the use of vernaculars by the Indian lower class people as opposed to the grandiloquence, inflated diction used by European middle class:

No raiyat in Bengal ever goes to his field without the hookah in his hand and a quantity of tobacco wrapped up in a fold of his dhuti ; The machinery he uses for smoking is altogether of a primitive character. A hollow tube is inserted into a cocoa-nut shell through the opening at the top ; a small hole is bored between the two eyes of the shell: the shell is more than half filled with water ; a small earthen bowl called Kalki, filled with the prepared tobacco and fire, is put on the top of the hollow tube; to the hole between the eyes of the cocoanut is applied the mouth,

which thus draws in the smoke through the tube, making that gurgling noise of the water inside the shell bhroor, bhroor, bhroor - which to the overworked raiyat is more refreshing than the music of the tanpura or the vina(15-16).

In the passage quoted above, Day brings about the performance of working class people by the exercise of common plain vernaculars. The discourse invites readers to the “plain and unvarnished” story of “plain peasants” who live in the “plain country of Bengal” - I beg the pardon of that sublime poet who sung in former days of the “Hills of Hooghly and the mountains of the Twenty-four paraganas” - told in a plain manner (4).

The submissive English - adoring narrative of Day is evident in the narratorial discourse where the narrator is obliged to the classics of Western literature in order to formulate his realistic project. The discourse would have been more natural and more indigenous, if it had been the outcome of Indian socio-cultural milieu of the then time. The author instead constantly draws on scenes and settings for his story from western canonical writing while constructing the Indian mimesis. It is, however, not to suggest that Day’s realism is entirely a translation of the western model. Conversely, Day’s **Bengal Peasant Life** is the first and one of the pioneering early Indian novels in English registering the dialectics of discourse as rhetorical device in constructing realism in nineteenth century Indian fiction.

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STYLE AND STYLISTICS: A CONCEPTUAL ANALYSIS

Jayaprakash Paramaguru

Stylistics can be broadly defined as a study of the devices in languages, such as rhetorical figures and syntactical patterns that are considered to produce expressive or literary style. It links linguistics and literary criticism and does not have any autonomy of its own. It includes literary texts as well as texts concerned with religion, advertisement, politics, and ethics etc. It also contributes immensely to the reception and production of meaning of texts in the context of socialization by analyzing particular choices made by individuals and social groups in their use of language. The term ‘style’, has been one of the major concerns of literary critics from the ancient times. Intellectuals like Aristotle, Cicero, and Demetrius have treated style as the proper adornment of thought. The traditional idea of style emphasizes the relation between content and language. On the other hand, modern linguists like Roger Fowler, David Crystal and MAK Halliday, have looked at style as the relationship between social, contextual, and formal aspects of a text.

WHAT IS STYLE

“A much more productive and precise way of talking about the language is to concentrate on style”(Peck 150). No doubt it is a difficult task to define style in a single way. Although it is used very frequently in the field of literary criticism and especially stylistics, it is a very complex concept. Basically, it refers to the manner of expression in writing and speaking. Just as we do things differently or in a different manner while playing badminton, doing painting or speaking, similarly writers express themselves in different ways, using the linguistic codes in a personalized manner.

We find different styles in different situations and most of the time the same activity may produce different styles in different situations (e.g. comic vs. distended); even the same activity can produce stylistic variation (people differ in their style in playing badminton, writing or speaking). Therefore, style can be seen as variation in language use and a distinctive sum of linguistic features. Moreover, style can be seen as a mask for the character. The style of the author largely depends on his/her personality, because an experienced writer is able to rely on his habitual choices of sounds, words, and syntactic patterns to convey his own personality or fundamental outlook to the readers. Style has been defined in many ways by critics and scholars. Some of these definitions are presented below to clarify the concept of style.

DEFINITIONS OF STYLE

- “ a man’s way of writing, a good way of expressing oneself” (Lucas 11)
- “personal idiosyncrasy, technique of exposition, the highest achievement of literature”, “a system of emotion of emotions or thoughts, peculiar to the author” (Murray 8)
- “display of one’s own unique ‘signature’ in the way one uses language”. (Lodge 52)

- “Style is a text of the reasoning” (Read 89)
- “Drawing attention to the sounds or words people use while using language” (Hudson 199)
- “A manner of expression, describable in linguistic terms, justifiable and valuable in respect of non-linguistic factors and hence a standard feature of all language, not a *de luxe* extra peculiar to literature or just to some literature” (Fowler78)
- “Those features of literary compositions which belong to form and expression rather than to the substance of the thought or matter expressed “(OED,1577 A.D)
- “an informing spirit running through a composition” and “that factor of a work of art which preserves in every part some sense of the form of the whole (Brownell 10)
- “The specifics that distinguish literature from other material” (Epistein 7)
- “Formal specificity of the text itself” (Widdoson 53)
- “ Certain determinable features which can substantiate value judgments of any work of art” (Chatman 331)
- “The particular art of fashion of the dress of thought” (Hough 3)
- “the expression of suggestive devices which have seen invented to enhance the power of penetration of speech” (Sayce 7)
- “An idiosyncratic and highly personal mark of vision” (Ullman 123)
- “Magic mix of words” (Mishra 37)
- “Consisting of “recurrent features of the sound-texture” also consists of the recurrent features of the texture of meaning of a work of art” (Beardsley 222)

Based on the given statements on style, it may be deduced that style is a set of characteristics by which one author is distinguished from another. Furthermore, it is ascertained that it belongs exclusively to the plane of expression and not the plane of content. Therefore, the individual style of a writer is marked by its uniqueness. That is why, it can be recognized by the specific and peculiar combination of language and stylistic devices, chosen by the writer in accordance with the *dictats* and demands of his creative imagination..

WHAT IS STYLISTICS?

Stylistics is a branch of linguistics which is again a branch of knowledge that studies language. Though a systematic record of its evolution has not been attempted yet, still a remarkable volume of literature is available on the topic. The work of Aristotle (384-322 B.C), entitled *Poetics*, is considered to be the first major publication in this field. Some of the acknowledged critics of stylistic study are Cicero, V.Mathesius, B.Havranek, F.Travnicek, F. de Saussure, C.Brooks, M.Halliday, R.Fowler, D.Crystal, G.Turner etc.

The term stylistics deals with two inter-dependent tasks:

- i) The investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and
- ii) Certain types of texts (discourses) which due to the choice and arrangement of language means are distinguished from day to day pragmatic communication. (Krishnaswamy 134)

Definitions of Stylistics

Some of the definitions of stylistics as stated by critics are stated below to enunciate the various aspects of the term.

- “empirical and descriptive study of the various devices of verbal expression” (Lodge 53)
- “detailed verbal analysis of specific canonical literary texts, hence empirical investigation of external phenomena, carried out by disinterested enquirers” (Barry 196)
- “the analysis of texts to discover characteristic features for that matter, also, “the study of the totality of choices available for expressive effect in a given language”(Harris 392)
- “not the study of the words and grammar an author uses, but the study of the way the author uses words and grammar- as well as other elements - both which the sentence and within the text as a whole” (Guerin 324)
- “meritorious analysis of style , particularly those which deal with literature.....and which provide systematic methods of description and evaluation of style” (Greenfield 377)
- “Scientific study of grammatical facts and stylistic facts within the framework of linguistic performance and hence evaluative and judgmental of a given (literary) work, not just of language as language” (Fowler182)
- “ concerned with the difference among the messages generated in accordance with the rules of a linguistic code” (Saporta 87)
- “the study of what is extra logical in language” (Fernandez and Retamar 11)
- “scientific study of feature or features which are peculiar to style / expressiveness as distinct from cognitive meaning” (Ullman 41)
- “ a process of literary text analysis which starts from a basic assumption that the primary interpretative procedures used in the reading of a literary text are linguistic procedures” (Carter 4)
- “ process of coding the meaning embodied in the text by focusing on the linguistic features” (Timulin 129)
- “ the linguistic study of systematic, situationally distinctive intra- language variation, and

hence the study of the range of situationally conditioned choices available” to users of a language. (Crystal 34)

- “the scientific study of texts according to objective criteria rather than according to purely subjective and impressionistic values with an emphasis on the aesthetic properties of language” (Thornborrow and Wareing 4)
- “the study of style not only to describe the formal features of texts for their own sake but also to show their function / significance of the interpretation of texts, therefore to relate literary effects to linguistic causes where these are felt to be relevant” (Wales 437)
- “explication of the process of understanding a text by examining in detail the linguistic organization to provide support for a particular view of the work under discussion” (Short 53)
- “an analytical procedure of reading that is both individual and social and that genuinely recognizes the text as an inter-subjective phenomenon and the literary work as a product of craftedness and readerly cognition “ (Stockwell 6)
- “the provider and applier of tools both linguistic and affective , cognitive, analytical, and expressive , to explore the ranges of meaning potential and how that meaning is achieved “ (Morae and Clark 342)
- “ the interface between language and literature, contributing to the understanding of the text as cultural praxis , and thus is a bridge between cultural, literary, and linguistic studies” (Zyngier 365)
- “a method of systematizing what has been called the elusive element in literature” (Wilderson 64)
- “Investigation of the effects of linguistic choices and their effects” (Halliday 8)
- “ a field of research which investigates the way a speaker fuses the elements of habit, custom, tradition, the element of the past, and the element of innovation, of the moment, in which the future is being born in verbal creation” (Firth 184)
- “Close to literary criticism and political criticism, scientific description of not only the formal features of the texts for their own sake but also of their functional significance for the interpretation of the text with a view to relating literary effects to linguistic causes where these are felt to be relevant .” (Missikova 18)
- “an empirical enquiry/ study of the language and literature applying the systems of categorization and analysis of linguistic science while using theories relating to ...phonetics, syntax, and semantics” (Wynne 1)
- “a technique of explication which allows us to define objectively what an author has done in his (or her) use of language”.(Crystal and Davie 34)

- “the scientific study of the author’s choice of one mode of expression from among a set of equivalent modes”, especially with reference to “specific choice of words, syntactic structures, discourse strategy, or combinations” (Argamon 322)

Defining stylistics is a difficult task as it entails a wide range of approaches to the study of texts. An analysis of the definitions stated above facilitates understanding of the nature, scope and various approaches to the study of Stylistics.

KINDS OF STYLISTIC STUDY

Jean Jacques Weber in his *magnum opus*, *The Stylistic Maker* (1996) has shed light on 10 kinds of stylistics named according to the modes of analysis used. These are listed below for a comprehensive understanding of the concept:

FORMALISTIC STYLISTICS

Heavily banking on the nuances of Russian formalism, formalistic stylistics puts the pattern in phonology, lexis and syntax under its scanner. Some of the exponents of this kind of stylistics are Sinclair (1963), Halliday (1967), Fish (1973), Mackay (1996) and J.J. Weber (1996).

MENTALIST STYLISTICS

This approach follows transformational generative grammar, in other words the micro linguistic turn of generativism. Mentalist stylisticians value the relation of language to mind. Such Stylisticians like J.P.Thorne (1970), M.Toolan (1990), and G. Cooks (1992) have resorted to this kind of style study with reference to linguistic competence. Like their mentor N. Chomsky, they have studied grammaticality and acceptability of forms.

TEXT LINGUISTIC STYLISTICS

Stylisticians, belonging to this school of stylistics, such as T.Van Dijk (1997), N. Hoey (1983), and D. Nunan (1993) investigate intersentential cohesion and look for patterns such as problem-solution to point out textual macro-structures. For them, the discourse is equivalent to text and can be defined as a continuous stretch of language larger than a sentence.

CONTEXTUALIZED STYLISTICS

Stylisticians working within the domain of contextualized stylistics interpret communicative events in context. Hence contextualized stylistics is an abstraction. It is an umbrella term which refers to all those approaches which consider literature as context-bound. Some of the major stylisticians of this school are G.Benson (1996), R. Harris (2000) and T. Bex (2000).

PRAGMASTYLISTICS

G. Leech (1983) proffered that pragmastylistics considers the text from an interactive point of view. So Roger Fowler (1979), R.D. Sell (1991), and H. G. Widdowson, while carrying forward the good works of R.A. Carter (1989) and P. Simpon (1992) in this area, have studied manipulative constructions such as imperatives, interrogatives, responses etc. and at a more abstract level implicature, presupposition, and other assumptions in their respective style analyses.

RADICAL STYLISTICS

Coined by D.Burton, of the *Language and Literature* fame in 1982, radical stylistics is characterized by the stylistician's search for the ideological imprint of the text. So it goes beyond text level to the social and historical forces controlling the production and reception of the text. In the works of Terry Eagleton (1983), M.L. Pratt (1989), G. Graff (1990), A. Durrant (1990), N. Fabb (1990), W. Van Peer(1991), and M. Montgomery (1992), stylistics is a study not just of structures of language and texts, but of the people and institutions that shape the various ways language means

EMPIRICAL STYLISTICS

Empirical stylistics accommodates empirical study of literature. So it owes a lot to the stylisticians of the NIKOL group such as J.J. Schmitt, P. Finke. W. Kind. J. Wիրrer, R.Zobel, A.Barsh, H.Hautmeier, D.Meutsch, G.Rush, and R.Viehoff. For these stylisticians, text meaning is created in the process of response. So these stylisticians have been more concerned with text-focusing instruments/devices used in the literary system. Using tenets of structuralism, constructivism and reader-response theory, practitioners of empirical stylistics study the socio-cultural-implications of the choices and effects that are responsible for the creation of instantial meaning in a text.

PEDAGOGICAL STYLISTICS

R.A. Carter (1987) and M.L. Long, of the *Web of Words* fame (1987), propounded that the over-all aim of pedagogical stylistics is to let the students derive the benefits of communication activities for language improvement within the context of the literary works prescribed for them. It draws elements from related developments in LA (Language Awareness) and CDA (Critical Discourse Analysis) to sensitize students to the aesthetic implications of linguistic choices. Some of the major exponents of pedagogic stylistics are; James (1991), P. Garrett (1991), N. Fairlough (1992) and K.Wales(1994).

CORPUS STYLISTICS

Inextricably interfused with corpus linguistics, corpus stylistics relies on the evidence of language use as collected and analyzed in corpora. Like traditional and computational forms of stylistics, this approach relies on the close analysis of texts to discover linguistic phenomena through the annotation of discursive and stylistic categories. Stylisticians like M. Stubbs (2005), M.Hoey (2005), J. Sinclair(2004), E.Semino (2004), and W.Louw (1993) belong to this group.

STATISTICAL STYLISTIC OR STYLOSTATISTICS

Coming under the rubric, “computational stylistics” (J Burrows, 2002) and “quantitative studies of style” (W Van Peer, 1989), statistical stylistics makes some sort of intuitive word-count. As amply illustrated in the seminal works of statistical stylisticians like T.C.Mendenhall,

G.U. Yule and Burwick, such stylisticians take note of either content words (after Mosteller and Wallace) or functional signals as conjunctions or determiners. In their consensual opinion, language statistics is vastly relevant to style study.

APPROACHES TO STYLE ANALYSIS

A close look at the different kinds of stylistics reveals that critics and pedagogues have chosen different paths to arrive at the same goal; i.e. a closer and deeper understanding of a text, its context and the intertext. Though it is not an easy task, many intellectuals have gathered courage to scan texts from various stylistic angles. Their perspectives on style have influenced their approach to stylistic study. Therefore, in this section an attempt has been made to briefly summarize the various approaches to stylistic study/analysis.

ULLMAN THEORY

Stephen Ullman believes that “style of a person is as unique as his finger print” (82). Hence there are many “possibilities of exact style analysis” (Fucks 56). So modern stylistics is qualified by a number of methods. Some of the important approaches to stylistic analysis coded by Ullman are: i) statistical analysis approach, ii) psychological approach, iii) typological approach, iv) computational approach, and v) investigative analysis of imagery.

THE SONIA ZYNGIER THEORY

Sonia Zyngier (2007) opined that there are two main approaches to stylistics, namely *text-oriented* and *context-oriented*. Approaches to text-centric stylistics bank on formalist, mentalist, and text linguistic aspects of style. Context-oriented approaches to stylistics are qualified by pragmatic, radical, and empirical nuances

DAVID CRYSTAL PERSPECTIVE

David Crystal (1996), one of the major exponents of linguistics, has suggested that the patterns of language which the author has manipulated to produce the aesthetic effect in a literary text need to be critiqued to understand the literary style of the author. Active and passive vocabulary of the author, dimensions of variation, dialects, discursive features, linguistic features, operating at all levels of the language including graphology, grammar, semantics, grammatical features, acceptability and colligation are to be investigated to define the stylistic categories of a text.

STUBBS NOTION OF SEMANTIC PROSODY

Stubbs (2006)) justified that in order to study literary effects in texts, deviations from the norms of language use may studied against a background of what is normal and expected in general language use. Thus, the notion of semantic prosody is used to study creativity in language. Patterns of co-occurrence of lexical items (collocation) and grammatical forms are to be studied. Other critics who support Stubbs’s approach are J. Sinclair (1987), R. Carter (2004), M. Hoey (2005), and William Louw (1993). Hoey has adopted a similar line in stylistic study. He considers

“lexical priming” as of great importance in style analysis. According to him words are *primed* for certain uses and meanings, and so creativity involves a selective over riding of the word’s primings.

THE PRAGMASTYLISTIC APPROACH

Centred on Bühler’s three fold division of stylistic/ linguistic perspectives such as *symptom*, *signal*, and *symbol*, pragmastylisticians take style markers of reiterated occurrence as evidence in the identification of text authorship. Again the *signal* aspect of a literary text or its persuasive dimension is assessed to determine the appropriacy of the stylistic options chosen in the course of the discourse. Logical –referential components are studied to show how style as a symbol raises the question of “ semantic relations between equivalents of synonyms” (Salvador 4).

LANGUAGE ARGUMENTATION THEORY OR THE TOPOI THEORY

Durcot propose The Language Argumentation Theory (LAT) facilitates consideration of contextual factors such as distinctions and nuances, semantic-pragmatic differences between apparent synonyms (‘almost synonyms’) to study the style of a text. The controlling premise is that many lexical units impose points of view on speakers and by studying such items of expression as ‘persuading persuasion’; one can study consequences of the stylistic options by the writer.

CRITICAL DISCOURSE ANALYSIS APPROACH

In another approach, stylistic analysis has been embodied within a framework of CDA (Critical Discourse Analysis) by “explorations of authority, power and inequality” (McRae and Urszula (35). In this approach, following J. Haynes *Introducing Stylistics*, (1992) and S. Mills *Feminist Stylistics*, (1995), attention is paid to the formal features of the text and its reception within a reading community in relation to ideology . ‘CDA’- specialists such as Fairclough; 1996, Toolan; 1977, and Widdowson; 1995 have, therefore, formalized this approach of style study which seeks to articulate the relationship between the text and the context in which it is produced and received.

GRAHAM HOUGH’S CRITICAL STANCE

For measuring stylistic deviations in the *total* being of a literary work, Graham Hough has approved of stylistic study of expressive devices with reference to the total systematic tool-kit of a given language. Since the stylistian has to inquire “how a specific or by what linguistic means a particular aesthetic purpose is achieved”, configuration of language is used for a specific aesthetic purpose, studies of special kind of imagery, special choices of vocabulary, special syntactical usages, all should be studied under the heading of Special Expressive Devices (SED).

Since “the most familiar kind of style study is the study of individual style of a single author” (Hough 38), the way in which words are used, should be put under stylistic scanner. Hough advocates an approach, where the verbal texture of the text, the way words are combined

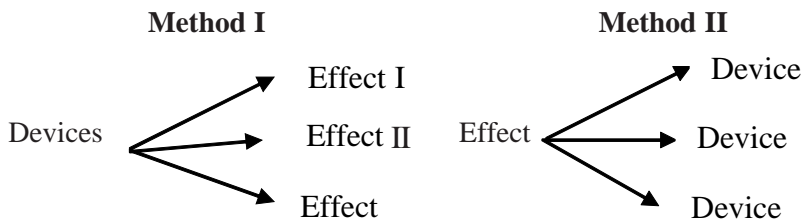
in the body of the work under scrutiny, sentence structure, syntactic peculiarities, imagery, comparative/ contrastive analyses are scrutinized. To measure the speaker’s attitude towards his collocutor or to the thing spoken about formation of expressive derivatives, variations in word order, special expressive forms and different types of sentence intonation should be given prominence in the style analysis. In this context, Stephen Ullman observes:

Where the enquiry transcends the limits of single word and covers the writings of an author as a whole, it can still be profitably focused on major effects of style rather than on the devices which help to achieve them. These effects will be identified and interpreted as expression of some fundamental quality; general attitude or abiding preoccupation of the writer (87).

‘ I ’→’O’ and ‘O’→ ‘I’ Approach

(In the equations ‘ I ’→’O’ and ‘O’→’ I ‘, ‘O’ stands for outward form and ‘I’ for inner meaning). The I→O approach, usually known as *onomasiology* (Jespersen, 1929), has been advocated by Charles Bally .He has used two contrastive equations using ‘O’ and ‘I’ . So the investigator following the “I→O method of style study” takes a particular device in a text and examines the various effects which result from it. In the other approach, i.e. “the O→I approach”, the stylistician studies the different devices through which an aesthetic effect is produced in the language. Ullman has rightly observed:

The above two methods may be represented in the following simple diagram.



(85)

Thus, Stylistics prefers to look at what is ‘going on’ within the language; what the linguistic associations are that the style of language reveals. The given approaches to the study of style and stylistics have suggested numerous techniques for analyzing the style of a text. However, it may be inferred that no stylistic approach is absolutely foolproof. Hence for the sake of critical expediency, a synergetic method of style analysis involving radical stylistics, empirical stylistics, and contextualized stylistics is called for. It is considered synergetic because some aspects of the approaches, namely stylo stastical, lexical priming, and discursive, can be dovetailed together to devise a tangible methodological formula.

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THE PUNJAB OF BOLLYWOOD VERSUS THE PUNJAB OF NEWSPAPERS: TAKING STOCK OF THE CONTEMPORARY IMAGE OF PUNJAB IN DIFFERENT MEDIA

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The rise of a postcolonial world in the present scenario has witnessed the melange of cultures in and outside previously constructed national and international boundaries, in the physical as well as metaphysical levels. As such, the postcolonial picture of the Indian Nation would not be whole without giving due emphasis to the changing social structures and practices of Punjab. While the state of Punjab has changed from an agrarian one to a diasporic one, there has been many a discussion in the mainstream media, both print as well as electronic, about the so-called *punjabisation* of popular culture in India (emphasis added). There has been a whole lot of material created by the propagators of popular culture in India that primarily takes its inspiration from Punjab, which is especially true for movies churned out by the Mumbai film industry, popularly known as Bollywood.

On the other hand, the image of Punjab has faced heavy jolts owing to the startling statistics of female foeticide and honour killings that are a part of the contemporary reality of Punjab and that don the front pages of national newspapers and television channels on a regular basis. There are frequent reports in the print and electronic media about the Punjab, Haryana hinterland where young couples are regularly being killed in the name of family honour, about rampant female foeticide resulting in whole villages without a single baby girl in their households for decades together and an unabashed longing for the male child.

Which is the Punjab that non-Punjabis consider to be? Does the contemporary liberal Punjabi, if one could make such a category, feel proud or ashamed of the representation of her cultural being as is reflected in different media? Will the concepts of cultural authenticity and hybridity work in this context and why or why not? Is it possible to describe Punjab and Punjabi culture in some kind of a straight jacketed term or definition? What would be the dis/advantages of such an attempt?

This paper thus intends to study the portrayal of Punjab in Bollywood and Newspapers to take stock of the conflicting images of Punjab that are continually constructed and deconstructed in different media and thus come to an understanding of the change taking place in the state of Punjab in general and Punjabi culture in particular. Towards the said purpose, this paper is divided into two parts followed by a conclusion: part I deals with the construction of the image of Punjab in Bollywood and part II deals with the construction of the image of Punjab in newspapers. The conclusion part takes stock of the dis/similarities in the two images of Punjab that thus emerge in these different media and intends to find out whether a collage is possible to reach at.

To begin with, it becomes imperative to have a close look at the Punjabiisation that is constructed in the mainstream films, especially films being produced in Bollywood. As Brian Hu rightly points out in a 2006 article on Bollywood, the Bombay film industry is no longer a merely national one; with the export of its products to places ranging from central Asia to Africa to increasingly the United States and Europe, it has indeed attained a transnational character. This phenomenon is not a very recent one though. There have been filmmakers ranging from Raj Kapoor to Himansu Rai in the mid twentieth century whose movies drew from western sources of inspiration, be it the visual presentation, the use of European crew or/and technology, or even storylines. Bollywood, since its birth, has hence essentially been a postcolonial pastichè as far as the productions are concerned.

However, Bollywood emerged as a major exporter of popular culture only in the post-globalisation era. i.e. the 1990's. The phenomenal rise of Bollywood occurred with the global appreciation and commercial viability of post-1990's Hindi movies. It also occurred with the growing patronage of the diasporic audiences abroad at the privacy of their homes as well as in the theatres, especially the increasingly affluent Punjabi community which had no plans to sever the links with their original motherland, India. The protagonists in Bollywood movies who till then had inhabited the Hindi speaking UP, Bihar hinterland now swiftly transformed themselves to suave, aristocratic Punjabi NRIs/PIOs very much in love with the idea of India that was loaded with nostalgia and a sense of déjà vu. The trend begun well with Yash Raj Productions' *DDLJ* where the young protagonists are both second generation Punjabi NRIs whose romance blossoms on a trip to Europe and the story ends in Punjab with the suggestion of the Pind da Munda getting the Pind the Kudi in a marriage approved by family, in a pucca Indian way. The formula was repeated with typical Bollywood twists and turns in many movies that followed afterwards ranging from *Kuch Kuch Hota Hai* to *Namastay London* to recent ones like *Singh is King*. The cinematic representation of the diasporic, Punjabi person nevertheless confirmed to the resident Indian's idea of the NRI i.e. one who is materially affluent and culturally hybrid. But this hybridization was allowed to function only within a set parameter of norms and values, those being essentially Indian and more so, Punjabi. Hence, whereas the Punjabi NRI/PIO male was seen playing rugby and basketball and flirting with either white or westernised Asian women like his American counterpart, thus simultaneously advertising his macho content and his swiftness to adopt to his new country of residence, he always chose a "Desi girl" (*Dostana* 2008) for romance and marriage (*DDLJ* 1993), the bride being the good Punjabi girl who can at ease become a seductive damsel for the hero and a coy one in front of the family. The female lead in such movies was more often than not a half-baked character with little or no control over their own bodies and destinies. In many such movies, the female lead only existed as glorified props that helped the hero reinforce his "Indianness" or rather "Punjabiness." Furthermore, values like parental authority, feminine chastity, religious authenticity etc. found resonance in the plots of such movies. The diasporic Punjabi's urge to be in constant

touch with the conventions of Indian, or rather specifically, Punjabi culture and their material ability to sustain and patronage the products of their desire resulted in a reverse cultural imperialism.

One might raise a question here about the preferences of the *desi* audience in India and the representation of such preferences in Bollywood productions. With tickets priced at almost ten times or more in the western countries than at home, catering to the affluent NRI/PIO Punjabi's tastes also translated into a profitable business strategy for mainstream Bollywood filmmakers. The post-globalised cinematic audience in India too belongs more to the mall-hopping, multiplex-savvy urban category rather than the rustic and rural audience of earlier days. This shift of trend also contributed significantly to the glorification of the Punjabi culture in Bollywood movies. The urban audience that often aspires to be an NRI sometime in future also identified with the visual opulence of Punjabi culture as represented in Bollywood movies; the exotic locales, elaborate weddings, happy extended families, all these also titillated the imagination of a growingly capitalist society that defined success more and more in terms of consumerism. Interestingly, the movie makers and stars presently ruling the roost are also Punjabi, be it Karan Johar, Yash Chopra, or Shahrukh Khan, Akshay Kumar and Kareena Kapoor or Priyanka Chopra. Having quickly understood the commercial viability of promoting Punjabi culture, Bollywood movie moguls wasted no time in creating products that suited the sensibilities of the diasporic Punjabi. The local taste was taken care of simultaneously as the state of Punjab, like other parts of India in the post-globalised period, experienced a rising NRI/PIO populace and offered healthy business for commercial Bollywood productions. Bollywood movies that did not or could not have a story based in Punjab or on Punjabi characters tried to cash in on the Punjabi phenomena by at least adding a bhangra 'item number,' or a subplot somehow satiating the Punjabi representation. And more often than not, Punjab was portrayed as a prosperous agrarian state and the Punjabis as loud, garish characters dancing and merrymaking all the time. Thus, the popular culture also fed the imagination of the other communities in India by somehow creating a comic/heroic stereotype of Punjab and the average Punjabi.

In a way, Bollywood propelled the imagination of its cinematic audience to such an extent that a grand narrative of Punjab and Punjabi culture was created in the postmodern sense of shifting identities where the diasporic Punjabi entertained itself on the dream-like portrayal of its own existence in the far-away land and the local Punjabi lived the dream of a global and significant presence. How much of this constructed image authentically portrayed the lived experience of either the NRI or the local Punjabi is a question of debate. More interestingly, authenticity did not matter as long as the image portrayed was a positive one for the audience to savour and the product earned in terms of commercial viability.

Bollywood has more often than not created a picture-perfect boisterous Punjab that takes pride in its agrarian roots, its merry-making community rituals, it's fun-loving men and women

and sumptuous food, as is portrayed in the 2007 movie *Jab We Met*. The director of the movie, Imtiaz Ali, however, says that it is not deliberate. He mentions in an interview, “When I thought up Geet (Kareena Kapoor in *Jab We Met*), I wanted her to be a Rajasthani. I had envisioned the whole travel sequence in which Aditya (Shahid Kapoor) takes her home to Rajasthan. But the exuberance of her character and the madness of her family lent itself to Punjab”. It is interesting to note that while engaged in such constructions of images and identities in Bollywood, the Punjabi sub-culture renegotiates other sub-cultures prevailing in both the motherland i.e. India as well as the adopted land i.e. the United States or United Kingdom in this case. Very often the South-Indian is portrayed as an idiot with buck-teeth and dark skin, amplifying the lack of both mental and physical attributes. The East-Indian had almost always been invisible in the scheme of things of Bollywood. The North-Indian hailing from UP and Bihar who till sometime back used to be the protagonist, now found place in the plot only as a sidekick. The west-Indian male is almost always a police constable, and the West-Indian female is a maid servant in the Punjabi household of the protagonist, thus either negating the presence of other sub-cultures or mocking them as altogether lesser beings. In doing so, Bollywood promoted a sense of otherness amongst the stereotyped communities. A simultaneous glorification of Punjabi culture in Bollywood arguably dependent on nostalgic imaginings would hence draw comparisons with the tools of cultural hegemony and cultural imperialism practiced by colonizers in the colonial era.

But it is not merely Bollywood movies that encompass the *Punjabisation* of popular culture in India. Punjabi folk and Bhangra Pop that are staples of Bollywood song and dance routines, enjoy huge popularity across the Indian nation state, except perhaps in deep South. “Balle Balle,” “Oye,” and “Haddippa” are familiar phrases in Indian homes, Punjabi or otherwise. Jokes on and about Punjabis find an audience all the time in SMSes as well as on the internet. Punjabi dhabas are omnipresent in Indian highways. These and more such exports from Punjab and Punjabi culture in fact are very much part of the contemporary pan Indian cultural consciousness.

In striking contrast to the image of Punjab created in Bollywood movies, is the image that an educated Indian gathers of Punjab through reading the coverage in national newspapers, especially the English newspapers. To start with some statistical facts, Punjab and Haryana account for about 76% of the food production in the country. Punjab is one of the most prosperous states in the country with the state capital Chandigarh boasting of the highest per capita income in India at Rs. 100,146/-. On the contrary, About 900 murders are committed every year in the name of honour in the states of Punjab, Haryana and Uttar Pradesh, according to a study by the New-York based international human rights organization Human Rights Watch. The sex ratio of Punjab is 1000 males: 874 females with Chandigarh being the Union Territory with the lowest female sex ratio of 790, both figures being much below the national average of 1000:933.

Day in and day out, one comes across reports of honour killings, female foeticide, and clash of values between the younger and older generation, the dreaded “Khap Panchayats,” so

on and so forth. The English dailies such as *Times of India*, *The New Indian Express*, *The Hindu*, *The Telegraph* keep on reporting the occurrences of murder in the name of family honour, and female foeticide with such alarming frequency that one is actually taken aback. In their urge for a son, one who would carry the family name, the sin of bringing up a girl for whom dowry is to be arranged, is not to be committed. It is hence common practice in both Punjab and Haryana to do away with girls, kill them in the womb or if they are unfortunate enough to survive the onslaught and be born, kill them by throwing them in a sack or a gunny bag or simply burying them alive. As Khushwant Singh would tell us in an article on female foeticide in *The Sikh Times*, “*Kuree Maar* (daughter-killer) is a common abuse in Punjab - an abuse that those who indulge in the practice have learnt to take in their stride” (Singh np). Singh tells us that while long ago, it was Muslim invaders that caused the Punjabis to kill their girls, in the contemporary scenario, it is dowry that drives parents to kill their new-born or unborn girls.

Quite a lot of media space has also been devoted to the practice of fraternal polyandry in Punjab and Haryana. It is in fact shocking to note that the same set of people who kill their own daughters in the name of honour or kill the foetuses of their unborn girl child to avoid bringing them up, do not hesitate to buy women for sexual services from far-flung states, especially the North-East; these women hailing from deprived backgrounds and bought for a price, are then exploited in every possible way. The Khap Panchayats which pass on the verdict on inter-caste and inter-community marriages as well as same-gotra marriages in the name of ritual and tradition, do not find anything wrong in the practice of polyandry where the bought women have to simultaneously be wives to brothers in a family and at times even mistress to the sexually pervert father-in-law. While this was done in the past to prevent the splitting of land, in the recent times the practice has raised its ugly head owing to the lack of enough girls of marriageable age in the community as well as to stop fragmentation of land. The woman tossed between brothers and sometimes shared with the father-in-law, has no voice in the scheme of things that affect her body and mind.

And much like the global image of Punjab propagated by Bollywood, the negative occurrences are true for Punjabi community outside India as well. Honour killings and female foeticide, subordination of women in the domestic arena etc. stand equally true for the community in the global context as well. There have been reports of Punjabi women being killed by their family members in the name of honour in countries like USA and UK.

Television too, is not lagging behind with the extensive reporting of honour killings, and female foeticides etc. Soap operas are being made on issues such as honour killing with the latest being offered by the entertainment channel *Colors* namely *Rishton se Badi Pratha*. In the aforementioned soap, one sequence shows an elderly woman in a white sari advising a younger woman to wear a white sari and get ready for the funeral of a young girl related to them who is reportedly in love and should be brought home dead by the men of the house for the dishonour she has caused the family. Such depictions on prime time television topsy-turvy

the idea of cultural authenticity as these pass off as the norm and hence, acceptable. News channels, both Hindi as well as English, devote a lot of time to the cases of honour killing and Khap Panchayat verdicts, if not always for the sake of reporting, then for satiating the appetite of the audience always in need of scintillation and thrill and thus enhancing their TRPs. In both print and electronic coverage of the events and issues, visual images of violence and gore are accompanied with a seen on sight description of the barbaric events. Some cases like the Manoj-Babli honour killing grabbed the headlines for extended periods in the national news media. The conviction of the killers in the aforementioned case has come as a respite for the urban Indian middle class. However, it is found that the media is more interested in selling the story rather than actually helping the victims in their fight against injustice.

It is absolutely confusing for the non-Punjabi in such a context to actualize the comprehension of the state of Punjab and Punjabi culture. While one understands that reel life is not real life, the striking dissimilarities between the images of Punjab as created and co-created in Bollywood and those presented in the national newspapers underlines the need to keep open a wide spectrum for understanding Punjab in the postcolonial, postmodern world. While the educated elite Punjabi, whether Indian or NRI may not identify with a lot of social mores mentioned above, it very much is a part of the contemporary social scene of Punjab. Contrastively, whereas the educated, middle class, English newspaper reading non-Punjabi is conscious of the socio-political realities of Punjab, she enjoys her share of “Balle Balle” and dhaba food as well. The search for or the attempt to explain Punjab in the broader sense of the term or Punjabi culture as such in a linear, clear cut manner hence defeats the processes and experiences of understanding Punjab and Punjabisation that both Punjabis as well as non-Punjabis undergo on a regular basis.

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SOCIO-CULTURAL BACKGROUND OF TRIBAL CULTURE IN ODISHA

Satyaban Garada

At present more than thirty million tribals live in India. They are divided into 427 tribes. Out of them 62 tribes are living in Odisha. Today tribals constitute one fourth (22.21%) of Odisha population. They are the primitive inhabitants of Odisha. In terms of percentage of tribal population, Odisha ranks 3rd in pan Indian context. Odisha is the meeting ground of the north and south Indian culture. Tribal component is a major contribution to the Indian culture. Historically, Odisha has been identified with tribal population. The name Odisha is derived from the word 'Odra' which is a tribal term (from the Munda term 'orea'). The name Kalinga also probably represent a corrupted version of the Munda term. This region was named as Odra, Kalinga and Utkala. The Sabara and the Pulinda tribe also lived in this area in distant past. The Mahabharata mentions that the tribes of Kalingas (Odishan) participated in famous Kurukhetra war under the leadership of Kalinga king. Ashoka in his inscriptions refers to the unconquered Atavika (Ananta Avijita) or forest dwellers. The Allahabad *prasasti* refers that Samudragupta during his south Indian campaign passed through some inaccessible region of Odisha. At present, majority of tribal population are located in hilly tracts. There are some pockets of tribals in coastal Odisha too. It is generally agreed that the tribals have been pushed into hill tracts in course of time.

In the pan-Indian context, the society has three fold division such as the folk (tribal communities), the peasant (rural caste communities) and the Urban (city and town dwellers) communities. Although each segment exhibit unique cultures, yet they interact with each other constantly both in the past and present.

From the geographical point of view, Odisha is divided into four zones namely: the Northern zone, Eastern-ghat zone, Central table land, and Coastal zone. Northern-plateau and eastern-ghat constitute 55% of total area of the state which is primarily dominated by tribal population.

NORTHERN PLATEAU (25.5% OF TOTAL AREA)

The Northern plateau comprise the modern district of Sundargarh (Bonai, Tensa hills, Gangpur and Panposh), Mayurbhanj (Similipal range, Baringiposi and Bisoi), Keonjhar (except Anandpur), Sambalpur (Bamara and Kuchinda), the interior plains of Balasore and Pallhara region of Dhenkanal. In this zone there are as many as 58 tribal groups. Among them nine groups belong to major tribes such as Santala, Kolha, Munda, Bhuiyan, Orraon, Gond, Kissan, Bathudi and Bhumija. They number more than one lakhs. There are five primitive tribes such as; Hill khoria, Hill bhuinya, Birhor, Mankidia and Juang.

THE CENTRAL TABLE LAND (24.1%)

It includes undivided Sambalpur, Bolangir and Dhenkanal district of Odisha. This zone covers the whole of the upper Brahmani and the Mahanadi basins. There are as many as 45 tribal communities and among them there are only two groups which are major tribes, the Gond and the Saora.

THE EASTERN GHAT REGION (29.2%)

This region comprises of the Rayagada, Malkangiri, Nawarangpur Koraput Phulbani, Boudh, Kalahandi and Nuapada Districts. The peninsular plateaus are bordered on the east by the Eastern Ghats, a tectonic range cut by many rivers into discontinuous blocks of mountains. Broadly, it is divided into four sections such as Northern-eastern Section, Central Section, South-western sections and South-eastern section.

Northern-eastern Section: - The hill of this section extends up to Nilgiri of Balasore through Daspalla of Nayagarh and Kapilash of Dhenkanal district. The section stretches up to Boudh border rising to a height of 2239 feet. There are 39 tribal communities in this area. The total population of tribal communities exceeds one lakh. The Kandha and Saora are the most dominant tribes.

The Central Section: - This section of the eastern ghat covers Boudh, Baliguda, Ghumsur, and G.Udayagiri areas. Hills of this section range in height from 1000 ft. to 4000ft. Total 29 tribal communities are found in this belt, and the Kandhas are the dominant group. Other tribal groups include the Gond, the Kutia kandha the Saora and the Kandha- Gouda.

South-western sections: - This Section comprises of Rayagada (Gunpur, Bisamcuttack, Kashipur and Chandrapur), Parala Khemundi and Kalahandi (T.Rampur and Lanjigarh) district. The hilly area with an elevation above 1000 ft. Tribals are inhabited by as many as 42 communities in this area, dominant tribal group being the Kandha and Saora.

SOUTH-EASTERN SECTION

Based on elevation, this section is divided into three plateaus

(1) 3000 feet plateau

(2) 2000 feet plateau

(3) 1000 feet plateau

(1) **3000 Feet Plateau:** - It covers Koraput and Pottangi area and is the house of as many as 33 tribal communities. Kandha, Paraja and the Gadaba population exceed 20,000 and others number below 4000.

(2) **2000 Feet Plateau:** - this area covers Nawarangpur district and Jeypore Subdivision. 'Bhatra and Gond are major tribes inhabiting this area and populations of them exceed one lakh. There are 40 tribal communities living in this area.

(3) **1000 Feet Plateau:** - It comprises the Malkangiri district. This area is also inhabited by many tribal communities but among them the Koya, the Bhumiya and the Bonda are the major groups.

The Bonda highlander is considered to be the most primitive tribe.

THE COASTAL REGION (21.2%)

The coastal plain is situated along the eastern sea board. The entire plain land is the product of six major rivers and their distributaries. The Coastal region covers 21.2% of the total land surface of the state. It stretches from the mouth of Rusikulya River in the south to the Subarnarekha River in the north. The coastal tract is the most fertile region in state. Due to its fertility, it has been the home of prosperous peasants and fisher folks.

There are 51 tribal communities presently inhabiting this zone. Originally they migrated from North plateau and Eastern ghat region of Odisha. Most numerous are the Saora, Sabar, Santal, Kandha, Bhunia, Kalha and Munda. The tribes of coastal belts are in close contact with their Hindu neighbors and in various stages of sanskritization. They sustain their livelihood on daily wages of construction and road work, earth work, rickshaw pulling and as industrial labourer.

Distribution of tribal population in the district level is uneven. Their number has always been more in inland districts like Koraput, Mayurbhanj, Sundargarh, Keonjhar, and Phulbani, than in coastal plains consisting of Balasore, Cuttack, Puri and Ganjam.

The Koraput district (undivided) alone has more than one-fifth of the tribal population of the state. Undivided Mayurbhanj has slightly less than one-sixth, undivided Sambalpur and undivided Sundargarh constitute more than one-tenth of each.

THE TRIBAL LANGUAGE IN ODISHA

The multi-linguistic characteristic of tribals in Odisha create a major problem for communication in inter tribal, as well as tribal and non tribal population. Although bilingualism prevails, the degree of linguistic adoption to the dominant of Odiya language as the regional state language is not uniform. The peculiarities connected with the multilingual situation act as a barrier for planned development intervention, because of conspicuous hiatus between the stake holders and the development practitioners. Therefore there is a need for further research in the field of ethno linguistic / demo linguistic context which believe in unity amidst myriad fold of diversities and can pave the path for sustainable socio economic development of tribal.

The tribes of Odisha have their distinct ethnic identity which is overtly marked in their languages besides many other traits and traditions. They are ethno linguistically classified into three groups :- Munda (Austro - Asiatic), Dravidian and Indo-Aryan.

A group wise tentative inventory of the tribal languages and dialects are drawn up as follow:-

The languages of the groups are inter-related both genetically and structurally. They have common source, ancestry and cultural heritage. Some languages have definite tribal identity (e.g. Santali, Bonda, Oraon etc) and others have no particular community affiliation but function at inter community level as lingua franca (e.g. Desia, Sadri etc.)

Some of the tribes such as Lodha, Mirdha, Bhumia, Jatapu, Bugata, Pentia, and a section of Gonds etc. do not have distinctive linguistic identity. Whereas some of the tribes like Mahali, Kondha, and Kishan etc have only dialectical distinction from autonomous language like: Santali, Kui-Kuri and Kurukh.

Some of the tribes have scattered settlement in different region of tribal dominated tracts. Some tribes use Odiya in addition to their own tribal language. For example Kandhas and Saoras living outside Koraput, Ganjam and Phulbani district use Odiya. Some of them are also not using their tribal language. In some cases, the name of the tribe and name of their language are different (e.g. Darua Speak “Parji”, Kallha speak “Ho”, Gadaba speak Gutab / Ollari, and Kandha speak Kui, and Kuri)

Tribes like Kondha, have several subgroups such as Desia, Kutia, Dongoria, Pengo and Jatapu Kandhas. The Saora have sub groups like Lanjia, Juary, Arsi, and Sudha Saora. Each of these subgroups speaks a distinct dialect of the language.

In general, the tribal languages do not have script. The languages appeared in written format only in last century. Initially the Christian missionaries produced written and printed texts in Roman scripts. Subsequently, attempts were made for using the scripts of the regional languages (Odiya, Telugu, Bengali and Hindi etc) However in the recent past between 1935 to 1980, at least four scripts have been developed for the languages like “Santali”, “Ho”, “Soara” and “Kui”.

- (a) The Santhala language has been included in the 8th schedule of our constitution and their script “Ol Chiki” has been developed by Pandit Raghunath Murmu.
- (b) Guru Mangoi Gomango developed Saora script “Saoran Sompen”.
- (c) The Ho tribes scripts Warranga Chilki” developed by Kol Lako Bodra (Singh bhum), is being promoted by some Ho language speaker of Bihar and Odisha.
- (d) “Kuilipi varnamala”, the script of Kui language spoken by Kandhas was developed by Dayanidhi Mallik, G.Udayagiri.

These scripts have also developed numerical symbols from zero to nine.

It's only in recent times that the tribal languages of Odisha were known to the world. During last few decades, there has been considerable development due to the initiative taken by scholars like. T. Burrow and Norman H. Zide. With their collaborators they have brought to limelight the Dravidian and Munda languages of Odisha.

The tribes of Odisha represent the micro linguistic area. We find here three different ethnic and linguistic communities divided into sixty-two separate tribes who live together and use one language at inter-tribe level and another at intra-tribe level, sometimes at both the levels. Therefore, there is need for further research in the field of ethno linguistic and demo linguistic context which believes in unity amidst myriad fold of diversities and can pave the path for sustainable socio economic development.

Thus the tribal languages are clearly identified and properly classified into cognate groups, due attention can be given for their study, preservation and promotion at administrative, academic and socio-cultural spheres.

ODISHAN TRIBAL TRADITIONS, RELIGIONS, RITUALS AND FESTIVALS

The diverse tribal communities inhabiting Odisha has enriched the cultural heritage of the state by their cultural diversities. Their rich folk traditions of song, dance, music, religion, rituals and festivals are celebrated round the year which adds colorful dimensions to their very existence as well as their cultural man-nature-spirit complex. Every dimensions of their life covering

round the year activities are intimately connected with religion and beliefs and practices associated with it. Their unquestionable belief in super natural, which regulate human existence in the world, is the basic feature of many festivals and rituals.

Religion, in the broadest sense, determines a society's world view which in turn determines the attitude to the natural and supernatural world. The human personality and its basic traits, the relationship between man in society and social moral value systems on which such relationship is built are important aspects of tribal life. Within the tribal society, there are three interlinked world of gods, spirits and the world of ancestors.

The tribal religion in Odisha is an admixture of animism, animatisms, anthropomorphism and ancients worship. Religious beliefs and practices aim at ensuring personal happiness as well as community well being and group solidarity. Their religious performances include life-crises rites, community rites, ancestor cult and totemic rites and observance of taboos. Beside these, the tribals also resort to various types of magical and occult practices.

In every tribal society, there is a fixed calendar of annual rituals which are mostly linked with their economic activities. Most of the rituals are observed collectively at the village level to ensure safety and well being of the members and to bring economic prosperity. Offering of blood of cows, pig, buffalo and traditional alcoholic drink prepared by them like, mohua liquor, grain beer and sago- plam juice etc are common in their worships. Other materials also include vermilion, turmeric powder, ragi powder, un-boiled rice and flower etc. Ritual occasions are celebrated in communal feast, singing, dancing and merry making. Their rituals concerning agricultural operation such as eating of the first fruits of the season, live stock and crops welfare, are observed by members of their village and society on an appointed date which is fixed by the village headman in consultation with the village priest.

The tribal festivals are celebrated at three horizontal levels: - family, village and region. These are observed for specific purpose such as: for good rains, good harvest, first eating or consumption of seasonal crops, fruit, root, flowers and leaves tubers etc. protection from the dreadful calamities, epidemics and attack of wild animals; safety, security and sound health of human and live stock and the like, for which the blessings of super natural beings and spirits of ancestors are invoked or sought.

Therefore the God and Goddess, forefathers, malevolent and benevolent, ghost and spirits are worshiped with equal awe and respect and kept in good honor. Every festival has two sides: Sacred and Secular.

According to their belief system the supernatural power constantly watch over the doings of man and woman and punish the evildoers with diseases and death of they also bring about drought, famine and other-calamities to the community. Amongst all tribes there is a set of specialists to communicate with supernatural powers and appease them by offering and sacrifice, from time to time, for safety and prosperity of the people.

Most of the tribes believe in rebirth of an individual after death. Their ancestral spirits having their abode in and around the habitation constantly keep watch on activities of living generation. Among many tribes, the name-giving ceremony of a newly born baby confirms presence of the ancestor. On religious and socio-religious occasions, they worship the ancestral spirits of the household lineage or clan level. At present the tribal religion has been greatly influenced by Hinduism and Christianity.

Thus, ancestral spirits needed to be remembered with appropriate rites and sacrifice of regular intervals or whenever needed for their blessings to ensure the welfare and wellbeing of the living generations.

THE ART AND CRAFTS OF ODISHAN TRIBES

The tribal art and craft are a class by themselves. It symbolizes the co-existence of utility and beauty. All the sixty two tribal groups of the state have their distinctive art and craft tradition. The art and craft provide them the apt medium for its translation vis-a-vis the utilitarian motive which interacts with the terrestrial plane. The Odishan classic art and craft tradition draws heavily from tribal repertoire. Out of the total 56 extant craft skills found in Odisha, twenty crafts skills are traced back to tribal people and their culture. The other skills are clones of the tribal craft skill refined which are made to serve the changing tastes of contemporary end users. Tribal crafts, taking its variety into consideration, may be classified into three broad categories: Tribal metal jewelries relate to ornament, Crafts meant for daily mundane chores and Variety musical instruments.

As far the tribal drawing are concerned, they are the creative rendering of wide ranging nebulous impressions that find its live representation in lines and strokes. Even if these are conceived aesthetically, the tribal artist leaves the impression of utilitarian motive in the work of art. For example the Saora paintings are a protection against diseases.

The Soara, "idital" paintings are drawn in the inner sanctum of their houses. It pleases their ancestors and ward off the evil spirits and diseases. It also reflects the biodiversity of the flora and fauna. It doesn't exclude the contemporary. It is common to find cars, trains and other contemporary aspects of life. The Santhala and Gond painting have similar trends.

The tribal art and craft traditions connect to the evolution of tribal material culture. The ethnic culture base is essentially reflecting the simplicity in their pursuit of livelihood. Their craft use simple tool or mechanism to relieve man from his hardship.

The textile craft of tribal are one of the most important craft that draws the dividing line between indigenous people in the state of wild life and the people in the state of stepping into civilized life. The tribes of undivided Koraput district like the Bonda, Godba, Durua, Koya and Kondha have had the tradition of textile weaving. They have their shifting looms and raw material stacked in the sprawling base of the nature. They weave their respective textiles for their own use. For their weaving traditions they are popularly known as weavers' tribes in the

state. The Dongaria Kondha of Niyamgiri hill ranges practice the needle craft for making beautiful embroidered clothes.

Metal jewelry is another craft of the tribals. It captures both tribal and non-tribal market segments. The necklace, the pendant, ear ring, payals are crafted by the tribal cross the boundary of the state.

The tribes of Odisha also show a great interest in earthenware. Most of their house hold utensils are made of clay. Even spoon, lamps, and toys are made of clay. The terracotta works of some tribal area in Odisha like Mayurbhanj, Sundargarh and Koraput district are popular.

The beautiful handicraft made from Sisal fibers, bamboo works etc. have gained prominence in recent times. All the art and craft if properly developed, manufactured, propagated and marketed can earn good revenue for the tribal and other community of Odisha.

The manufactured art and craft of the tribes are listed below.

THE SOCIO-ECONOMICAL LIFE OF ODISHAN TRIBES

The economic system of tribals is basically rural. As per the 2011 census 91.7% of tribals in our country live in rural areas. About 87% of tribal populations are still dependant on agriculture, while the remaining 13% of tribal are engaged in occupations such as hunting and gathering food, pastoral life, trade and business service and industrial works.

The tribal economy of Odisha can be divided in following categories such as: 1. Hunter-gather, 2. Shifting cultivator, 3. Plain area settled cultivator. 4. Cattle-rearer, 5. Industrials and mining's worker and 6. Crafts man.

The division is not arbitrary because sometimes the economic pursuit is combined. For example, settled cultivators can also cultivate on shifting basis on the slope of hills. Similarly cultivator can also be part time food gatherers or wage-earners or craftsman.

Tribal right over land has become a burning issue in Odisha. Conflict over land rights amongst scheduled tribe and scheduled caste is now common. The state acquiring of land for industrial purpose also complicates the social fabric. In addition non tribal or caste hindus also grab land by bending law to their advantage. Law also prevent remunerative price for tribal lands.

Few tribes such as the Birhor, Chenchu, Mullar, Korwa, Bonda and Hill kharia still live in forest and are dependent on forest for their livelihood. They are largely still in food gathering and hunting stage of development.

The Koya tribes of Koraput and Malkangiri district are cattle-rearers or pastoral people. They have retained great interest in cattle breeding and animal husbandry.

The shifting cultivation is another part of economic condition of the Odishan tribes. This is dependent on ecology. The Odishan tribes may be broadly placed under two categories. (i) Those live in the interior hills and (ii) Those live in plateau and plains. The tribes, who live in the interior hills and cover the forest area, mainly practice the shifting cultivation, along with food gathering and hunting. Sections Kandha, Soara, Bonda, Juanga, Santhal and Bhunyan use shifting cultivation.

The shifting cultivators usually after a couple of years of cultivation desert one place and return to the same after a gap of 6 to 10 years. But with the increase in tribal population and consequent pressure on land, this gap has almost reduced to zero. The tribals have started regular farming on such land. This adversely affects the neighbouring forest and cause large scale damage to the growth of the forest.

With promulgation of the strong forest laws, shifting cultivation as well as the entry of the tribal to the forest has been restricted. Shifting cultivation is very low yielding. They supplement their subsistence by collecting roots, leaves, fruits and other minor produces or non timber forest produces.

The tribal agriculture is characterized by unproductive and uneconomic holding, land alienation and indebtedness, lack of irrigation in the undulated terrain and primitive methods of cultivation. Invariably tribal agriculturist grows one crop during the monsoon and has to supplement their economy by subsidiary economy pursuit. Almost all groups of tribes are included in these categories.

Mining industries are established in the heart of the tribal areas in Odisha. The NALCO at Damonjodi and Anugul, TATA, JINDAL, VISA, MESCO and BRPL steel plants at Kalinga Nagar, Rourkela Steel Plant at Rourkela, Rajgangpur Cement Plant, and Vedant steel plant at Jharsuguda etc. are all located in tribal areas. New industrial and mining establishment have come up in tribal areas. It has resulted in displacement of local inhabitants including the tribals and the infiltration of outsiders.

Handicrafts, cottage industries and house hold industrial economy of tribal have declined due to duplication technology adopted by the non-tribal groups with modern technology.

THE SOCIO- POLITICAL SYSTEMS OF ODISHAN TRIBES

The tribes of Odisha are known for their well organized political system. Maintenance of peace, harmony, solidarity, well being of tribal society and providing security against external interference are important aspects of their political concerns. Every tribal society in general has tradition and customs governing various aspects of life; such as social, economical, political and religious, organisation norms for proper conduct and order of human behavior and social sanctions for regulating social solidarity and use of resources. In order to administer the above provisions and to ensure observance by member of the society, there are separate sets of functionaries at different levels starting from family to lineage, clan, group, inter-village territorial units and finally the apex body of the whole tribes.

Tribals political organization has three components namely

- (i) Contemporary laws, social sanctions and norms
- (ii) Functionaries
- (iii) Territorial Jurisdiction

Tribals administration start at the family level. Within a family the father or in his absence the eldest male member acts as its head, officiate and act as priest in house hold rituals. He represents the family in the meeting of the village panchayat. Above the family, the eldest male member of the Clan/Kutumba or groups in the village acts as the head and officiates in collective rituals of the groups.

In past, the village society had powerful traditional village panchayat. This institution as a democratic corporate body looks after all matter at the village levels. The village panchayat is headed by a headman who discharges his duties in association with the village priest. Invariably messenger and Chowkidar are nominated from among the tribesmen to assist these functionaries. The post of the headmen and the priest are normally hereditary and some time based on selections. The village headman was recognised by the local administration during pre-independence period and empowered with duties (power to exercise on behalf) at the village level. He was responsible for maintenance of law and order, watching movement of infiltrators, collection of land revenue and taxes, assisting the visiting officials and carrying out other duties assigned to him by the administration from time to time.

The village head is named differently among different tribes, known as Majhi, Pradhan, Pakan, Munda, Gomango, Badrik, Naik and Manjils” among the Santals, Juango, and Bhunyan. Various titles are used by village priests. Few are listed below:

Village Head	–	Tribe
Dehury	–	Bhuyan
Botia	–	Juangoss
Naega	–	Oraon
Buya	–	Lanjia Saora
Bajia	–	Kandha
Jani	–	Jhodia
Sisa	–	Bonda
Jani/Pujari	–	Godba

Generally, the village Priest officiates in all communal worships of the village and in rites connected with birth, marriage and death of individuals. In all these occasions, the village panchayat takes his advice. Among some tribes, the priest is assisted by the traditional astrologer in fixing the date and time of performing different rites.

Beyond the village, there is inter-village political organization on covering a group of neighbouring villages. The formation of territorial units was greatly influenced by the local administration. The jurisdictions of such territorial units were usually coterminous with the divisions of the local resources administration bearing similar nomad culture. In Mayurbhanj district where Santal, Ho, Bathudi; and Bhunija tribes live the in Inter village territorial Units known as “Pragana” and its head is called as Praganas” In Keonjhar district where “Juanga” and “Bhuyans” territorial units are called as “Pirha” and its head is called as “Sardar”.

In South Odisha where tribes like Kondha, Godba, Saora, Porja, and Koya etc. inhabit, the inter-village territorial unit is called as “Mutha” with “Muthadar” as its head. In Kondha village and other tribal villages the inter-village territorial units are called as “Kutumba” or “Kutum” and it head is called as “Saunta”, or “Naik”. Disari is known as the astrologer, and “Jani / Pujari /Sisa, is known as priest and worshipper of the village.

The head of these organization were in variably selected by the local administration from among the dominant tribal groups in the area and assigned with duties supervising the works of the village with the village heads and adjudicate the inter village disputes.

With the introduction of Panchayatiraj system, in the post independence era, the traditional political organizations have started weakening. The Panchayati Raj Institution (PRI) like Gram Panchayat for a group of villages, Panchayat Samiti at block level and Zilla Parisada at district

level, are very effective and powerful in many sphere of local administration in general and development matter in particular.

The 73rd amendment to the constitution, promulgation of PESA act and reservation of seats for women etc are some of the new development in the process of democratic devolution of power.

After Independence there was a gradual decline in the power and functions of the traditional political organization. The traditional functionaries at family, lineage/clan and village level organization are still effective in dealing with socio- cultural matter of their respective groups. There is cooperation among the traditional leaders and new leaders under the Panchayat- raj Institution system Development programs are being smoothly implemented.

THE TRIBAL DISPLACEMENT AND REHABILITATION

After Independence a large number of development projects were taken up by the government of India to usher in speedy economic growth and development. Odisha was identified as one of the resource rich states. Various development projects taken up so far in the Odisha include development of irrigation, water resource, industrial-mining and urban infrastructure, wild life sanctuaries, defense related projects and infrastructure projects like road and railways. Land has been acquired for such projects and large numbers of families have been consequently affected in varying degrees. Out of the affected and displaced persons of the completed projects, in between 1947 to 2000 about 35% belong to scheduled tribal categories.

After the, promulgation of the Industrial promotion resolution 2001 by the Govt. of Odisha, as many as 53 companies have signed MOU with the state government, between 2001 and 2008. It is observed that 80% are in industrial and mining sectors, 10% are in irrigation. More than 90% mineral reserves of the state are concentrated in tribal pockets. Until recent past 90% of the displaced people belonged to tribal categories. In this back drop, it needs to be pointed out that there has been a change in trend in respect of the development projects and tribal displacement in the state of Odisha after 2001. The share of tribals among the displaced as well as affected persons on development projects in the state in the post -2001 phase will be around 70%.

The notable completed projects in tribal areas include, Hydro Electrical Power projects at Upper Kolab, Machkund, Balimela, Rengali, Upper Indiravati and Hirakud; National Thermal Power projects at Talcher and state thermal power projects at Talcher, Faruka, Kahalgaon; NALCO at Damanjodi, Anugul and Utkal Alumina Kashipur; HAL at Sunabeda, Steel plants at Raurkela, Duburi, Jajpur and Jharsuguda; and irrigation projects of Subernarekha, Kansbahl, Hirakud, Hartabhangi and Badanala etc. The ongoing projects are in Koraput, Rayagada, Sundargarh, Jharsuguda, Angul, Keonjhar, Mayurbhanj and Jajpur district of Odisha.

Customary land rights of the tribals and title over the tribals land is the chief problem of displaced tribal people.

Empirical studies have revealed that majority of the displaced tribal families have failed to regain their pre-displaced living standards in the post-displacement period. In fact, majority of them have even stifled below the threshold of poverty and have landed up as development refugee migrating to different places in search of their livelihood.

There are various development projects which have caused the impoverishment and loss of livelihood of the displaced tribal's. In the past there was no proper rehabilitation policy for the displaced persons. The displaced persons were only paid compensation for the land and property coming under acquisition at government rate which was far less than the market value or replacement value and the displaced persons made their own resettlement and rehabilitation with the meagre compensation amount.

The protest of displaced persons of "Rengali dam" project as early as 1973 resulted in higher compensation. Again in 1994 the state came up with very liberal and pro-people reconstruction and rehabilitation policy for water resources. And under the 1994 R & R policy : Provision of rehabilitation assistance was made for all kind of projects effected persons including both displaced as well as land losing affected persons. Under the scheme a large number of projects policies are formulated by different corporate houses, but none of them had any special provision for displaced tribal persons.

For the first time, the State Government of Odisha developed comprehensive and progressive rehabilitations and resettlement Policy in the year 2006, considering looking at the gap in existing in practice and addressing the critical livelihood issues of the affected persons of development projects.

The features of the 2006 rehabilitation and resettlement policies includes following.

- Customary land right of tribal has been recognized for the purpose of compensations.
- Preference to the tribal displaced families for land based rehabilitation, provided.
- Efforts for resettlement of the displaced tribal families are as close to the affected villages as possible are made.
- Additional R&R package to the displaced tribal's provided.

The 2006 R & R policy hoped that the misery of the tribal will be addressed to a large extent and they would able to restore their pre-displaced status of livelihood, they will be even better than before and can become beneficiaries of the projects.

THE CIVIL RIGHTS MOVEMENTS & EXTREMIST ACTIVITY IN TRIBAL AREAS OF ODISHA

The inaccessible hill terrains, dense forest, lack of adequate development inputs, grievances of the tribal coupled with lack of responsive administration etc. are conducive to the spread of extremist activities in Odisha. The seriousness of the problem is underlined and evident by number of co-ordinate extremist activities in Southern Odisha in recent times.

The extremist movement in Odisha emerged in the early 1960 as peasant movement in Gunpur subdivision of Rayagada district of undivided Koraput district. Now it has influence over 18 districts of the state out of 30 districts.

In early years the extremist had concentrated on tribal areas. And tribal people were used as couriers and foot soldiers. While this served the immediate purpose of the rebels; the impact on the lives of tribal's was minimal. There have been clearly major changes in the strategy and even ideology in recent times as their influence has spread to new areas in the state.

The extremist cling faithfully to use of force. The support of the masses offered them great advantage. The continuity of the extremist threat has often been explained in terms of persistence and exacerbation of the basic causes that lead to its birth-feudal exploitation and oppression of the rural poor who constitute the majority of the people in Odisha by the wealthy few. The poor tribal people are deprived of their right to earn a livelihood by selling minor forest produce. They are exploited by land owners, contractors and money lenders.

The reduction in public spending to bring down the fiscal deficit has also compounded the woes of the people. There is no doubt that the extremist are taking advantage of prevailing socio-economic problems of the tribal's in southern Odisha particularly those who living in the forest areas.

Moreover, inequality, non-egalitarianism, disparity in development and regional imbalance etc. are regarded as root causes of social maladjustment. It is observed that people in backward regions of Odisha, lack adequate economic opportunity. They are relatively deprived of the fruits of development efforts. People in the socio-economically backward regions often carry a deep sense of frustration and discrimination against their better off neighbors. Poor and dissatisfied people are often easily manipulated by antisocial persons with powerful vested interests. These pockets of poverty breed serious socio-economic problem.

Odisha is one of the poorest states in India, 47.15 % of its people are in Below Poverty Line groups, as against a national figure of 26.10%. Per-capita income of the State is alarming. It was Rs.2,901/- during – 1993-1994, Rs.5,067/- during 2000 – 2001 and Rs. 5,080/- during 2011 -2012. In comparison to coastal regions, the incidence of poverty in tribal region is higher.

The extremist movements has spread to tribal pockets in 18 district of Odisha, resulting in protest against discrimination in access to non-timber forest produce and alienation of tribal land. In 1962, the left party had succeeded in mobilizing the tribals for forming their own association and projects as “food liberation”, at Gunpur subdivision in Rayagada district. Initially, the movement was confined to Gunpur, Paralakhemundi, Phulbani, Nayagarh, Jajpur, Mayurbhanj, Keonjhar, Koraput, Nowrangpur, Rayagada, Malkanagiri, Sundargarh and borders of Odissa and Chhitishgarh, Odisha- Andhra, Odisha-Jharkhand and Odisha-Bengal etc.

SPREAD OF EDUCATION IN ODISHAN TRIBAL

The tribals had very little access to education in Odisha in pre-independence era. Their ethnic attitude, lack of communication facilities, failure of state administration and absence learning material in tribal language pose serious problem in post independence era. The state is of course committed to Education For All.

Article 45 of the Indian constitution proclaimed responsibility the State to promote with special care the educational and other interest of the weaker sections of whole populace and particularly that of the Scheduled Tribe and Scheduled Caste.

Usual initiatives were taken to spread education uniformly throughout the country with the establishment of educational institution at grass root levels under the Ministry of HRD (Human Resource Development) and MTA (Ministry of Tribal Affairs).

Socio-economically a nation is more advanced if its people are more literate and educated then other nation. Education, in another sense is one of the principal component and keystone of human development and as such it has greater bearing on the sectoral development, therefore it leads the whole way to development.

The Government of India realizes the importance of literacy in fostering economic development, social wellbeing and social stability. It has carried out a number of programme relating to elementary education since independence.

Article 46th of Indian constitution enjoins upon the State to promote with special care the educational and economic interest of the weaker suction of the people and in particularly that of the scheduled tribe and shall protect them from social injustice and all forms of exploitation. With a view to full fill these constitutional commitments, several commissions and committees have been appointed and several programs and policies have also been formulated and implemented for the spread of primary education depending upon the recommendation of these commissions and committees.

The major educational program are like Sarva Sikhya Abhijana (SSA), District Primary Education Program (DPEP), National Program for Education of Girls at elementary level (NPEGEL), Prarambik Sikhya Kosh (PSK), National Institute of Open School (NIOS), Kasturiba Gandhi Vidyalaya Parishad (KGVP), National Programs of Nutritional Support to primary education and some other schemes which accord priority to SC and ST groups. Apart from that the Ministry of Tribal Affair also runs various schemes for the educational development of ST students, like “- Book Bank Scheme, Tribal welfare hostel for both boys and girls, educational complex in low literacy pockets for development of woman literacy in tribal area and Pre-matric and Post-matric Scholarship for SC and ST students.

The government of India and the government of Odisha has been taking steps for the spread of primary education both among the general mass as well as scheduled tribes since

long past, but not much has yet been achieved. Even though the literacy rate has tremendously increased from 18.33% in 1951 to 64.84% in 2001 for the general population and from merely 7.99% in 1961 to 47.10% in 2001 for the scheduled population of India. Huge gender gap in literacy in different census year also exist.. A similar trend is also observed to be there in the State of Odisha. The reasons are multifaceted, multidimensional and inter-dependant on various facts of lifestyle, culture, economy, environment and ecology, religion and administration of educational Institutions.

To sum up, the socio-economic sphere of tribal Odisha is quite different from the mainstream of Odishan society. Their life style including the cultures, religion, language and costumes are different. Although the tribals inhabit the hinterland region but coastal area is also partly habited by the tribals. The economic pursuit of the tribals is still based on rural occupations such as handicraft making, hunting-gathering and pastoral life. Industrialization in the tribal belt and subsequent growth of Industrial Township are forcing the tribals to shift their economic pursuit to trade, business service and industrial works. So far as political setup is concerned the tribes of Odisha were known for their well organized political system. The post Independence political development has already downgraded the erstwhile powerful tribal political setup. In the present scenario there are a number of major problems the tribal societies. The most important problems include industrialization and consequent displacement from their forest dwellings, rising extremist activities and lack of modern amenities.

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FROM PARLIAMENT TO REPUBLIC : A STUDY OF COLONIAL AMERICA'S INTELLECTUAL JOURNEY

Mrutyunjaya Mohanty

The journey of the American colonists during the Eighteenth Century from Parliament to Republic was essentially an intellectual journey which was conducted primarily through the vehicle of writing. This journey was imperative in the context of the dichotomy that was inherent in the interests of the colonizers and the colonized and the political system that governed them. The fundamental issues involved were related to sovereignty, representation, taxation, legislation and natural rights.

The introduction of parliamentary measures in the American colonies by Great Britain in the form of Sugar Act and Stamp Act in the years 1764 and 1765 respectively triggered off the controversy on the sovereignty of British Parliament.

The idea of Parliamentary sovereignty had gradually been ingrained in the colonists' mind from the beginning of the mid-seventeenth century. The germination of this idea in the minds of the colonists could be attributed to Henry Parker in 1642 though its genesis could be traced to Jean Bodin in the sixteenth century and to Hobbes in the mid-seventeenth. But while Bodin's concern was with monarchy and by sovereignty he meant supremacy which was not arbitrary and was related to law and not might, for Hobbes the force to compel obedience was the essential attribute of sovereignty, and power, not law, was its essential characteristic. While Parker held that every state must wield arbitrary power, he was aware that life and liberty would not be safe in its hands. But he convincingly argued that absolute, arbitrary power in the hands of Parliament would free sovereignty from being a threat to life and liberty, signifying the supremacy of the people and making Parliament a benefactor to human beings. This conception of Parliamentary sovereignty was the guiding principle of the Glorious Revolution and it was embedded in the minds of the colonists at the time of the passage of the Sugar and the Stamp Acts (cited in Bailyn *The Ideological Origins of the American Revolution* 198-201).

At the time of the Stamp Act in 1765, Blackstone's view which was widely held with respect assumed that every polity has a supreme and sovereign authority and in case of the British Empire it is Parliament whose authority cannot be intervened by any power on earth¹. Mansfield in the House of Lords and Greenville in the House of Commons, during the debate on the repeal of the Stamp Act, contended that there was no limitation upon the authority of Parliament over the colonies. Even such a committed supporter of the colonies like William Pitt, who denied Parliament's right to tax America and demanded repeal of the Stamp Act, emphasized Parliament's assertion of sovereignty over the colonies in every point of legislation whatsoever.

The colonists also held Parliament with veneration. Francis Bernard, in 1764, began his blueprint for reform in the imperial-colonial relationship with the words :

The Kingdom of Great Britain ... is, Sovereign ... In all ... states there resides somewhere or other an absolute power, which we will call the Sovereignty ... The Sovereignty of Great Britain is in the King in Parliament; that is, in the King, acting with the advice and consent of the Lords and the Commons (by their Representatives), assembled in the Parliament of Great Britain. (Greene *Colonies* 9)

Not only a loyalist like Bernard, but also a revolutionary like James Otis wrote that absolute power resided with the people who had delegated it to the Parliament and Parliament possessed supreme, sacred, and uncontrollable power².

But the dissent on this concept of Parliamentary sovereignty appeared with the imposition of British Parliamentary measures in the American colonies in 1764 and 1765 in the form of Sugar Act and Stamp Act respectively. It is because from the beginning of their settlements, the colonies, and not the Parliament, had been the de facto sovereign in the management of affairs of the colonies. The proposals of the Imperial government from the later part of the seventeenth century onwards for putting shackles on provincial autonomy had never been materialized. Though the final power concerning the colonies, in theory, rested with the Parliament and the King, it was the colonial authorities and local American institutions that wielded the real executive, legislative, and the judiciary powers. And it is the provincial assemblies which taxed the colonies. Though the crown officials and the Imperial government had been contemplating reforms much before 1763, they were never put to action.

The reaction of the colonists to the imposition of Parliamentary measures was related to the concept of representation. According to the medieval concept of representation, the elected representatives were viewed as attorneys for their constituencies to seek redress from the court of Parliament. But England had moved on to a conception which put restrictions on the representatives to act as attorneys of their constituencies since they were expected to act, as S.B.Chimes has stated, "not merely as parochial representatives, but as delegates of all the commons of the land" (131). The interests of Great Britain and of the colonies being different from and often being antithetical to each other, the colonists favored the medieval type of attorneyship in representation. Since the first years of settlement, the Massachusetts Town Meetings began the practice of voting instructions to their representatives to the General Court and this practice continued there and this form, with variation, continued elsewhere too. The representatives, as James Wilson stated, are the "creatures" of the constituencies from which they are elected and "they are accountable for the use of that Power, which is delegated unto them" (9). The American view of representation had very clearly been stated by John Zoachim Zubly:

Every representative in Parliament is not a representative for the whole nation, but only for the particular place for which he hath been chosen. If any are chosen for a plurality of places, they can make their election only for one of them ... no member can represent any but those by whom he hath been elected; if not elected

he cannot represent them, and of course not consent to any thing in their behalf ... representation arises entirely from the free election of the people. (Sandoz 287-288)

The dichotomy between the British and the American concept of representation surfaced with the imposition of the Sugar Act and the Stamp Act in the American colonies.

The historical consciousness of the colonists about the struggle of Parliament with the King and the realization of the significance of the struggle of their own assemblies with the royal governors taught them the importance of the power to tax. Hence, with the news of the British measures to tax the colonies through the Sugar Act and the Stamp Act, the assemblies of Massachusetts, New York, Virginia, Pennsylvania, Maryland and Connecticut; the Stamp Act Congress; Otis, Thacher, Johnson and many others, all in one voice proclaimed that the colonists could not be taxed by the Parliament since they were not represented in it. They made emphatic assertions that the members elected by them to their respective assemblies had alone possessed the right to tax them.

But at the time of the imposition of the Sugar Act and the Stamp Act it was Martin Howard, an American loyalist of Great Britain, who proceeded to establish the supremacy and jurisdiction of Parliament throughout the whole extent of the British Empire and initiated the argument of virtual representation which was the essence of the British argument in the succeeding period. Howard wrote :

Let me ask, Is the Isle of Man, Jersey, or Guernsey represented ? ... A worthless freeholder of forty shillings per annum can vote for a member of Parliament, whereas a merchant, though worth one hundred thousand pounds sterling, if it consists only in personal effects, has no vote at all. But yet let no one suppose that the interest of the latter is not equally the object of Parliamentary attention with the former. (Bailyn *Pamphlets* 537-538)

In 1765, many writers, mostly English, wrote and defended Parliament's right to tax and denied the constitutional claims of the colonists and their assemblies. Soame Jenyns wrote :

... for, every Englishman is taxed, and not one in twenty is represented. Copyholders, leaseholders, and all men possessed of personal property only, choose no representatives. Manchester, Birmingham, and many more of our richest and most flourishing trading towns send no members to parliament. (quoted in Tyler 83)

Thomas Whately, a confidant of Grenville and the principal author of the Stamp Act, argued that the non-electors in both England and in the colonies were virtually, if not actually, represented in the British Parliament and that a member of the Parliament represented the whole British Empire and not merely the constituency one sat for and on the basis of this argument he not only justified the Sugar Act but also the proposed Stamp Act. He wrote :

every Member of Parliament sits in the House not as representative of his own constituents but as one of that august assembly by which all the commons of Great Britain are represented. Their rights and their interests, however his own borough may be affected by general dispositions, ought to be the great objects of his attention and the only rules for his conduct, and to sacrifice these to a partial advantage in favor of the place where he was chosen would be a departure from his duty. (109)

There began in the colonies the intellectual war of questioning through writings the constitutionality of Parliamentary taxation and of delimiting the boundaries of Parliamentary authority. Pamphlets, official statements from their legislatures and newspapers served as their vehicle. Otis wrote in the pamphlet entitled *Consideration on Behalf of the Colonies* :

To what purpose is it to ring everlasting changes to the colonists on the cases of Manchester, Birmingham, and Sheffield, who return no members ? If these now so considerable places are not represented, they ought to be ! ... So, a small minority rules and governs the majority. (quoted in Tyler 87)

The British position on taxation was squarely and effectively met with, in keeping with the tradition and also with the times, by the colonial Assemblies and the Stamp Act Congress. On May 30, 1765 the Virginia House of Burgesses, sparked by Patrick Henry, adopted a set of five resolutions which unequivocally declared the rights of the colonists and emphatically challenged the right of Parliament to tax the colonies. The third resolution read as follows :

Resolved, That the Taxation of the People by themselves, or by Persons chosen by themselves to represent them, who can only know what Taxes the People are able to bear, or the easiest Method of raising them, and must themselves be affected by every Tax laid on the People, is the only Security against a burthensome Taxation, and the distinguishing Characteristic of British Freedom, without which the ancient Constitution cannot exist. (Kennedy lxvii)

On May 31 the fifth resolution was rescinded which stated that “the General Assembly of Virginia” had “the only and sole exclusive Right and Power to lay Taxes and Impositions upon the Inhabitants” of Virginia and held that “every Attempt to vest such Power in any other Person or Persons” had “a manifest Tendency to destroy British as well as **American Freedom**” (Kennedy frontispiece). It is not clear whether the sixth and the seventh resolutions failed to pass or were not at all discussed. The sixth resolution asserted that the “Inhabitants of ” Virginia were “not bound to yield Obedience to any Law or Ordinance whatsoever, designed to impose any Taxation upon them, other than the Laws or Ordinances of the General Assembly” of Virginia and the seventh one stated that “any Person or Persons, other than the General Assembly of ” Virginia assuming “any Right or Authority to lay or impose any Tax whatever on the Inhabitants thereof, shall be Deemed, AN ENEMY TO” the colony of Virginia and they were published in *Newport Mercury* on June 24, 1765 and *Maryland Gazette* on July 4, 1765 respectively. Thus the first four remaining resolutions also asserted, though in less aggressive

tone than fifth, sixth and seventh, the right of the colonists not to be taxed without their own consent or of their representatives even though it did not challenge the right of Parliament to tax. But the wide publication of all the seven Virginia Resolves in the American newspapers electrified the atmosphere in most other colonies so that with the exception of Georgia, North Carolina, Delaware, and New Hampshire, all the other eight of the rest of twelve colonies made resolutions, modeled on the Virginia Resolves, declaring their rights and denying the authority of Parliament to tax the colonies. Rhode Island was the first to be inspired. While almost entirely adopting the six Virginia Resolves which had been printed in the *Newport Mercury*, Rhode Island added another which read :

That all the officers in this colony, appointed by the authority thereof, be, and they are hereby, directed to proceed in the execution of their respective offices in the same manner as usual; and that this Assembly will indemnify and save harmless all the said officers, on account of their conduct, agreeably to this resolution. (Records of the Colony of Rhode Island 451-452)

Pennsylvania stated that they considered their annually elected members of Assembly to be their only legal representatives and on September 21, 1765 declared :

That the Inhabitants of this Province are entitled to all the Liberties, Rights and Privileges of his Majesty's Subjects in Great-Britain, or elsewhere, and that the Constitution of Government in this Province is founded on the Natural Rights of Mankind, and the noble Principles of English Liberty, and therefore is, or ought to be, perfectly free. (Pennsylvania Archives 5779)

Likewise, in reply to Governor Bernard's address to the Massachusetts Assembly on September 25, 1765, the Massachusetts House of Representatives stated :

the charter of the province invests the General Assembly with the power of making laws for its internal government and taxation ... there are certain original inherent rights belonging to the people, which the Parliament itself cannot divest them of ... among these is the right of representation in the same body which exercises the power of taxation. There is a necessity that the subjects of America should exercise this power within themselves, otherwise they can have no share in that most essential right, for they are not represented in Parliament, and indeed we think it impracticable. (Bradford 45)

The Assembly of Maryland stated that it could not be said, with truth or propriety, that the colonists were represented in the British Parliament and Connecticut Assembly affirmed that Parliament could legislate but not tax the colonies. So too were the three other of the twelve colonies who denied the right of Parliament to tax them.

The Massachusetts House of Representatives, on June 8, 1765, gave a call to other colonies to meet in a Congress for a deliberation on the Stamp Act and other grievances. The Stamp Act Congress met in New York on October 7 and transacted its business within the space of

seventeen days. On October 19 it adopted fourteen formal declarations of rights and grievances. In addition three elaborate addresses were adopted, one to the King and one to the House of Lords on October 22 and one to the House of Commons on October 23. All these papers may be said to constitute the official colonial constitutional position during the Stamp Act crisis. Though the declaration began with the acknowledgement of the colonies of “all due Subordination” (*Stamp Act Congress Proceedings* 15) to Parliament, they proceeded to deny the authority of Parliament to tax since “no Taxes be imposed on” the colonists “but with their own Consent, given personally, or by their Representatives” (*Stamp Act Congress Proceedings* 15). They also denied the British Parliament as the representative of Americans as “all Supplies to the Crown, being free Gifts of the People” it was “unreasonable and inconsistent with the Principles and Spirit of the British Constitution, for the People of Great-Britain, to grant to his Majesty the Property of the Colonists” (*Stamp Act Congress Proceedings* 15). Having refuted the concept of virtual representation, they also rejected the view of Otis and Bernard about actual representation, of American representation in the British Parliament. They stated : “That the People of these Colonies are not, and from their local Circumstances cannot be, Represented in the House of Commons in Great-Britain” (*Stamp Act Congress Proceedings* 15). It was rejected on the ground that in the event of a British interest clashing with the American in the Parliament, the Americans would be outvoted. In refutation to the argument of Carl L. Becker³ and of the other Progressive and the Imperial historians that the Stamp Act Congress and the colonists made distinction between internal and external taxes, Edmund S. Morgan has asserted that the Stamp Act Congress and the colonists made no such distinction⁴. In the petition to the House of Commons, the Stamp Act Congress differentiated between “Parliamentary Jurisdiction in general Acts, for the Amendment of the Common Law, and the Regulation of Trade and Commerce” (*Stamp Act Congress Proceedings* 23) and that of taxing the colonies. Having made the distinction between taxation and legislation, it sought to confine the power of Parliament to legislation only.

But of all the American writings refuting the constitutionality of the British Parliament to tax the American colonies, the most effective and the most widely read was the pamphlet titled *Considerations on the Propriety of Imposing Taxes in the British Colonies for the Purpose of Raising a Revenue* written by Daniel Dulany which served as a death-blow to the concept of virtual representation. Dulany sought to put the situations of the American non-electors and the British non-electors in their proper perspective. He argued that the concept of virtual representation might be applicable to Great Britain, where the interests “of the non-electors, the electors, and the representatives are individually the same” (Bailyn *Pamphlets* 612) and the “electors, who are inseparably connected in their interests with the nonelectors, may be justly deemed to be the representatives of the non-electors” (Bailyn *Pamphlets* 612), but there was “not that intimate and inseparable relation between the electors of Great Britain and the inhabitants of the colonies which must inevitably involve both in the same taxation” (Bailyn *Pamphlets* 615). Dulany admitted the right of Parliament to levy duties in the colonies “to regulate their trade” (Bailyn *Pamphlets* 638), but denied its right to impose taxes “for the single

purpose of revenue” (Bailyn *Pamphlets* 638) and the constitutionality of a duty was to be judged by its intent.

Having rejected the notion of Parliament’s right to tax the colonies, the colonists proceeded to make a distinction between taxation and legislation. While repudiating Parliament’s right to tax, they acknowledged its right to legislate for the colonies. They accepted the levying of duties for the regulation of trade and commerce, while rejecting the imposition of taxes for collection of revenue. During the debate in the House of Commons on January 14, 1766, while Grenville maintained that taxation was merely a branch of legislation, Pitt echoed the arguments of Dulany and defended the cause of the Americans that Parliament could legislate for the colonies, but could not tax them. Dulany⁵, during the Stamp Act and Dickinson⁶, during the Townshend Acts maintained that the levying of duties for regulating trade could be differentiated from the imposition of taxes on the basis of its intent. The colonists professed to accept only that role of the Parliament which was concerned with the interest of the whole Empire. The Stamp Act Congress took care not to attribute unlimited law-making power to Parliament. It objected to the conduct of juryless trials and the establishment of vice-admiralty courts (*Stamp Act Congress Proceedings* 15). Following the Coercive Acts, the First Continental Congress explicitly rejected the legislative power of Parliament over the colonies and consented to submit only to those acts by the Parliament which were directed toward the regulation of the external commerce of the colonies for the commercial benefits of the whole empire. And the Declaration emphasized that this submission was the result arising out of the necessity of the case and not out of recognition of Parliament’s authority to make such regulations⁷.

The Imperial government made its own interpretation of the colonists’ view of taxation. It thought that while the colonists objected to “direct” taxation like the sugar tax and the stamp tax, they would acquiesce to “indirect” taxation. This led to the passage of the Quartering Act in 1765 which the colonists found objectionable too. Likewise, the British government thought that the colonists would tamely submit to the Townshend Act since it imposed “external” and not “internal” tax as in the case of the Sugar and the Stamp Acts. The colonists, from the very beginning, had categorically stated that they made no distinction between “internal” and “external” taxes. The New York Assembly, in its petition to the House of Commons on October 18, 1764 stated :

since all Impositions, whether they be internal Taxes, or Duties paid, for what we consume, equally diminish the Estates upon which they are charged ... the whole Wealth of a Country may be as effectually drawn off, by the Exaction of Duties, as by any other Tax upon their Estates. (Greene *Colonies* 37)

And Otis wrote in unequivocal terms in *The Rights of the British Colonies Asserted and Proved* : “...there is no foundation for the distinction some make in England between an internal and an external tax on the colonies” (Bailyn *Pamphlets* 450-451). The making of distinction between “internal” and “external” taxes was later wrongly imputed to the colonists. This supposition assumed some credibility in the British officials with the evasive reply given

by Franklin in the House of Commons on February 13, 1766. The misconception that the colonists objected to “internal” and not “external” taxes prompted Townshend to impose the colonies with duties on items imported. In his response to the Townshend duties, Dickinson, in *Letters from a Farmer in Pennsylvania*, refuted the British charge that the colonists made distinction between “internal” and “external” tax.

In this context the charge of the Progressive historians that the colonists did not have any conviction and desire to uphold constitutional principles does not sound convincing. These historians argue that the colonists objected to the Sugar and the Stamp Acts and the Townshend duties as they were taxes levied for the purpose of revenue, but they submitted to the tea and molasses duties during 1770-1773 and stopped participating in the non-importation movement, and they again began to spearhead the movement when the Tea Act was imposed in 1773. The Progressive writers argue that the colonists, during the early phases of their struggle, made a distinction between legislation and taxation and held that Parliament had the legislative power of levying duties on them for the purpose of regulating trade, but after the Coercive Acts were passed in 1774 they denied the legislative power of Parliament over the colonies. The Progressive writers contend that the colonists had no firm conviction to uphold constitutional principles and their chief concern was to escape taxation and to further their own economic interest. Edmund S. Morgan has rightly argued that “the principle of no taxation without representation had been originally invented or discovered by Englishmen who also hoped to benefit from it”(52) and there is “no incongruity in their coupling of principle and self-interest”(52) since “constitutional principles have been created and continue to exist for the protection of the people who live under them”(52). He writes :

The colonists met the ill-conducted attempt to tax them with an almost unanimous assertion of the principle that taxation was the exclusive right of their own elected representatives. They maintained this principle throughout the Revolutionary period, not simply as an abstract statement of political theory, not simply as a means of evading a particular tax, but as a way of safeguarding the property which they regarded as the only security for life and liberty. (52)

Morgan argues that the conciliation of the colonists with duties on tea and molasses was the result of Hillsborough’s declaration that the colonists would not be taxed any more in future and of the colonists’ desire to remain as a part of the Empire for which they substituted rigidity by flexibility.

The change of the colonists’ position from the acceptance of the legislative power of Parliament to the rejection of it is to be viewed from the perspective of British measures that preceded and not followed their action. The changing attitude of the colonists can be studied as the natural and fitting response to the imposition of British measures. The Americans were not expected to follow the earlier logic, at least when they were to cope with the upsurge of illogic and the acceleration of injustice from England.

Hence, when the British Parliamentary measures to tax the American colonies were introduced, it was obvious to generate reaction from the colonists. And they reacted with the argument that these measures violated the principles of natural rights and of the British constitution. Though Otis accepted the sovereignty of Parliament, he nevertheless argued that Parliament cannot violate the laws of nature and of the British constitution⁸. Dickinson demarcated the area of sovereignty by stating that Parliament could both legislate and tax for Great Britain, but in case of the colonies it could only legislate for regulating trade and not tax for collecting revenue. By demarcating and limiting the area of Parliament's sovereignty, Dickinson, in effect, challenged the sovereignty of Parliament⁹. Zubly took a similar position when he argued that there were different gradations in the authority of Parliament in its operation of the different domains in the Empire¹⁰. Though the Massachusetts Circular Letter of February 11, 1768 acknowledged the supreme legislative power of Parliament over the whole Empire, it nevertheless stated that its authority was derived from and limited by the constitution and that its measures of taxation violated the very principles of the Constitution. The Town Meeting of Boston on September 12, 1768 denied the authority of Parliament in the context of the employment of standing army since it infringed on their natural and constitutional rights.

Otis wrote that the inhabitants of the British Empire were entitled to their natural rights by the laws of God and nature, by the common law, and by the British constitution¹¹ and Dickinson stated that the liberties of the people of Pennsylvania were founded on the rights of human nature¹². But Dickinson went a step further and told that the laws and charters are only declarations and affirmations, not gifts of rights and liberties of men. They are granted, not by Parliaments and Kings, but by Providence¹³. This idea was later very poignantly and equally effectively pointed out by Alexander Hamilton¹⁴. The colonists gradually felt that their rights and liberties needed to be specified and codified in order to avoid confusion and put effective checks on the arbitrary actions of courts and legislatures. Arthur Lee in 1768, in his "Monitor III", made a strong plea for drawing up a Bill of Rights and Andrew Eliot, writing to Hollis on July 10, 1769 stated that the solution to the problems of the colonists depended, to a large extent, on the formulation of an American Bill of Rights (cited in Bailyn *The Ideological Origins of the American Revolution* 189) . And in 1776 all the colonists agreed on the requirement and efficacy of a written constitution in guaranteeing all the essential rights and thought it urgent and expedient to embark on the project of drafting a constitution.

The colonists realized that constitution assigns powers and boundaries to Parliament. Zubly categorically pointed out that Parliament derived its authority from the constitution and not the constitution from Parliament¹⁵. And this idea began to gain stronghold in the colonists' mind with many contemporary pamphlets stating that the ideal constitution of the Saxons which was destroyed by the Norman Conquest but was restored in the Glorious Revolution through centuries of struggle was once again being thwarted by the corruption of Parliament. The Boston Town Meeting stated to its Assembly Representatives in 1770 about the glory of the British Constitution as the protector of liberty and warned them of its inevitable destruction in a foreseeable future because of the assaults of Parliament on liberty.

The march of events left the colonists with no other option than to do away with Parliament. In 1766 Richard Bland had stated that in matters relating to the governance of internal affairs the colonies were independent of Great Britain, but were connected with her in their external polity, conveying by implication that they were related to the Empire only through the Crown and not through the Parliament¹⁶. This issue figured prominently during the debate between Hutchinson and the House of Representatives in January 1773. The Massachusetts House of Representatives was the first colonial legislature to categorically make claims for the exemption of Parliamentary authority over the colonies. But these views were certified only with the passage of the Coercive Acts. James Wilson refused to acknowledge dependency on any body other than the Crown¹⁷. Jefferson too adumbrated the theory that the colonies were distinct and independent governments and were connected to the Empire only through the King and not through the Parliament¹⁸. Proposals were being made to establish an imperial federation with England and the colonies as two separate sovereign states sharing the same King. But the votaries of Parliament insisted on the indivisibility of Parliament's sovereignty, a view put forth in great detail by William Knox, a Grenvillite¹⁹. Hutchinson considered the concept of the existence of two sovereign authorities in the same state as impractical and impossible and Galloway considered it as nonsensical, but others like James Iredell stated that the concept of sovereignty of Parliament was designed to sacrifice the happiness of millions to favor some others (cited in Bailyn *The Ideological Origins of the American Revolution* 220-22, 223,224-25) and Moses Mather expressed the view that there was no contradiction involved in the conception of two independent entities living under one same King²⁰. Greene argues in his book *Peripheries and Center* that the "colonial protagonists, between 1764 and 1776, had discovered that the locus of authority necessarily had to reside in each of the separate corporate entities that composed the empire" (140).

The last hope of the colonists, though a slim one, resided with the role of the King as the arbiter. But the King's refusal to entertain the Olive Branch Petition put an end to their hope. In August 1774 Jefferson had already charged King George III with oppressive acts against the colonies and had also warned him that the favors shown to England by him at the great expense of the colonies would lead to a separation²¹. Even as early as December 1763, in his speech during the Parson's Cause, Henry had denounced the Crown's right to disallow laws. Paine brought a series of charges against King George III²². Thus, the final breakaway of the colonies from the Empire became a certainty and reached the logical conclusion with the Declaration of Independence on July 4, 1776.

Circumstances placed the colonists at a point of no return. The estrangement with Parliament and King George III was complete. Yet no concrete alternative was visible to them. But they had the mind to think and the pen to write. The Declaration of Independence had expressed the disaffection with King George III. But the colonists did not spell out what form of government the independent American nation would take. They began to think and write. The deliberation on a monarchical form of government ended with a negative note. History offered ample instances of republics degenerating into anarchy and tyranny. Dismal speculations were made that

independent America would be split into parts and ultimately fall a prey to either some foreign tyrant or native despot. But taking into consideration the disposition and the circumstances of the colonists, they decided to have a republic. They knew that the panacea for the ills of oppression and tyranny and the key to the preservation of law and liberty rested on the constitution of a nation. The view of John Adams about the British constitution as “the most perfect combination of human powers in society which finite wisdom has yet contrived and reduced to practice for the preservation of liberty and the production of happiness” (Adams III. 477) which most of the colonists shared before 1763 had finally been shattered. But they were not faint-hearted people. They were the people who had, as Charles McLean Andrews tells, transformed the charter of the Massachusetts Bay Colony which were some commercial charters from the King to “the frame of government for a state”(440). The Fundamental Orders of Connecticut of 1639 has been treated by some writers as the first American constitution. Most of the other colonies too had drafted the frame of their governments for the running of the state. The framework of government which William Penn drew up in collaboration with others for New Jersey and Pennsylvania has widely been acclaimed as most “constitutional” in character. The code of law to meet the practical needs of everyday life which the Pilgrims drew up in 1636 and the Puritans in 1648 have been eulogized as having performed the function of the bill of rights. All these that the colonists had already done were the successful attempts at defining their rights and privileges and at eliminating arbitrary procedures in the enactment of laws.

With this background the colonists confronted their uncertain future following the Declaration of Independence. They resolved to go ahead because they had confidence in themselves. And they had confidence in themselves because they could think and write. They wrote their constitution, though it took them more than a decade to do it, and hoped that it would become the cornerstone of their life, liberty, and happiness. They became the proud members of the republic which they formed and marched ahead.

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ORISSA ON THE EVE OF INDEPENDENCE: DREAMS OF GREATER ORISSA AND THE LOST CHANCES

Dr. Suryakant Nath

The Second World War ended not only with the victory of the Allies but also with the prospect of disappearance of empires in the world. While there was a considerable weakening of the British power and prestige, the nationalist movement, the revolt of the INA Ratings and the valour displayed by the INA made it impossible for the British to continue in India. The period between the end of the war in 1945 and the attainment of independence in 1947 witnessed hectic political parleys and negotiations which could succeed in bringing durable peace in India.

Independence for which millions had toiled and sacrificed came with a big price: Millions were displaced, millions got assaulted, raped, maimed and killed and independence that people had waited for so long could not bring unmixed happiness and joy.

Annapurna Maharana, the famous Gandhian leader, conveyed a feeling of surprise and suddenness at the event of actualisation of independence. In her autobiography she writes,

“15 August 1947 arrived. Suddenness of the event was not only a big surprise for me but even for Acharya Harihar Das. Through out the night of 14 August 1947 we all kept awake and at the stroke of midnight we all assembled near the flag post and sang the national anthem. The experience of that night is indescribable. Whomsoever we saw that night we simply hugged. We were all short of words. What an extraordinary feeling of joy? It must have been the joy of self-accomplishment!”¹

Recounting the happenings on the day of Independence, Gobind Mishra, the Congress leader from Dasapalla, writes in his memoirs,

“After 12 O’ clock in the night of 14 August 1947 I could not get any sleep. Rest of the night was spent in celebration. There could be no way of assessing how much one had contributed towards the goal of independence. Today dreams have materialized. Our perceptions have started changing. Times have changed and ideals are also changing. With new priorities and new goals a new India has to be built. New rules of governance have to be drafted. Our countrymen should realize the profound nature of the responsibility that has come down to us and assist those who have been entrusted with this difficult task. Many thoughts of this nature started playing in my mind”.²

He also continued,

“The British Government has transferred power to Indians but they have not completely removed the potential heart-burns. India has already been bisected but dark clouds are still hovering over India in the form of six hundred princely states...since the British paramountcy has disappeared they have all become independent and can do what they want. Who can vouch that the Britishers are not conspiring with them to further their interests in India?”³

With the kind of political arrangement prevailing for long, the prospect of independence for India suddenly brought on to surface the complex problem of the so-called princely states. Since they (princely states) were spread over more than one-third of the total Indian land mass and constituted more than one-fourth of total Indian population, indecision regarding their fate had left enough scope for confusion. Many of the states fancied chances of out right independence as granted by the departing British. Some one like the Maharaja of Dholpur, even rushed to suggest to the Viceroy that the British should stay on in India to rule their Empire till the princes gained their independence. ⁴

Continuing popular movements and financial stringency of the states had led the States Enquiry Committee headed by H K Mahatab to recommend for amalgamation of the princely states with the province of Orissa.⁵ And in 1947 the central government also reiterated a similar kind of merger because many of the states were in no position to counter the growing political and economic stress that disappearance of the British created.⁶

Some of the Princes were well aware of their sovereign status. Pratap Chandra Bhanj Deo, the Maharaja of Mayurbhanj's letter to Maharaja of Dungarpur of 9 May 1946 presents the plight of the rulers. He wrote,

'Our authority is a farce, the real rulers are the Residents and the Political Officers. We are puppets and tools in their hands.'⁷

However, as sovereigns, the Princes also enjoyed certain exclusive privileges which they apprehended will be lost if they merged with the province of Orissa. So using sovereignty as a pretext, the Princes tried to maintain their feudalistic platforms for waging an already-lost battle for a little longer.

There can be no second opinion about the fact that Mahatab played a stellar role in the final merger of the states with the province of British Orissa. Even his die-hard critics unhesitatingly applaud his contribution in the process of amalgamation of the garjats. On 15 December 1947 the garjat rulers signed a statement of merger and on 1 January 1948 amalgamation was effected. After one full year Mayurbhanj merged with Orissa on 1 January 1949.⁸

After the merger of the states an executive council was formed to co-ordinate the affairs between the provincial government and the states. Kapileswar Nanda, the peasant leader from Bolangir, Kailash Chandra Mohanty from Nilgiri and Pabitra Mohan Pradhan, the Prajamandal leader from Talcher were on the Committee.⁹ In order to involve the common people of the erstwhile sates and to address their problems 34 members from the States were nominated to the Vidhan Sabha .This temporary arrangement was discontinued on 9 October 1949 and as per the directions of the Viceroy the membership of the Orissa Assembly was increased to 91 after including 31 representatives from the erstwhile states. In the nomination of the representatives from the states the provincial government sought the advice of the leader of the opposition, Sailendra Narayan Bhanj Deo (The Ruler of Kanika).

As per the merger statement between Sardar Patel and the Rulers of the princely states, 25 states merged with Orissa on 1 January 1948.¹⁰ However, between 1 January 1948 and 1 January 1949 momentous changes took place in the attitude of some of the rulers and people of some of the states which spelt doom for the dream of including Sareikala and Kharasuan for Greater Orissa. Initially people had been overjoyed over the decision to merge Sareikala and Kharasuan with Orissa. But the failure to get through the merger of Mayurbhanj with Orissa became an event of crucial importance. With regard to Sareikala and Kharasuan there were to very fundamental difficulties and on both these counts things went in favour of Bihar. First, the ruler of Sareikala expressed his desire to merge with Bihar and second, from Orissa there was no direct access to sareikala and Kharasuan other than through Mayurbhanj which had not merged with Orissa.

Interested factions deliberately worked overtime to create disruption in the normal life in these states. With active support from the Bihar Government the 'Ho' tribals were instigated to work against the merger with Orissa. Because of oppression of the Oriya officers law and order situation in these states became grim.¹¹

In February 1948 a serving judge of the Bombay High Court, Baudekar was appointed to decide the future of sareikala and Kharasuan. Jaipal singh, the Jharkhand tribal leader was given a free hand by the Rulers in staging disturbances and projecting a picture as if people were against merger with Orissa. Some leaders in Orissa were also entrusted with the responsibility of misleading public opinion with regard to events in these two states. On 18 May 1948 the two states were handed over to Bihar by the Central Government on the pretext that there was unusual delay in Justice Baudekar's visit and so the Central leadership took the decision after considering the opinion of the two provinces.¹² This, became the biggest news in the Oriya press. Although Mahatab's role in the whole process was highlighted, some factions were critical of his failure to prevent the dismemberment of the two states from Orissa.¹³

A little before the eventual decision of the Central Government was made public, Mahatab, as the Premier of Orissa, had sent a secret report about the affairs in sareikala and Kharasuan to the Rulers of the states which were amalgamated with Orissa. Mahatab wrote,

"Suggestive news have appeared in the press to the effect that these two states are going to be integrated with Bihar. I will not be surprised if this news ultimately comes true. It is needless to say that I am taking all necessary steps against the dismemberment of these two steps from the province of Orissa but I think it is useful to take a detached view of the whole situation...."¹⁴

Expressing his inability and helplessness in preventing the dismemberment of these two states he wrote in the last paragraph of the Report,

"...I am very sorry that there is no substantial local support in these two states in favour of joining with Orissa. I am very sorry, the Ruler is against Orissa. I am very sorry Bihar has played in to the hands of the intriguers. I am very sorry, the constitution of the country has

undergone such a change that Government of India as such can not compel the provincial Government to behave in a particular way. I am very sorry Mayurbhanj did not join Orissa. In spite of all these factors I am satisfied that I have done my duty and I will continue whatever be the result. Orissa with twenty three states is a major province and I have full faith in her bright future.¹⁵

Two very pertinent questions arise from this Report of Mahatab to the Rulers of the states. First, in spite of the efforts put in by Mahatab, was there a possibility of forcing a crisis with the Central Government on the issue of sareikala and Kharasuan? Second, Did Mahatab have a role to play in Maurbhanj not willing to merge with Orissa on 1 January 1948? ¹⁶

Nilamani Routray in his autobiography *Smruti O Anubhuti* writes that after the merger of the states on 1 January 1948 he had gone to Baripada, the capital of Mayurbhanj along with Sudhir Ghosh. There he met the Prime Minister of the state, Sri Sarat Chandra Dash. On being asked what had withheld Mayurbhanj from joining Orissa when all other states had already joined, he said,

“The arrogant attitude of Mahatab has been the obstacle in the path of Maurbhanj merging with Orissa.”¹⁷

Reflecting on the post-merger scene, Godavarish Mohapatra, the editor of *Niankhunta*, brought out a satirical piece titled *Manyabar Mahatabanka Puja Abhinandan* (The Puja Greetings of Mahatab).¹⁸The poem was

Tam tam tam tamka baja	Chhotia Odisha Virata Saaje
Jai Kharasuan Sadheikala	Tathapi Odisha Vishala Hela
Karaputa pare Andhra Daka	Chamaka Delani Odisha Jaka
Baja tamaka Bajay Baja	Mukutavihina Odisha Raja
Tamaka Maadare duluske Chhati	Behosa helaki Odisha Jaati?
Epata Galani Sepata Jiva	Tathapi Odisha Virata Heba

On the question of Sareikala and Kharasuan, Sailabala Das (daughter of Utkal Gourab Madhusudan Das) wrote letters to the Prime Minister, Pundit Nehru, Deputy Prime Minister, Sardar Patel, President Dr. Rajendra Prasad and Sachidanand Sinha, the famous Congress leader from Bihar. In her letter dated 30 August 1949 she wrote to sardar Patel,

“When you helped Orissa in amalgamating with her ex-state areas, the whole of Orissa blessed you for giving shape to their long-cherished dream and long-felt want of a strong and consolidated Utkal.”¹⁹

She continued in her letter,

“...for some mysterious reasons, the amalgamation of these two states with Orissa was delayed. Ugly rumours got about that this was due to some eminent Biharis in the Congress

High Command. But many of us discounted this rumour as we put our faith in your reputation of unflinching impartiality.”²⁰

To Dr. Sachidanand Sinha she wrote in September 1949,

“... as it is, Bihar as a province is quite big and rich in itself and you do not need these two states to enrich you further....”

In the same letter she continued,

“I am shocked to learn from statements in the papers and from victims from Sareikala and Kharasuan that the atrocities and barbarism with which the unfortunate Oriya people in these states are repressed are such that they make even my cold blood now run hot...Is it their fault that they do not wish to be Biharised?”²¹

In his reply to her letter Dr. Sachidanand Sinha wrote back,

“As regards the two states merged in Bihar ...they had been merged definitely and finally by Sardar Patel in Bihar and there was absolutely no chance of the question being reopened... As a matter of fact, these two states are not Orissa states at all in any sense, but they are Adibasi states; the bulk of the population in both of them consisting of Adibasis. The Bihar Government has done nothing to suppress Oriya for any purpose, whatsoever, nor will they do so in future. You need not, therefore, worry yourself about it any longer.”²²

The issue of Sareikala and Kharasuan again came up during the formation of the States Reorganisation Commission constituted in 1953 to redraw the state boundaries on linguistic basis. A Committee was formed under the leadership of the Finance Minister, Sri Radhanath Rath. And basing on the facts, the Committee forcefully presented its arguments before the States Reorganisation Commission. Orissa Assembly had passed a resolution unanimously for merger of the two states (Sareikala and Kharasuan) with Orissa. Since the States Reorganisation Commission did not pay any heed to the demands of Orissa there was a widespread protest movement in the state against the government. Sri Nabakrusna Choudhary was the chief Minister of the state when disturbances against the recommendations of the Commission started. He went to Delhi in this regard but when he came back empty handed, the movement turned violent.²³

Speaking about the role of Naba Babu, Girija Pattanayak, then a student at Ravenshaw College, said,

“Central Government refused to revise the earlier decision and to agree for the merger of Sareikala and Kharsuan with Orissa. There were wide spread protests and the public reaction to the decision was of complete dejection and disillusionment. In January 1956, Naba Babu had been invited as the chief guest for the annual function of Ravenshaw College East Hostel. As the news of his presence in the hostel function spread there was considerable excitement. I met Naba Babu. He told me that the Congress Leadership will not understand unless something (very big) drastic and eye-catching was done. I am going to the centre with our (Ministers)

resignations. You can do whatever you can. When I insisted on what he meant by 'do whatever you can do', he said, 'You are a revolutionary! Do I need to make you understand what to do?' On the suggestion, whether his hints implied that he was with us, he said, 'What kind of revolutionary are you? Does one need to have consent of some one to start a revolution? And which revolution has taught you this?'"²⁴

Naba Babu went to Delhi with the resignation letters but came back with the Gurkha and Garhwali forces. He was made to believe by the central leadership that the protest movement in Orissa was a secessionist movement and was a danger to the unity and integrity of India. Delhi made him understand that way. When Naba Babu was there in Delhi, it was broadcast on radio that the Congress Working Committee had accepted the recommendations of the States Reorganisation Commission. This made him very unpopular among the people because it had nothing for Orissa. But his wife had different things to say. She herself led the protest movement in Cuttack and said,

"This government has lost its mind."²⁵

The movement for redrawing the state boundaries created an explosive situation. Deaths in police firing only added insult to injury. Caught in between an angry public and an unsympathetic Party Naba Babu decided to resign. Why Nabakrusna Choudhary resigned from the Chief Minister's office is still a matter of debate. Responding to the question asked by a journalist as to why Naba Babu resigned as the CM in 1956, his wife Malati Devi said,

"Bapi was never desperate to cling on to power. As the CM he saw there were many obstacles in the way in which he wanted to work. He could not do all that by remaining in the government. After his resignation Nehru wanted to take him in the central cabinet. He was offered high positions. Bapi refused. Blaming me for Bapi's refusal Nehruji wrote, 'There is a need for people like him in the government. You are making him do all this...'"²⁶

It is no accident that the then President and the Prime Minister of India happened to be from Bihar and Uttar Pradesh, the two biggest provinces of India. In this context Jayaprakash Narayan has said that after reorganization of the states on linguistic basis he once met Pundit Govind Ballav Pant and asked him,

"Punditji, in size Uttar Pradesh is as big as France. It will be convenient for the people if it is split into one or two more states. Same is the case with Bihar." About Uttar Pradesh Punditji replied, "How can we divide the birth place of Rama and Krishna?"²⁷

Reasons probably lay elsewhere. Orissa had once been a part of Bihar. Dr. Rajendra Prasad was not only the then President of the Indian Union, he happened to be the undisputed leader of Bihar also. Even if the States Reorganisation Commission had given an unbiased report, the conditions in India were such that it would have been foolish to expect that the Commission would not have listened to the President and taken away territories from his home state and merged them with another province. For the Oriyas, it was like a situation where the examinee knew before appearing at the examination that he would fail.²⁸

Naba Babu was of the opinion that the whole exercise was meaningless if the people of the affected areas did not speak up for themselves. It made no sense to hold meetings and disrupt public life in Cuttack if people in Sareikala, Kharasuan, Midnapore or Srikakulam were not involved as much. It was essential that the people in these areas were aroused and motivated. But in the surcharged atmosphere of 1956 not many Oriyas were willing to buy this idea.²⁹

On the other hand, while the Oriya leaders were working for the merger of these states with Orissa, not many people in these areas had any sense of pride in associating themselves with Orissa. In this context, an incident needs to be recounted. When Gokulanand Choudhary and some prominent Oriya leaders asked some Oriya friends of Midnapore to merge with Orissa, their reply was, “Do you have a Rabindranath Tagore or a city like Calcutta?” Even though the protests against the Boundary Commission were wide spread in Cuttack, Puri and Balasore it was almost non-existent in the areas merger for which the protest was being launched. This could not have escaped the Boundary Commission.³⁰

For the educated young and the Oriya elites the dismemberment of these territories in 1948 and the inability to get the decision in favour of Orissa in 1956 was a question of loss of prestige. In the present context, it becomes relevant to think whether merger of Sareikala, Kharasuan, Srikakulam or Midnapore would have made much difference as such. Bihar in any case has been partitioned and Jharkhand created. The two states Sareikala and Kharasuan are now in Jharkhand. Would it have made much difference to the common man then?

The atmosphere was vitiated³¹ and Naba Babu became the target of public anger. He became the scapegoat for the non-acceptance of Orissa’s suggestions by the States Reorganisation Commission. Some people even went to the extent of digging up Malati Devi’s origins to explain for Naba Babu’s role in Orissa politics.³² Or did the Sareikala and Kharasuan question again affirm the remarks made by Lord Curzon in 1912 that unfortunate things were happening to the Oriya people because ‘...Oriyas are a non-agitating people?’³³

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11. Balam Mohanty, *Biplabi Jananayak: Nabakrusna Choudhary (Oriya)*, Bharat Bharati, Cuttack, 1994, pp.53-54. For details about the whole process of merger of the princely states with Orissa and the problems arising thereof see Nilamani Routray, *op. cit.*, pp. 183-199. Initially the Ruler of Sareikala had expressed his willingness to join with Bihar. Later he changed his opinion and wanted to join Orissa. But by then it was too late and he could not change the opinion of the tribals.
12. Nilamani Routray, *op. cit.*, p.191.
13. Kailash Chandra Dash, A Study on the Merger of the Princely States of Orissa, in *Towards Merger*, Orissa State Archives, Bhubaneswar, 1998, P.184.
14. For the detailed secret Report of Mahatab to the Rulers see Kailash Chandra Dash, *op. cit.*, pp.184-189.
15. Ibid.
16. Nilamani Routray, *op. cit.*, p.186.
17. Not all garjat Prajamandal leaders found it comfortable working with Mahatab. Since they had suffered severely under the repressive regimes of the Princes they wanted drastic changes in the administration whereas any outside leader approaching the state issue was bound to prefer a more moderate and dispassionate view. Many garjat leaders were distinctly unhappy that their case was not properly presented before Sardar Patel by the Provincial Congress leadership. As a result, People from the Princely states did not display much enthusiasm in welcoming Sardar Patel in Orissa when he had come to decide the fate of the princely states. Ibid, pp.185-186.
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20. Ibid. She did not get any reply to her letter to sardar Patel as Patel was ill. The letter was acknowledged by his secretary.
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28. *Ibid.* Sri Nilamani Routray also mentions in his autobiography that of the three members on the States Reorganisation Commission, Syed Fazl Ali happened to be the Governor of Orissa. But before that he had been the Chief Justice of Patna High Court. This could not be of any help to Orissa. Nilamani Routray, *op. cit.*, p.266.
29. Anadi Nayak, *op. cit.*, p. 153.
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31. *Ibid*, p. 156. This time around, Mahatab took advantage of the problems faced by the discredited Government of Nabakrusna Choudhary in Orissa and took over as the Chief Minister of Orissa after Naba Babu's resignation. Nilamani Routray, *op. cit.*, p.296.
32. Anadi Nayak, *op. cit.*, p. 156.
33. Cited in Bansidhar Mohanty, Oriya Bhasa Andolan(O), Friends Publishers, Cuttack, 1989, p.68. In 1912 when discussions were on to create a separate province of Bihar and Orissa separating it from Bengal, Curzon had vehemently opposed the move saying that Oriyas and Biharis did not have commonalities of customs or language and It was an unnatural union which will not last long.

v v v

A HISTORICAL SURVEY OF INDIAN NOVELS IN ENGLISH

Dr. Smita Jha

Since Indian Fiction in English is now nearly one hundred and fifty years old, it is time we took stock of the situation in this field, of its growth and development, its merits and shortcomings. Obviously, it is not possible to include Indian short stories in English in the frame of this paper; as such, it is only the longer works of fiction—novels—that find place in the present discussion. The views expressed herein are based on a close reading of the text: the approach is both historical and textual, perhaps more textual than historical.

Although it is not very easy to speak of periods in relation to the history of Indian novels in English, still we may undertake the present study in terms of five phases: the first phase covering a period of sixty years from 1860 to 1920; the second from 1920 to 1950; the third from 1950 to 1975; the fourth from 1975 to 2000, and the last phase spreading out, so far, from 2001 to date. This phasewise division or distribution of Indian English novels or novelists may be historically convenient and possibly valid, but in respect of trends, themes, technical variations, or the lives of individual novelists, it may not be a very useful method or strategy, for literature, genuine literature, does not move in a simplistic linear direction. It has its spillovers and throwbacks by way of extensions, overlappings and regressions, and we have to keep these compelling factors in mind.

Whether it is Bankim Chandra Chatterji's *Rajmohan's Wife* which began being published from 1864 onwards in a serialized form, Lal Behari Day's *Govind Samanta, Or The History of a Bengal Raiyat* (1874), Raj Lakshmi Devi's *The Hindu Wife, Or The Enchanted Fruit* (1876), or Sirdar Jogendra Singh's *Nur Jahan: Romance of an Indian Queen* (1909), to name the more important books, the novels of the first phase are tales rather than novels, discursive and melodramatic. They deal mostly with adventures and excursions, with personages drawn from history, though the rumblings of nationalist sentiments and the voice of protest against socio-economic exploitation are also audible in some of them. Nevertheless, in spite of all inadequacies, a beginning is, after all, only a beginning, and, so, is welcome.

In the second phase we have with us, besides others, such acknowledged Indian writers of fiction in English as Mulk Raj Anand, R.K.Narayan and Raja Rao. K.S.Venkatramani's two novels, *Murugan, the Tiller* (1927) and *Kandan, the Patriot: A Novel of New India in the Making* (1932), are already there, projecting the social, political and ideological ferment of the period. Gandhi has arrived. Anand, it is apparent, is committed to realism and necessarily to humanism, and his first three novels, *Untouchable* (1935), *Coolie* (1936) and *Two Leaves and a Bud* (1937), more than any other such works, bear clear and ample evidence of his training and orientation. Nevertheless, in his case we have to contend with his propagandist zeal, his flamboyance, and with the extravagant use of Indianisms, swear-terms and expletives in his books. Both Anand and R.K.Narayan were prolific writers; however, while the former's

novels cover a large chunk of India, the latter's fictional works are limited to an imaginary place called Malgudi and its close neighborhood. Naturally, as we go through Narayan's novels from *Swami and Friends* (1935) to, say, *The Painter of Signs* (1976), including, in particular, *The Financial Expert* (1952), *The Guide* (1958) and *The Man-Eater of Malgudi* (1962), we find ourselves in a different world, a world peopled by rather odd and eccentric individuals, mostly cranks, swindlers and sycophants. Much has been said about his sense of the place, about his art of character-delineation and his 'good-humored irony'², about his 'art of resolved limitation and conscientious exploration'³, so much so that he is said to be 'content, like Jane Austen, with his little bit of ivory', just so many inches wide'⁴. And here is something specific about his art of the comic when it is observed that his 'sense of the comic is sustained not by the Dickensian kind of exaggeration but rather, if a comparison has to be made to enlist understanding and evoke response, the irony of understatement practised by a Jane Austen'⁵. The truth, however, is that here is a writer, R.K.Narayan, who writes his novels in a flat and unstimulating kind of prose, whose novels go without any discernible amplitude of vision, who is basically an adolescent, trying desperately to be an adult, and, if at all, who might have written nursery tales rather than novels or regular short stories. Moreover, making an attempt to compare Narayan's much-touted irony with Jane Austen's is an absurdity, a negation of critical intelligence, sheer intellectual nullity. Raja Rao is different stuff. His poetic, evocative prose, with a rhythmic quality of its own, is indeed inimitable, but the moot point is whether his novels, *The Serpent and the Rope* (1960) and *The Cat and Shakespeare* (1965), in particular, or for that matter, even *Kanthapura* (1938), are novels proper or philosophical disquisitions, mythical fables, or symbolical exercises presented through ramshackle stories. His obsession with Vedanta, with non-dualism (Advaitvad), is a meddlesome factor, and perhaps that is why he says repeatedly and without any equivocation that he writes only for himself, for his own sake.⁶ In any case, Raja Rao is a singular figure in the history of Indian fiction in English. What is of still greater importance is the fact that the theme of East-West encounter has firmly entrenched itself in the novels of this period.

In the next phase we come across a large number of novelists, the notable ones among them being Bhabani Bhattacharya, Kushwant Singh, Manohar Malgonkar, G.V.Desani, Arun Joshi, Chaman Nahal, Kamala Markandaya, Nayantara Sahgal, Anita Desai and Attiah Hosain. (Ruth Praver Jhabvala does not find mention here, for she claims she is not an Indian but a European writer).⁷ Mulk Raj Anand, R.K.Narayan and Raja Rao keep on writing still and even beyond this span of time. Bhabani Bhattacharya is a novelist for the casual, ordinary reader; his ready-made solutions are cheap and farcical; his theme of integration is mere contrivance, not a chemical compound, only a mechanical mixture, and we do find him lapsing into sentimentality from place to place in his novels. This writer, flaunting his commitment to realism, to the principle of Art for Life's sake, is also pretentious, for on being asked why he did not write any partition novel, he came out with the convenient plea that since during the concerned period he was at Nagpur in the erstwhile Central Provinces, far away from the scene of action, he could not find himself in a position to write any such novel.⁸ Did Bhattacharyas go to Ladakh to be able to write

his Sahitya Akademi award-winning novel, *Shadow from Ladakh*(1966)? Perhaps, he did not. Khushwant Singh is a lovable writer chiefly because of his frankness and basic honesty despite his predilection for sex and occasional vulgarity. Even a cursory reading of two of his novels, *I Shall Not Hear the Nightingale* (1959) and *Delhi* (1990) is enough to substantiate the points. His novel, *Train to Pakistan* (1956), the first of its kind in Indo-English fiction, is indeed a remarkable book, for not a single drop of blood falls on the soil of Mano Majra, though the atmosphere of the village is grim, heavy with suspicion and panic. What is still more significant is the fact that Juggas or Jagat Singh's case is a copy-book example of self-transcendence. G.V.Desani is just brilliant, a genius, and *All About H. Hatter* (1948: revised edition 1972) a masterpiece of fictional art. Manohar Malgonkar is a gifted story-teller; his protagonists may be looked upon as code characters, courageous, stubborn and unyielding, and his major novels, *Distant Drum* (1960), *Combat of Shadows* (1962), *The Princes* (1963) and *A Bend in the Ganges* (1964) evoke an atmosphere that is indeed gripping. However, what is most remarkable about him is the fact that he goes without any ideological commitment as such and that his novels are based largely on relevant details borrowed from history. Arun Joshi and Chaman Nahal are serious minded writers, and it is no surprise that Joshi's *The Last Labyrinth* (1981) and Nahal's *Azadi* (1975) got the Sahitya Akedemi award. However, it is difficult to understand why after having written *The Foreigner* (1968) and *The Apprentice* (1974), a singularly experimental novel, should he have cared for *The City and the River* (1998), and why at all after his Gandhian novels and *Azadi* should Nahal have written *Sunrise in Fiji* (1978).

Kamala Markandaya's novels, *Nector in a Sieve* (1954), *A Handful of Rice*(1966), *The Coffey Dams* (1969), *The Nowhere Man* (1972), or *Two Virgins* (1973), for instance, deserve only hasty reading. Nayantara Sahagal's novels, for example, *A Time to be Happy* (1958), *This Time of Morning* (1968), *Storm in Chandigarh* (1969), or *Mistaken Identity* (1988), may deal, as they do, with the themes of extra-marital relationship and political tussle, and the novelist could have developed these themes or other collateral themes effectively in terms of art, but it is her deep-rooted sense of elitism and her spiky superciliousness that prevent her from doing so. Anita Desai is far, far different from these two novelists. She is different, for what we find in her novels, *Voices in the City* (1965), *Where Shall we go This Summer* (1975), *Fire on the Mountain* (1977) and *Clear Light of the Day* (1980), to name only a few of them, is an intense exploration of the human psyche, a projection of 'the interior landscape of the mind'.⁹ Attiah Hosain's *Sunlight on a Broken Column* (1961) is a novel of infectious nostalgia for the lost Muslim aristocracy and culture of Lucknow following Partition. Bharati Mukherjee's two novels, *Tiger's Daughter* (1973) and *Wife* (1976), deal chiefly with what is known as the problem of multinationality and crossculturalism.

At this point we may make a mention of Balchandra Rajan's first novel, *The Dark Dancer*(1959), in which, besides other things, the author, not very successfully though, narrates the concerns and commitments of his protagonist who is in search of his identity as well as of the real spirit of Indian culture.

In this phase there is a deepening of the theme of East-West encounter, resulting in a sustained and incisive treatment of the psychic state of alienation, rootlessness, or loss of identity. As for technique, there is a shift during this period from not-so-complex narratives to monologues, first-person narratives, variations in tenses and other innovative devices.

In the penultimate phase(1975-2000), besides Rama Mehta's Sahitya Akademi award-winning novel, *Inside the Haveli*(1977), which highlights the issue of lack of female education in Rajasthan, we do also come across other far more important novels, such as Salman Rushdie's *Midnight's Children*(1980), Vikram Seth's *The Golden Gate*(1986), a novel in verse, and *A Suitable Boy*(1993), a massive novel running to nearly 1400 pages and Amitav Ghosh's *Circle of Reason*(1986), *Shadow Lines*(1988) and *The Calcutta Chromosome*(1995). *Midnight's Children*, the Booker Prize-winning novel, is an epoch-making literary phenomenon; it is a political allegory, a curious mix of myth and realism, with Salim Senai as its protagonist who has no distinct identity of his own, and yet he is one who, as the author puts it, is "handcuffed to history". There is another Booker-Prize winning novel, *The God of Small Things* (1997) by Arundhati Roy, about which all that can be said is that one may, at best, have an amazing kind of love-hate relationship with this book.

Moreover, it is here that we get incered to such terms as 'exile', 'immigrants', 'émigré', 'the outsider-insider', 'the insider-outsider', loneliness', 'aloneness', 'alienation', 'rootedness', 'uprootedness' and 'diaspora'. However, at this point it is important to mention Shashi Tharoor's *The Great Indian Novel* (1989) which is a great novel indeed besides other things, for its parallelistic structure.

In the last phase (2001-2010) we find ourselves in the company of such novels as Kiran Desai's Booker Prize-winning novel, *The Inheritance of Loss* (2006), Arvind Adiga's *The White Tiger* (2008), yet another Booker Prize-winning novel, Amitav Ghosh's *The Hungry Tide*(2004) and *Sea of Poppies* (2008), Jhumpa Lahiri's *The Namesake* (2003), Chitra Banerjee Divakaruni's *The Palace of Illusions* (2008) and *One Amazing Thing* (2010), Upamanyu Chatterji's *Weight Loss* (2006), Amit Chaudhary 's *The Immoratls* (2009), Rohinton Mistry's *Family Matters* (2002), Manju Kapoor's *A Married Woman* (2002) and *Home* (2006), Shashi Despande's *Moving On* (2004) and *In a Country of Deceit* (2010), and, wonderfully enough, Khushwant Singh's *The Sunset Club* (2010). We may as well refer to Chetan Bhagat's *Five point Someone* (2004), *One Night at the Call Centre* (2005), *The Three Mistakes of My Life* (2008) and *2States* (2009), books largely autobiographical, may be appetizing, but really inconsequential.

Some of these novels have added to the value, credibility and enduringness of Indian novels in English. It is interesting to find that during this period we are frequently accosted by such epithets as Postmodernism, Postcolonialism, Poststructuralism, Postfeminism, PostFreudianism, New Historicism, Crossculturalism, multinationality, Semiotics and Deconstruction. The poor, poor fragile word 'globalization' is tossed about in as many ways and on as many levels as could be possible to suit one's convenience.

All this is memory work interspersed with random comments, and now it is time a few suggestions be made to supplement what has been said earlier.

We have been reading, writing about and speaking on American, Canadian, African, Latin American, Australian and European literatures, but, strangely enough, we have been rather indifferent to the literature that has been written and is still being written in our neighboring countries: Pakistan, Bangla Desh, Sri Lanka, Nepal and Afghanistan. We should try earnestly to initiate ourselves into this field too.

Have we ever thought of and discussed what is called Indianness with regard to Indian novels or literature in English? Yes, we have, repeatedly and rather frequently, at Seminars, Symposia and Conferences. This question is never asked in relation to novels or literature written in native languages, for English is regarded as an alien language, and is naturally the target of this query. What is Indianness? Or, what is Indian sensibility? As we grope for a suitable answer, we find ourselves in a difficult and tricky situation. Let us ask any Marxist critic, and he/she would tell us that Indianness is all myth, all rubbish, and that what we should aspire after is victory of the proletariat over the decadent bourgeoisie. It is true that genuine literature does have its own universal appeal, and yet it has its roots deep into the native soil. Indianness is inextricably linked to Indian culture, and, in its turn, Indian culture is based, apart from other factors, on love or affection, humility or politeness, tolerance or patience, forgiveness or compassion. Those of us who have read Nissim Ezekiel's poem titled 'Night of the Scorpion' may do well to recall the mothers, an Indian mother, and reaction to the scorpion-biting incident. This Indian mother expresses her feeling of gratefulness to God by crying out that luckily it was she who was stung by the scorpion and that, mercifully enough, her children did not suffer the sting. The second suggestion is that Indian novels or literature in English may also be interpreted from the viewpoint of Indianness.

It is common knowledge that as students of literatures in English we have been learning heavily on Aristotle's *Mimesis* and *Catharsis*, Longinus's *Sublime*, Dryden's and Pope's and Dr. Johnson's *Correctness and Propriety*, Coleridge's *Fancy and Imagination*, Arnold's *Touchstone*, I.A.Richards's *Protocols, stimulus and aversion*, Eliot's *Impersonality and dissociation of Sensibility*, and Empson's *Ambiguity*. And on the other side of the Atlantic we have been speaking of Blackmur's *Gesture*, Tale's *tension*, Brooks's *paradox* and Pen Warren's *irony*, and of the neo-Aristotelian led by J.C.Ransom. Let us ask ourselves one simple and direct question: What about Indian Poetics, about *Riti, Rasa, Dhvani, Alankar, Vakrokti* and *Auchitya*? Let us learn these theories and make appropriate use of them in our understanding and interpretation of Indian literary tests in English.

In his book, *Orientalism*, Edward Said, besides other things, makes two important observations. The first observation is that the people, living in the area east of the Suez, continue to have a colonial mindset, and the second is that they still think of themselves as beings far inferior to the Westerners. We ought to know the recent developments that have been taking

place in the literary field in the West, but it would also be rather proper to say that quite a few of the contemporary critical approaches to literature, such as gender criticism, feminist criticism, ecocriticism, or criticism addressed to subaltern and Dalit literature are utilitycentric and should only get the attention they deserve.

The truth is that there are only two stable critical approaches, classical and romantic. By the classical approach what is meant is an approach based on rules, prescriptions, established criteria or norms, and by the romantic approach what is suggested is the validity of individual response or personal perception. Going by rules or prescriptions may be and is generally a tame affair; but trying to understand and appreciate the text is the litmus test of one's reading ability. Interdisciplinary studies do have their own advantages, but in no case should they be practiced at the cost of novels or literature proper. It is our own response to the text that ought to be given precedence over other considerations or criteria.

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8. 'I have lived in India for most of my adult life. My husband is Indian, and so are my children. I am not, and less so every year'. R.P.Jhabvala', *Living in India*', *London Magazine*, (September, 1970), p.41.
9. 'When I asked Bhattacharya about this curious omission from the work of a socially aware writer, he replied that he and his family lived, through those years, in the shelter of Nagpur'. D.B.Shimer, *Bhabani Bhattacharya* (Boston, 1975), p.6.

COMBATING PATRIARCHY: A READING OF WOMEN IN SHAKESPEAREAN COMEDIES

Meera Mohanty

Women in Shakespearean Comedy have drawn a lot of critical attention since Elizabethan days and volumes have been written on different aspects of the comedy heroines: their glory and glamour, their sparkling and vivacious wit, their catholicity and wider understanding, more so their greater participation in the celebration of life and the world. It is customarily believed that the heroes dwarf into insignificance before the towering personality of these women which led to the oft-quoted statement that Shakespearean comedies have no heroes but only heroines. They have been studied adequately from the viewpoints of historicity, culture and context and Elizabethan world order; in such a vast canvas of critical literature, the present paper makes an attempt to study them from a new perspective, making them a part of a conventional order of the Elizabethan society, not domineering and dashing but being dominated and dictated by the male-dominated society. Renaissance ushered in a new awakening and an attitudinal transformation to life, yet it was a period of transition. The authority of the old system was changing, a new system was not fully established yet, and the society was trying to cope with an amalgam of contradictory ideas. The ideal to which a woman of that period was to aspire was of an obedient, modest, chaste, silent and passive creature never forgetting her subordination to men, especially her father and husband. Women in Shakespeare's comedies, however, seem to be emancipated and admired for their wit, self-confidence and self-reliance. A reading of Shakespeare's comedies we find different heroines were nearly everything a woman should not be in the Elizabethan Age—dynamic, active both physically and verbally, assertive, independent.

The Renaissance was a period of transformation: a period when the old system was changing and the new system was taking form and the society seemed to be combating contradictory ideas of the two systems. The aspirations of both men and women were changing. Where men were involved in intellectual development and hierarchical ordering everything in the cosmos, the women aspired to be an obedient, modest, chaste, silent and passive creature never forgetting their subordination to men, especially her father and husband. However, in the reading of Shakespearean plays, especially comedies, women characters seem to be emancipated and admired for their wit, self-confidence and self-reliance. Women of Shakespeare's comedies are women possessing all qualities, nearly all qualities women are expected not to possess in the Elizabethan Age: they were dynamic, active both physically and verbally, assertive, independent.

In a reading of Shakespeare's major comedies we witness some women in Shakespearean comedy are strong and independent, others are completely submissive, and it seems that the behavior of either seems to be influenced more by theme or plot than by any qualities within the characters themselves. In this paper I will discuss these women in Shakespearean comedies

and highlight how they enjoyed greater autonomy and personal power than one would expect in a patriarchal society of the time. The autonomy did not come to them easily—they had to pave their way through: they had to manipulate their relation with men in their lives: fathers, uncles, suitors, husbands. A reading of Shakespeare’s comedies thus sends us mixed signals regarding the notion of female empowerment. I would explore the role of women in Shakespearean comedies, how these roles are controlled by patriarchy of the time and the strategies adopted by them when it came to confrontation.

Women in Shakespeare’s comedies are usually portrayed as dutiful daughters. Hero in *Much Ado About Nothing* is completely under the control of her father Leonato, especially with regard to courtship. When, in Act Two, Leonato believes that Don Pedro may seek Hero’s hand in marriage, he orders Hero to welcome the prince’s advances despite the difference in their ages: “Daughter, remember what I told you. If the Prince do solicit you in that kind, you know your answer” (II.i.61-3). Not only the action but also words are controlled by the father of Hero. Hero is so thoroughly repressed by the male-dominated society in which she lives that she submits not only to her father’s will, but to that of nearly every other man in the play. She is easily wooed and won by Don Pedro posing as Claudio.

Hero: When I like your favour; for God defend the lute should be like the case!

D.Pedro: My visitor is Philemon’s roof;

Within the house is love. Hero, why then your visitor should be thatch’d.

D. Pedro: Speak low if you speak love.” (II.i.80-93) .

She is just as easily undone in a single speech when Claudio pronounces her an adulteress-

Claud: Sweet Prince you learn me noble thankfulness.

There, Leonato, take your back again;

Give not this rotten orange to your friend.

She’s but the sign and semblance of her honour.

She knows the heat of a luxurious bed. (IV.i.30-41).

Even Don John, through his nefarious schemes, is able to manipulate Hero, very nearly to her death. Despite the influence of the more liberated Beatrice in her life, Hero shows no sign of acting under her own volition anywhere in the play. On the contrary is the archetypical “niece” character, the quick-witted Beatrice. The “merry war” (I.i.58) she wages with Benedik may showcase her character to best advantage, but in the very first scene of the play we witness Beatrice refusing to submit to the commands or beliefs of any man. In fact, it often seems that Beatrice would liberate her cousin Hero from patriarchal repression as well. While virtually every main character in the play is conspiring to arrange Hero’s marriage, Beatrice

counsels Hero to follow her own desires, despite contemporary custom: [I]t is my cousin's duty to make curtsy and say, "Father, as it please you." But yet for all that, cousin, let him be a handsome fellow, or else make another curtsy and say, "Father, as it please me" (II.i.49-52).

Beatrice's willfulness continues even through the final scene of the play. Despite her earlier vows to requite Benedick's love (III.i.109-16), when he at last proposes, she makes sure to emphasize that they are to be married only because she agrees, not because he wills it:

Bene: do not you love me?

Beat Why no, no more than reason

Bene: A miracle! Here's our own hands against our hearts.

Come, I will have thee;

but, by this light, I take thee for pity.

Beat: I would not deny you; but by this good day, I yield upon great persuasion; and partly to save your life, for I was told you were in a consumption. (V.iv.72-95).

In *The Taming of the Shrew*, Kate is a willful daughter of the Baptista. She is a willful daughter but her defiance provides the momentum for the play's action. On contrary, Kate's sister Bianca is presented as a dutiful daughter throughout the play: "[W]hat you will command me will I do/So well I know my duty" (II.i.6-7). Even the play's minimal stage directions emphasize Bianca's submissive nature: Bianca enters and exits scenes only at the behest of a male character (or Kate, in Act II and again in Act V). Her subjugation to her father is especially evident with regard to her potential suitors. Baptista declares in his first lines that Bianca may not be courted until Kate is married (I.i.49-51). Bianca, in fact, is outwardly so submissive that she even professes to be willing to stand aside and allow Kate her choice of Bianca's many suitors (II.i.10-18). The final scene of the play reverses these archetypal characterizations completely. Once married to Lucentio, Bianca immediately becomes willful and disobedient, refusing to respond to his summons:

Bion: Sir, my mistress sends you words that she is busy and she cannot come.
Ret: How! She's busy, and she cannot come!

Is that an answer?

Gre: Ay, and a kind one too.

Pray God, Sir, your wife send you not a worse." (V.ii.79-85).

Kate, on the other hand, emerges dutiful when Petruchio calls for her. At his request, she fetches Bianca, and delivers her long speech regarding wifely duty:

And in no sense is meet or amiable,
A woman mov'd is like a fountain troubled—
Muddy, ill-seeming, thick, bereft of beauty;
And while it is so, none so dry or thirsty.

Tis a good heaving when children are toward.
But a harsh hearing when woman are forward.” (140-183).

Bianca poses as a dutiful, obedient “daughter” to attract a husband of means; once she has done so, she can drop the façade and become the pampered, petulant child she has always been. Kate, on the other hand, wields her shrewdness to rid herself of suitors whom she cannot respect. When Petruchio resolves to wed her anyway, she realizes that he is just the sort of husband she can be happy with, and so becomes a loving, obedient wife (whether to please him, or because that is the sort of relationship she desires). It is fitting, in a play so concerned with disguise that both Kate and Bianca exercise power by exploiting the guises provided by their respective archetypes.

In *As You Like It*, Rosalind and Celia are the ones who take the lead role. Like Beatrice with Benedick, Rosalind is able to dictate completely the terms of her relationship with Orlando; through the play, he obeys her every whim – and this despite his belief that she is only a simulacrum of Rosalind.

Rosalind: You must say first ‘Orlando, are you willing’

Celia: That will do, Orlando, are you willing to take this Rosalind as your wife?”

Orlando: Certainly.

Rosalind: Yes, but when?

Orlando: Immediately, to be ure, as quickly as she can perform the ceremony.

Rosalind: Then it is necessary for you to repeat ‘I take you, Rosalind as my wife.

Orlando: ‘I take you Orlando as my wife.’

Rosalind: I might inquire ‘who gave you permission to do so,’ but I’ll stay instead, ‘I take you, Orlando, as my husband.’ There, I have been running on before the priest; well, a woman’s thoughts anticipate her deeds.
(Act IV Scene I 389)

In a time when marriage was customarily a business arrangement between the groom and the bride’s father, Rosalind actually arranges her own union with Orlando, albeit in disguise (V.iv.5-10); further, she even arranges the marriage of Silvius and Phoebe (V.ii, V.iv.11-25).

The dramatic irony of this chain of circumstances, in fact, is the basis for the play's comic action: Ganymede, who exerts such control over the lives of others, is really a woman. Despite her liveliness Rosalind gets what she wants not because she is a truly empowered woman, but because she dresses as a man. Duke Frederick, to whom Rosalind is a literal as well as archetypal niece, seizes her of control over her own fate when he summarily banishes her from his court (I.iii.39-87). Even here Rosalind displays potential to become empowered. When asked why she is sentenced to exile, the duke replies, "Let it suffice thee that I trust thee not . . . Thou art thy father's daughter" (I.iii.53, 56). The duke, rightly or wrongly, views Rosalind as a threat, and only an empowered woman would pose a threat to him. Viewed in this light, the masculine disguise only unlocks the latent power the women already possess. Celia's sole act of volition in the entire play comes when she determines to join Rosalind in exile (I.iii.83-103), and even this one act of defiance is motivated more by Celia's loyalty to her cousin than by any desire of her own. When, in the play's final act, Oliver determines to marry Celia, only Orlando is given the right of decision over her lot (V.ii.1-15). Celia has apparently consented to be wed, but is not really a party to the negotiations.

The feminine and the masculine discourse are intertwined in Shakespeare's plays. In *As you Like It* Rosalind exercises some control over her own destiny, but only after she disguises herself as a man; lacking such a guise, Celia is virtually powerless to determine her own fate. The Ganymede disguise – indeed, the entire journey to Arden – is the crucible that releases Rosalind's latent personal power, but the power has always been there; like Kate and Bianca. Celia remains subjugated not because she chooses to travel as a woman, but because she is, at heart, a dutiful daughter.

The picture that we get of women from the play discussed above is not of self-destruction but as forces of renewal and harmony. They are simultaneously adopting and deriding the conventions of the male dominated culture. Their motivation for active behaviour differs—some are active for the fun of it, some have no other choice but to defend their life or their rights in the hostile world, some assert their right to be treated like partners or to choose their future husband themselves. The motives are often combined within one character. The strategies of active behaviour are basically four—verbal activity (being a shrew), clever manipulation (may be disguised as sweetness and obedience), open defiance (including elopements) and disguise (especially a specific type of disguise, cross dressing).

The last strategy – the strategy of cross dressing in the Renaissance had an important aspect: women found it an appropriate strand to combat the domineering males of the time. The intersection of the male and the female appears most frequently in his romances, and it is in these works that commentators find some of the dramatist's strongest heroines—who often make their mark while disguised as men or boys. This device of a woman assuming the guise of a man has interested many feminist writers, such as Juliet Dusinberre (1975), who argued that it allows Shakespeare the means to present the strengths and weaknesses of his feminine characters more fully, as well as an opportunity for the critique of gendered social mores.

(1988), in contrast, viewed the process of gender inversion through disguise as potentially radical, but ultimately unable to effect social change. She argues that though female characters such as Rosalind and Viola assume a masculine gender for a time, they eventually return to their proper positions in society as (married) women. If a woman pretended to be a man, she was, in fact, assuming more rights than she was entitled to, thus threatening the order more dangerously. Cross dressing was allowed as a temporal escape from everyday reality. If a woman is cross dressed, she usually becomes a boy of a lower status (Rosalind, the heiress to the dukedom, becomes the humble owner of a herd of sheep; the rich heiress Portia becomes a junior, though wise, lawyer; the noblewoman Viola becomes a pageboy). Although generally a cross dressed man was more acceptable than a cross dressed woman, in Shakespeare's comedies we seldom encounter men in women's clothes.

Dreher (1986) explores how cross dressing is connected with the concept of androgyny popular in the Renaissance. This concept appeared in alchemy as well as in writing and visual art. One of the key terms of alchemy was balance, and androgyny is an expression of a balance between the masculine and the feminine principles. On the physical level it can be perceived in the figures who carry both masculine and feminine features; beautiful boys with feminine grace and boyishly slender women. The spiritual level of androgyny was even more important than the physical one. The concept of androgyny provides us with an interesting field of analysis in Shakespeare's plays. Cross dressing just further stresses the idea of androgyny by giving it a physical dimension, but most of Shakespeare's comedy heroines are active, dynamic and resourceful, which are the qualities associated rather with masculinity than femininity. At the same time, the masculine features must be and are balanced by the constant reminders of the heroine's femininity. With the cross dressed heroines these reminders are perhaps even more important than with the others, as their masculinity is being continuously confirmed by their clothes.

Use of cross dressing as a strategy helped the women to achieve their goals. Besides safety and greater freedom of movement, the masculine attire also offered greater freedom of expression. As Dreher (1986) points out, what may sound aggressive from a proper woman like Katherine or Beatrice seems perfectly natural from someone dressed as a man. Cross dressing appears in one of Shakespeare's first comedies, *The Two Gentlemen of Verona*.

Rosalind enjoys her freedom and uses it for her own purposes: she escapes from the court, tests her lover's feelings and arranges the final marriage scene. But why did she come to the forest? She was forced to do it, her uncle gave her only two possibilities—to leave the court immediately, or to die. In fact, for a moment Rosalind is so overcome by the news and shocked by her uncle's sudden hostility that it is her cousin Celia, who has to start planning their escape. Rosalind is only able to join in after a while and plan some practical details, including the idea to dress herself as a boy for greater safety. Once dressed as a boy she starts taking advantage of the physical and verbal freedom the role gives her. When a girl falls in love with her as Ganymede, she is not as unhappy as Viola but seems to enjoy the joke and easily manipulates the girl into a

marriage with someone else. Only when her goals are achieved and when she decides that the game is over, she becomes Rosalind again. Although she does not manage to solve all the problems of the play (she is not responsible for Oliver's repentance and her uncle's conversion is caused by her actions only indirectly as he meets the holy man when he strives to find her and Celia) she contributes to the healing and playful atmosphere of the forest of Arden. She does not actually need Hymen in the end to help her—he is there at her service, rather a best man at the wedding than a *deus ex machina*, to bless the marriages she arranged. Yet her relation to the male public sphere is realized primarily through her father and his status, otherwise she remains more or less in the private sphere, the one traditionally thought more suitable for women; she is concerned with love and relationships and does not go far beyond this border.

The Merchant of Venice displays more instances of cross dressing than *As You Like It* or *Twelfth Night*. Besides Portia, there is her accomplice Nerissa and, for a moment, Jessica. Jessica's cross dressing is, however, only formal, she uses it to defy her father and safely elope with Lorenzo. Nerissa's disguise is just imitative she only follows and supports Portia. From the three it is only Portia who can be matched with Rosalind and Viola. Her cross dressing is briefer than theirs, but it is a planned strategy and performs her part without hesitation or doubt. Back in her female clothes she carries out the rest of her plan. She leaves the domestic sphere assigned to women and not only enters the public scene, but stands in its centre and triumphs. It is her choice to go to Venice, the circumstances do not press her to do it. What is quite obvious is her self-assurance and her fully justified belief that she can solve the problem better than any man in Venice. Portia undertakes a daring journey and solve a difficult legal case, teaching all men and her husband in particular a lesson, but in some respects she remains feminine. She obeys her dead father's wish and lets the casket trial select husband for her, although she feels frustrated by her inability to choose for herself. She gives, at least formally, herself, her fortune and the rule over Belmont to Bassanio. Then she plans to lay a masculine part in a bold and entertaining way—but we never see her do it, she settles down in a calmer mode and instead of a boastful boy we encounter a serious young lawyer. Later she needs a male authority behind her to introduce her as Balthasar at the court in Venice. When Portia solves the case, she leaves the punishment to the male authority again. In the end she returns to her feminine attire—but she remains the mistress of the house and of the situation. However, the last replica of the play is given not to her but to Graziano, although he only confirms and develops what she has just said

Viola is the least active of the three heroines. It is true that she is very optimistic and resourceful, but to a great extent she is steered by the circumstances—her motive for cross dressing is survival or at least safety as she is left alone in a foreign country. With her brother probably dead, she must support herself and the only possible household where she could find a safe employment is closed for her. She, therefore, assumes the role of a pageboy to be able to take care of herself in the potentially dangerous house belonging to the unmarried Duke while avoiding the dangers the world has in store for a young unprotected woman. She uses her

wit in the service of her master and reluctantly woos Olivia for him staying close to her domestic sphere—she just moves between the two Illyrian households uneasily as she moves between her masculine and feminine identity. The double identity is more a burden than a key to freedom. Moreover, unlike Portia and Rosalind, she has no female friend to share her uneasiness with—only herself and the audience. Viola seems to be the most feminine of the three. She cross dresses purely for safety and does not enjoy the part at all, she sees herself as a deformity. In her scruples and her femininity apparent even in the male disguise she is different from Portia and Rosalind. She needs a male authority of the sea-captain to be able to start her role. Her initial plan is not to pretend to be a man but a eunuch, someone less masculine than a man. She obediently woos another woman for her beloved. Unlike Rosalind, she does not find amusing the fact that Olivia has fallen in love with her; she is troubled, because it further complicates her already difficult relationship with Orsino. Moreover, she genuinely pities Olivia, because she knows too well what an unrequited love feels like, she has the feminine quality of empathy. Her femininity is further confirmed by her reluctance to fight in a duel. The final blow to her masculine role is her reunion with Sebastian. Because her masculine attire throughout the play confirms rather than undermines her femininity, she can stay in it till the end of the play. The absence of her woman's garments has also an important function in the play: it postpones the happy ending and the play is concluded in a darker atmosphere of Malvolio's threat and the melancholy mood of Feste's final song.

In *As You Like It* the cross dressing scheme is very complex, as we encounter a boy actor who plays a girl, who pretends to be a boy, who performs in the role of a woman. The epilogue of the play we witness a transition between the fictional world and the real one, to which the spectators are about to return. The extra-theatrical reality may be fully realized by the audience before and after the play; during the play the spectators are supposed to cooperate as much as possible with the playwright and the performers by using their imagination, believing the story and feeling with the characters

From the entire cross dressed Shakespeare's heroines Rosalind enjoys the man's part best. She remains in the centre at the end of the play; she is given the epilogue (an uncommon practice in the Elizabethan drama to have a woman speaking the epilogue) and in its first lines draws attention to her femininity. Like Portia, she may stay in charge till the end partly because her femininity is stressed visually by her return to a feminine dress. Throughout the play she is active and resourceful, but in the moments of crisis she proves her feminine sensitivity—it takes her some time to recover her wits and join Celia in planning their flight, she faints when she sees blood on Orlando's scarf. The name Ganymede refers back to someone who is perhaps not feminine, but definitely less than masculine. To test and at the same time enjoy Orlando's love, Rosalind-Ganymede decides to play a woman's part, but Ganymede's Rosalind points back more to Ganymede's masculinity and masculine prejudices about women than to Rosalind's femininity. Talking to Orlando, she moves between the parts of Ganymede, Ganymede pretending to be Rosalind and the real Rosalind. Left alone with Celia, all masculinity and self-assurance

are gone and we see and hear just a young girl in love. When she decides that she had enough fun playing a boy, that the danger is no longer urgent and that it is time to get married, she resumes her female garments and after a brief reunion with her father she gives herself to Orlando. To make sure everything runs smoothly, she relies on a male (and divine) authority to bless the marriages.

The plays thus discussed reflect its era, the Renaissance, which witnessed a transition in attitude towards women. This changing attitude enabled playwrights to choose heroines who could go against men's wishes. Though the female characters in these comedies appear to be manipulated by the men in their lives, whether they are fathers, uncles, husbands or suitors, however in contrast, they seem to indulge in a rebellion against this patriarchal society, which proves Shakespeare's comedies to be problematic in regarding the notion of female empowerment. The female character is able to play into several roles and play along expected female roles, thus establishing the position of women in the discourse of power that women's biggest power is the ability to play into any role they are expected to perform. Shakespeare through his comedies tried to advance these ideas of his on the politics of gender but was limited by the conventions of his time, a time when power meant patriarchy.

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BETWEEN THE SCYLLA OF MARRIAGE AND CHARYBDIS OF CAREER: AN ANALYSIS THROUGH SHOBHA DE'S NOVELS

Ms. Deepanjali Mishra

Woman has been performing her role as an affectionate mother, a loving wife and a dutiful daughter in the patriarchal system that still exists in India. With changing time, she has stepped out of the threshold of her home to fit into a new role of a career woman thereby contributing to the family's income. However her role as a homemaker has not changed at all. She is expected to rear her children, and perform all the household chores. Shobha De, the ace feminist writer, has made a critical analysis of these career women who are caught between career and marriage through her exhaustive list of novels which she has written. The aim of my paper is to emphasize on the following topics with reference to Shobha De's novels:

- Dilemma of a married woman who has a successful career
- Dilemma of a married woman who does not have a career
- How does Shobha De as a writer view career and marriage
- How to maintain a balance between both career and marriage
- Conclusion

Being a realist writer, Shobha De has mentioned that all the talks of economic liberation, empowerment, and freedom is theoretical which is nearly impossible in real life. No doubt, she writes about the rich Mumbai Society, yet she hasn't ignored the middle class and most of the protagonists of her novels be it Karuna, of *Socialite Evenings* or Asha Rani, of *Starry Nights* or Amrita of *Strange Obsessions* who belong to middle class aiming to get into high society with their talents, looks and other exceptional qualities and reach there after a lot of struggle.

Aparna, in *Snapshots* (1995) is a corporate woman who is economically, and financially very much independent. She is an ad film maker and doesn't rely on any male for financial support. She can earn enough for herself. Even Rashmi and Swati can also be considered as economically liberated women in this novel. In a work which is essentially about the aimless ambitious idle and rich world of affair – ridden and the busy moneyed men, success of the lonely aspirant Karuna in *Socialite Evenings* (1990) is a record and a measure of Karuna, who rises from her dull middle class status into being a celebrity and success through a series of frustration. Shobha De has very sensibly stated in *Surviving Men* in this way:

“Yes, we know money is power. The person who controls the purse strings plays grand puppeteer. If the wife is wealthier, she is the one who makes her husband beg for pocket-money”

A woman needs to be financially sound, she should then only be able to assert her dominance in any field, be it Industry, films, firms etc. In this way she would not be dependent on any of her male counterparts whether it is her husband or her brother. An independent mind is meaningless if the body and soul is in the custody of someone else.

The heroines of Shobha De's novels are not only protagonists, but they are also the monetary contributors to their family as well as in the society, who initiate and regulate their own lives as well as the lives of others. According to Shobha De; working women suffer from both sides without knowing how to react. If they give time for their career, they are charged of being a 'hardcore'. If they ask for some liberty in timing, they are accused of being too demanding by their bosses and if they give up their career to focus on their family, husbands and children, their husbands totally object about their wives hanging around at home and enjoying all the perks while contributing nothing to the family's income. Women accept that if they give up their job and concentrate on their family, they are openly criticized by their husbands and sometimes their in-laws instead of being appreciated for their gratitude.

Shobha De was at a seminar which was meant for addressing issues faced by women professionals, many working women voiced disappointment at their husbands' indifference attitude towards their wives. They expect women to please their mothers, look after their kids, manage all the household work and at the same time contribute to the family's income. They have to postpone having babies because they are not sure their job will be intact after their maternity leave as they fear another female colleague who is single, would take over the temporarily vacated post and they are thrown away from their jobs. Sometimes they are forced to work under a junior colleague after resuming their duties from their maternity leave and they find that all their years of work have gone waste. Men want a dynamo draped in a sari- as Shobha De calls it. They want their women to be smart enough to handle their business as well, be good and nice in cutting their deals. She says that family needs extra income, and men alone can't cope up with it so the pressure on working women mounts up to a large extent. She has to be indeed a superwoman to handle all these works at the same time.

Shobha De's ideology of working women is very closely related to Vivekananda who believe that women should be self sufficient and not merely anatomical showpieces or coveted objects protected and confined within four walls of homes or emotional windbags likely to be deflected at the slightest prick. Vivekananda considered women as manifestation of protection, source of power, sustaining humanity with characteristic chain and dignity. De rejects sexual discrimination and gives her women dignity and individuality that's justifiably deserved by them.

Sisters (1992) is an attempt to show the world that women are intelligent, very capable of running the business efficiently. Mallika Hiralal the main protagonist of this novel suddenly finds herself the heir to the Hiralal Industries after an unpredicted but tragic death of her parents in a plane crash. Economically strong, she tries to make amends for her father's wrong doings. When she realizes that no doubt she is the queen of a very big business empire, the company is a sinking ship. It is in great financial crisis. To bail it out, she accepts the proposal of marriage of Naveen and goes in for a hasty engagement with him. She brings in the topic in a very professional meeting with Naveen's mother, who rejects her taking over the Hiralal Estates after the presentation delivered by Mallika where she had given the proposal of Naveen taking

over Hiralal Estates which was in a bad condition. After this, Mallika cancels her engagement with Naveen. However she gets married to Binny Malhotra who was quite senior to her by age but he was an able industrialist. He wooed her with the proposal to take over her financial ridden Hiralal Estates and bail it out of danger. After dating him for some time, Mallika gets married to Binny. Mallika is introduced as a very smart person aiming to do well in her father's business empire though she is trapped by those two men whom she had immense faith- Ramnalal and Binny Malhotra. Ramnalal was a very close aide of her father, Seth Hiralal who looked after the industry's business as well as took care of Seth's personal life in a very efficient manner. Binny Malhotra was Mallika's husband whom she had loved truly. Mallika realized soon after her marriage that she was Binny's star wife for public occasions. Her husband enjoyed a very happy, content life with another woman from whom he had two children. She is prevented from going out of her home. Binny doesn't allow her to be his partner either in business or in life. In spite of this mental trauma, Mallika chose to escape and finally she succeeded. She regained her wealth, industry after her husband's death. She decided to recover her lost image and the status of her father's industry which she finally does at the end of her novel. The writer Shobha De has portrayed a serious, matured, committed and a workaholic character in Mallika Hiralal in *Sisters*. Mallika tries to reform herself to be a much matured woman and face the world after her parents' death. She behaves in a very calm way not in haste for giving decisions to her employees. She chooses her business attire very carefully which included her accessories as well. She becomes responsible and tries not to fall into any kind of trap. Like most of Shobha De's women characters, Mallika takes company's decisions by herself without taking anybody's help. One such example is to include Shanay, her cousin in her company despite vehement oppositions from Ramnabhai. She showed her industrial capability by appointing him because he was very faithful and trustworthy as well as sincere. She knew that Shanay was madly in love with him and he would leave no stone unturned to please him at any cost. To induct him meant she would own his sincerity and faithfulness. She got what she wanted when Shanay showed her a report which indicated that Seth Hiralal was murdered.

However, in her novel, *Spouse, The Truth About Marriage*, (2004) Shobha De has tried to emphasize that the institution of marriage is glorified since ages and it is the duty of every married couple to maintain a healthy balance between career and marriage. She has emphasized that though compromise is a key word to a happy married life but it should be seasoned with love. If there is compromise without love, then it is called an obligation and there should be no obligation in marriage. Then the life will be dull and lack lustrous. One cannot compromise to achieve love from one's partner in a married life. Adjustment and compromise without love can never make your partner happy.

Shobha De has talked of power game in the book *Spouse- the truth about marriage* (2004) where she has mentioned that the worst power game involved is the ego. She has categorically said that an egoist partner is an unpleasant partner. She may not be sexist, she has found man to be far more ego driven in a relationship compared to a woman. It's a traditionally

accepted concept that women are taught to accept as subordinate position than man within marriage. Power has always rested with the husband and if the wife had a problem (even a genuine one) situation can be very bad and it can go to the extent of separation. But with change in time, women became financially independent, contributed equally or even more to the family income. In that situation, woman refuse to surrender completely by prostrating themselves at their dear patidev's feet. There are also examples where the reverse is role has taken place like men looking after the home as home- maker and women going for work to earn a living for the two of them as well as the family. In this situation, women assert themselves and they try to play the role of the boss in the house which results in game becoming lethal because men don't want to change their role from boss to slave and very strong financially independent women refuse to accept the supremacy of their unemployed husbands. Most men like to consolidate their power at home and it's very unlikely that they share their power with their wife. They opine that "I'm the husband, the ultimate boss and I must be obeyed." However Shobha de suggests that there should be respect because respect is the foundation of every relationship and it can't be ruled out in a marriage as well but respect should be from both the sides. Each should respect the other no matter what is his or her financial status. A wife who constantly challenges her husband's authority in public exposes her own loop holes. It's absolutely not necessary that one should put one's life partner down to elevate one's status.

Another situation where the couples need to be tolerant is that sometimes the demanding hours of work at office might leave a person(either husband or wife) drained of any desire for sex. This may likely cause a possible rift between the two. It would be intelligent on the part of the other partner to show his/ her tolerance by not forcing the other against hi/ her wishes. There might be situations where one of them may sometimes lose patience and burst out for some reason that's quite unknown to the other. At that time, the other partner should be tolerant towards the other and understand the mental turmoil which the partner is passing through and sometimes when this disturbed and bad phase is over, the disturbed partner will definitely regret what he/she had done or how he/she had behaved in the past and be normal again. Usually both of them are very likely to be engaged in different professions having separate expectations from each other. It's seen in most cases that many couples break down and lose patience with each other and this reason has proved to be the major reason of break ups in relationships which has taken years to build up and nurture, takes just a few seconds to shatter into pieces. This is a very fatal blow to each other. Here an urgent need arises to sit together and discuss things openly and try to find out a solution like what is the demand of the job and mutually agreeing whether to continue in the job or not, sort out their problem amicably with tolerance and without letting ego come between both of them.

CONCLUSION

Therefore I conclude by saying that it has become very necessary for the young men and women to realize that they should make every possible efforts to keep their marriage alive by making small commitment and compromise wherever necessary and never letting their ego

come between them so that marriages for a working couple would not become a hell and become extinct as quoted by Shobha De while answering to a question about being qualified to write a book on marriage in an interview with Rediff. Com “Marriage is becoming like a dinosaur. It is going to be extinct very soon. That’s what I feel.”

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ENTREPRENEURSHIP AND WOMEN EMPOWERMENT: AN INCLUSIVE PERSPECTIVE

**Prof. GeetaSatpathy
Ms Yajnaseni Mukherjee**

“A woman with a voice is by definition a strong woman. But the search to find that voice can be remarkably difficult”

Melinda Gates, philanthropist, co-founder & co-chair of the Bill & Melinda Gates Foundation.

The central organizing principle of the work of the United Nations is that no enduring solution to society’s most threatening social and economic problems can be found without the full participation, and empowerment, of the world’s women on an equal footing with that of the men in all spheres including governance, administration and political process. In 1945 the Charter of the United Nations, signed in San Francisco was the first international agreement to proclaim gender equality as a fundamental human right. The fundamental Rights Resolution of the Indian National Congress in 1931 adopted gender equality as a guiding principle.

The development of women has held centre stage since independence and has underpinned Indian planning and policy with the recognition of the fact that the progress of the nation is integrally linked with the advancement of women. The Twelfth Five-Year Plan also suggests that women must be acknowledged as important catalyst of economic development across all sectors of our nation. The overall theme for planning is achieving “faster, sustainable and more inclusive growth” (Planning Commission 2011). Inclusive growth would be impossible without the full participation of the women workforce. The poor and the downtrodden especially the women, ethnic groups, the disadvantaged as well as the deprived regions should play significant role as active partners in the process of economic growth and not merely as the beneficiaries. If inclusive growth is the prime agenda of the Twelfth Five-Year Plan, if economic growth is to be ensured, empowering women who constitute half of the populace seems to be an imperative antidote. Empowerment of women in any context however has to be seen in a relational context. A person’s rights, responsibilities, opportunities and dignity should be determined not by their status as a male or a female, but as a human being.

Empowering woman means control over their bodies and becoming economically independent, controlling resources like land and property and reduction of burden of work. With economic development women manage their resources and govern their groups. Entrepreneurship as a means of generating economic independence is a recent phenomenon. With blooming confidence women take an active role in accumulating assets and gaining new knowledge. This is the opportunity—they report a new sense of mastery over their own lives. The seeds of hindrances to entrepreneurship and empowerment of women are located within clichéd traditionalisms and prevalent societal mindsets as well as in the glaring gaps in the thought,

planning and policy of the planners. In this article the authors attempt to bring out their views on women empowerment specifically economic empowerment through entrepreneurship. They feel that women empowerment would no longer be a myth but can be a reality in the truest sense when more and more women are encouraged to undertake entrepreneurial venture. Such endeavors both at rural and urban sectors shall guarantee inclusive growth if the societal, traditional and governmental impediments are removed and a more conducive environment is created for the positive and constructive participation of women.

DISCRETE PREMISE OF GENDER STUDIES

Women as a theme of debate for academia is only a few centuries old. In Indian society women issues cannot be generalized in terms of social structure, economic standard, cultural aspects, urban-rural divide, religious denominations and geographical regions etc. as the complexities of gender issues are highly daunting. India is yet to witness a visible and definite women's movement which would structuralize the changing roles and position of women. It is quite satisfying to see that the world is awakening to a powerful truth: 'Women and girls are not the problem, but they are the solution'.

When we plan and make policies for inclusive growth there is no justification for the exclusion of women from any field. Women are vital catalysts of social, political and economic changes. Societies have to act positively towards replacing old perceptions on the role of women and their position in the society to accomplish the goals of equality for women in all spheres of activities. The Human Development Report of 1995 brought out by the UNDP pointed out that "investing in women's capabilities and empowering them to exercise their choices is not only valuable in it, but is also the surest way to contribute to economic growth and overall development". Role of women in the economic development of a country is therefore unquestionable. Mr. Bradford Morse of United Nations Development Program opined, 'To fail to pay attention to the economic activities of women is both morally indefensible and economically absurd', the point is '*the human development, if not engendered, is going to be endangered.*'

The role of women as contributors to the economic welfare of the society is not recognized as their reproductive and other roles in the family. Women are expected to run households, rear children, care for the aged and the sick, and toil in farms, uphold the dignity of the family. These beliefs in the cultures of many societies influence the upbringing of the girl child and restrict their exposure to education.

The document of the World Bank on Gender and Poverty in India highlights the invisibility of women in the labor force owing to the definition of work and the way their work is measured which ignores the work in the household and for the household. The situation of women is very clearly summarized by James Gustave Speth in his 'foreword' to the Human Development Report of 1995 referring to the disparities in societies. "The most persistent of these (disparities) has been gender disparity, despite a relentless struggle to equalize opportunities between women and men. The unfinished agenda for change is still considerable. Women still constitute 70

percent of the world's poor and two-thirds of the world's illiterates. They occupy only 14 percent of managerial and administrative jobs, 10 percent of the parliamentary seats and 6 percent of cabinet positions in many legal systems, they are still unequal. They work longer hours than men, but much of their work remains unvalued, unrecognized and unappreciated. And the threat of violence stalks their lives from cradle to grave”

But in the last few years the increasing sensitivity to women's issues among numerous scholars and nongovernment sectors has some effect on the Government. In 1987 the Government of India appointed a commission for self-employed women and women entrepreneurs to make a comprehensive study of their working and living conditions. Extensive field study on women doing manual work, agriculture and related areas and house-based workers, including artisans and piece rate workers have also been carried out. In its path-breaking report, 'Shramshakti', the commission made it clear that all women should be recognized as workers.

Further the fourth World Conference on Women held at Beijing, China, in September, 1995 discussed gender issues and gender relationships between men and women for achieving equality, peace and development. At the end of a two week deliberations, it arrived with the Beijing Declaration and a platform for actions by Governments, international organizations and non-government organizations. Clause 16 of the Beijing Declaration relating to women's role in economic development stated as follows:

“Eradication of poverty based on sustained economic growth, social development, environmental protection and social justice requires the involvement of women in economic and social development, equal opportunities and full and equal participation of women and men as agents and beneficiaries of people-centered sustainable development”.

This led to include further clauses 26 and 27 to eliminate gender gap:

“26. Promote women's economic independence, including employment and eradicate the persistent and increasing burden of poverty on women by addressing the structural causes of poverty through changes in economic structure, ensuring equal access for all women, including those in rural areas, as vital development agents, to productive resources, opportunities and public services;

27. Promote people centered sustainable development, including sustained economic growth, through the provision of basic education, lifelong education, literacy and training, and primary health care for girls and women”.

These recommendations clearly convey that providing education and training at all levels is necessary to create an environment of equality for women for the greater interest of the society.

CREATING AN ENGENDERED SOCIETY THROUGH EMPOWERMENT

The World Bank (2001) report confirms that societies that discriminate on the basis of gender pays the cost of greater poverty, slower economic growth, weaker governance and a

lower living standard of their people. According to Krishna (2003) empowerment means increasing the capacity of individuals or groups to make effective development and life choices and to transform these choices into desired actions and outcomes.

Women have been limited to her spheres because of prevalent societal mindsets and customs. Lack of education and poor quality of education combined with girls' and women's low status create a particular human development problem. This further leads to lack of awareness and even educated women deter before taking initiatives which would allow them to scale new heights. The whole purpose of government initiatives is defeated as women remain confined to the radius of movement mapped out for them. As observed by Guber and Gilbert

“As a creation ‘penned’ by man.....women has been ‘penned up and penned in’ .As a sort of ‘sentence’ man has spoken. She has herself been ‘sentenced’: fated, jailed for he has both indicted her. As a thought he has ‘framed’, she has been both ‘framed’(enclosed) in his texts, glyphs, graphics and ‘framed-up’(found guilty, found wanting)in his cosmologies.”[qtd.....in Spaul and Millard]. In an Indian context a girl child is constantly told ‘to do this and not to do that’ by family members which impedes the natural process of her personality development. Even today

- i. Patriarchy continues to be embedded in the social system denying a majority of women the choice to decide on how they live.
- ii. Oppression and atrocities on women are rampant. Be it domestic violence, dowry deaths or mere mental torture based on ego clashes on uber-cool successful women, the society denigrates the woman as the mischief-maker. Absorbed in the struggle to sustain the family physically and emotionally they are discouraged from taking interest in affairs outside their homes.
- iii. Women do not have an independent say in community issues. Lack of knowledge prevents them from encashing benefits even if government allows them reservations and other welfare schemes from self help groups.

Individual mindsets also play a crucial role in discouraging entrepreneurship. First generation entrepreneurship amongst women is quite uncommon. In rural areas women's search for an identity is squashed under the daily drudgery of household work and means to eke out a living. In urban areas entrepreneurship is restricted to women who hail from a business background. These women who have grown up watching business tend to diversify and seek entrepreneurship as a means to satiate their search for an identity. Educated middle class women with a creative bent of mind tend to look for secure jobs where there are no risks involved. Sometimes they are clueless as to where they should start or whom they should approach for finances. Their ideas get lost in the nitty-gritty of starting a business. Thus it becomes necessary to create an engendered ambience, provide appropriate knowledge and skill to translate their entrepreneurial talents and let them live their dreams.

THE CONCEPT OF WOMEN EMPOWERMENT

The World Bank defines empowerment as “the process of increasing the capacity of individuals or groups to make choices and to transform those choices into desired actions and outcomes. Central to this process is actions which both build individual and collective assets, and improves the efficiency and fairness of the organizational and institutional context which govern the use of these assets.” **Mayoux (1997) suggests that empowerment is a process of internal change, r power within, augmentation of capabilities, or power to, and collective mobilization of women and men. Empowerment can range from personal empowerment that can exist within the existing social order. Thus this kind of empowerment would correspond to the right to make one’s own choices, to increased autonomy and to control over economic resources.**(To check)

Economic empowerment is the most important aspect of women empowerment. Malhotra (2002) suggested some dimensions of women’s empowerment which include socio-cultural, familial/ interpersonal, legal, political and psychological besides economic empowerment. Psychological and Interpersonal/familial aspects are equally important empowerment. India has made remarkable progress in taking ahead women’s political participation at the local level. According to the UN Women-NCW report, many Indian women have been able to enter panchayats or grassroot politics in the country. The one-third to fifty percent seats for women in panchayats has brought women to the forefront in grassroot politics. The Union Cabinet has approved the much delayed Women’s Reservation Bill providing 33 percent reservation to women in Lok Sabha and State Legislative Assemblies. Recently Shri Naveen Patnaik, Chief Minister of Odisha has declared that the women’s reservation for representation in urban bodies will be increased from 33 percent to 50 percent. To quote him-“This will be a significant step in woman empowerment”. But the misutilisation of these facilities has curbed the political empowerment of women to a great deal. Women’s status is more titular in nature and political parties driven by patriarchal values field women in the constituencies they know they would lose in all probability. Influential political leaders get the benefit of these reservations by fielding women folk who are related to them. The whole exercise to grant women adequate political representation in reality thus becomes a sham.

There are various socio-cultural and economic factors that make Indian women more vulnerable to insecurity, exploitation and degradation. Socio-cultural institutions impose several constraints on women and place them in a situation of disadvantage in terms of relationships, decision-making and sharing of responsibility. The traditional social structure, cultural norms and value systems create a disability where women suffer from ill-defined roles. Today there is a constant stress on women empowerment. But there is no corresponding change in social attitude. The social laws that seek to mitigate the problems of women remain unknown and unutilized thereby pushing Indian women towards a situation of insecurity and instability, socially and morally. The Government laws and effort have severe restrictions in implementation as the target group themselves are unaware of such benefits aimed at making them self-reliant and independent.

Psychological empowerment of women would relate to the increase of self confidence and self esteem of women not only in the workplace but also within the precincts of their home. One's assessment of one's worth is a personal condition that can lead to social and political action and can create new leaders in all arenas.

ENTREPRENEURSHIP SCENARIO IN INDIA

The term entrepreneurship has been applied exclusively to economic activities only in the 18th century. Since then many scholars and thinkers have given various definitions of the term 'Entrepreneurship. According to Joseph A. Schumpeter, *'Entrepreneur is a person who foresees a potentially profitable opportunity and tries to exploit it.'* He is essentially understood as an innovator who makes new things or makes things in a new or different way. His innovations may vary from introducing a new product, a new approach, a new method of production, opening of a new market or may be discovering a new source of materials etc. Similarly according to Schumpeterian concept of innovative entrepreneurs, a women Entrepreneur is one who innovate, imitate or adopt a business activity.

The International Labour Organisation (ILO) reports, 'Women constitute 50 percent of the world population, do two thirds of the world's work hours, receive 10 percent of the world's income and own less than one percent of the world's property'. Women in developing countries play a growing role in entrepreneurship activities, but the rates of female entrepreneurship vary dramatically across nations. In the last decade gender has become an increasing influence on the entrepreneurship activities. In India the percentage too is not very encouraging. In most of the countries the business culture is either gendered or is made gendered by justifying that gender is an outcome of social practice and has an obvious impact on business culture. There are several reasons which do not enable women to participate aggressively as entrepreneurs and contribute towards the economic development of our country. The scenario in India has not changed much. Though women in India have started contributing to the production of the nation, their participation and role in undertaking and running business enterprise is insignificant. According to All India Census of Small Scale Industries (1998) women entrepreneurs managed only 7.7 percent of the total number of units in the country. Recently in 2011 a marginal increase to around 9 percent has been noted. Thus issues and challenges regarding women employment and women entrepreneurs have become manifold owing to the unprecedented development in the prospect and the nature of the economic structure of our society.

ECONOMIC EMPOWERMENT THROUGH EDUCATION AND ENTREPRENEURIAL VENTURES

Education is central to human civilization and its destiny. Education makes human beings what they are today and would be tomorrow. It shapes the perception and the entire thinking process of human race. Education is the single most important factor in achieving rapid economic development and technological growth. In the current Indian debate on economic development and social change, the importance of women's education has increasingly come to be realized.

It has been empirically established that women's education is unarguably the most important remedy to many societal ills. Education of the girl child has been perceived as an indispensable component of socio-political-economic development. There has to be a redistribution of resources in favour of women. Resources include societal resources like education, employment, and political power and household resources like income, property, health, nutrition and decision making. For proper distribution we must have control over these resources. To gain control we must have access to these resources. Unfortunately in our country the differential practices for boys and girls very often deny the access to opportunities for girls. Sometimes consciously or not, such discriminations are even practiced by educated people. The panacea for many of the problems connected with the position of women is to make women economically independent through information, knowledge, necessary skills which include entrepreneurial skills. The great socio-religious reformer and Saint Swami Vivekananda said that a country that does not have respect for women-hood can never be great. To quote his words;

*“If you do not raise the women who are
but the living embodiment of the divine mother
do not think that there is any other way
for the nation to rise”*

If a woman is a parasite or made a parasite in every aspect, she can never assert equality with others. As long as she is not self-reliant or economically independent, she is treated as a slave at the service of the source and becomes an easy prey to all types of exploitation. In this context it is quite fitting to quote the words of Jawaharlal Nehru who opines “freedom depends on economic conditions even more than political and if the women are not economically free and self-earning, she will have to depend on her husband or someone else and dependants are never free”. Economic independence is definitely an essential attribute of women empowerment that can only be realized through education. An economically independent woman has a possibility of walking out of the ills which society might impose on her. Of course, an economically independent woman has still to meet other challenges, yet without economic independence she has no alternative but to succumb to a subordinate position and ill treatment. Proper education, appropriate training and skill development will facilitate women to participate in the entrepreneurship activities. It is fitting here to glean some concerns and challenges that potential women entrepreneur is likely to encounter when she imagines to choose an unbeaten path.

PHYSICAL LIMITATIONS

Physical limitations encompasses the idea of a woman's ability to exercise her right to control what happens to her body, to make choice about if and when to have children, to protect herself from diseases associated with reproduction and to have informed access to health services. Denied all the above mentioned points in many cases and some in most others women are lost in the labyrinth of their own sexuality trying to come to terms with it and finally succumbing

to it. To try to exert themselves as a new identity they have to understand their own physical limitations and turn them into their strengths and not lend credibility to the idea that they are the weaker sex. Entrepreneurship needs venturing into hitherto unknown territories and they can equate the situation to motherhood and gain strength from the fact that realizing motherhood is an even hazardous task that they perform with ease. Mental strength, determination to succeed will surely give them the necessary impetus to try to carve a niche for themselves despite physical limitations.

Women, statistically make up 52% of the population. Entrepreneurship as a mindset is uncommon amongst woman and more so because of prevalent societal attitudes and perceptions with regard to the role of women in different spheres of life. Physical limitations curb the desire to take risks, particularly when roles in society are gender specific. Coupled with that the problem of unequal access to basic health resources and adequate counseling, particularly in rural areas, hinders progress. The problem is that urban, educated women delay family and motherhood to fulfil their drive to climb the corporate ladder. Comfortably settled in their careers they are unsure about taking a step forward to entrepreneurship as they find their biological clock ticking away. Thanks to motherhood, they shelve the idea of entrepreneurship after a certain age. In rural areas unwanted and early pregnancies, HIV infection and other diseases push them backward.

Adjustments have to be made in traditional gender specific performance of tasks. It is necessary to sensitize the other sex towards women. A woman needs to be physically healthy to take on challenges of equality and breaking new grounds.

Women's choices need to be enlarged and they must have economic opportunities to make use of these capabilities. Women require principally social support to fight their sense of inadequacy and fears, to enhance their self respect and dignity. At the psychological level women are not able to assert themselves and are restricted to the 'gender roles' thrust upon them socially, especially in a cultural climate like India where resisting change is the order of the day.

Women in rural areas organize self-help groups to take care of their problems. Otherwise they are used to the volatile and insecure ambience of agricultural livelihood and in recent years women cultivators have been negatively affected. Women still do not receive appropriate wages for their labour. There is also a significant amount of unpaid or non-marketed labor within the household. The increase in gender disparity in wages in urban areas is also quite marked as it results from the employment of women in different and low paying activities. They are exploited at various levels and for generations. Maybe this has created a mind frame which hampers new initiatives. They are confident that they would be exploited further if they try to break new ground without the help and support of 'their' men.

Strategic programmes for empowering woman and encouraging entrepreneurship among woman should be sensitive to recognizing women's contribution and their knowledge. They

should appreciate that women require principally social support to fight their sense of inadequacy and fears, to enhance their self respect and dignity, to take on newer roles in society and generate profit and don the garb of an individual leading a workforce.

LACK OF AWARENESS ABOUT THE GOVERNMENT PROGRAMME;

Women have been the most disadvantaged and oppressed section regarding access to and control over resources particularly in case of the illiterate and the semi-literate women of rural and urban areas. Lack of awareness about the plans and policies extended by Government of India for financial and other assistance is yet another major challenge that needs addressal. From time to time several policies have been initiated by our Government to enable women take up entrepreneurship activities. Some of the policy-guiding documents are the following;

- i. The National Plan of Action for Women adopted in 1976, became a guiding document for the development of women till 1988 when a national perspective Plan for women was formulated.
- ii. The report of the National Commission on Self-Employed Women and Women in Informal Sector (1988) highlights the entire gamut of issues facing women in the unorganized sector and makes a number of recommendations for the betterment of women in the Informal Sector relating to employment, occupational hazards, legal and legislative protection, training and skill development, entrepreneurship development, marketing and credit etc.
- iii. The National Plan of Action of the Girl Child (1991-2000) is another multi-sectored decadal action plan to ensure survival, protection and development of girl child and adolescent girls.

SOME ANSWERS

Today the economic structure and the market scenario have undergone a sea change. The economy is opening up, opportunities have increased but simultaneously scenario has become more complex. The kind of answers that most of the moviemakers, producers of soap operas, tele-serials and reality shows illustrate would not meet the challenges of today. What is required today is better skill, enhancement of skill and professionalism.

Vocational Education—Providing Vocational education would go a long-way in creating economically independent women who can take the risk and challenges of an entrepreneur. The number of women's polytechnic available is abysmally inadequate, to meet the need and the demand. The varieties of courses available are unimaginative and lack range of options and needs a complete overhauling. In a fast changing scenario of science and technology a revolutionary approach has to be adopted while imparting vocational education. A structured vocational component needs to be added at all stages of education including university level. A vast majority after secondary/ higher secondary level should get into vocational courses instead of crowding into generalized university education leading nowhere. It is true that less than 6 to 7% reach higher education. One should consider the data vis-a-vis the number of matriculates

and not against the total population. We have a situation where in many of our states number of seats in degree engineering courses outnumbers the pass outs of the higher secondary level. Islands of excellence are not enough. Quality has to improve at all level. India should have not just one SNTD (Shrimati Nathubai Damodar Thackersey University for women) but each district must have one like it. Innovative vocational courses in Electronics and Telecommunication, Paramedics, Event Management, Hospitality management, Tourism management, Health and beauty care, Food and vegetable processing, Travel and tour management etc. have to be introduced at different levels. Competency based vocational education is the need of the hour. This kind of education and training would help more women to acquire skills necessary to start entrepreneurship activities. Vocational education would very well take care of the vast majority and the mediocre as well. Training in vocational education should never mean exclusion of women for higher niches of the job market. It should never be construed to advance the view that women are suitable for subordinate position. Self help group and skill development programmes should be utilized to develop earning ability amongst women who are not in schools and colleges.

Entrepreneurship Education—Imparting appropriate Entrepreneurship education is an essential answer to guarantee economic empowerment and inclusive growth. Entrepreneurship as a subject is taught only as an elective paper in few Professional and management institutions. Those who opt for this subject as an elective have no intention, passion or a bent of mind to take up any business enterprise. Hence the objective of offering such a course gets defeated. Instead of offering it as an elective subject, it should be introduced as a subject at graduation and post-graduation level in colleges and universities across the states. A survey done by the Entrepreneurship Development Institute, India (EDII) in 2003 shows that young people particularly women are afraid to start their own business because they are not confident, not capable, and lack knowledge in business administration. Lack of awareness regarding financial assistance, computer proficiency, lack of exposure to training program and inability to identify the resources are some other constraints. Many people have the opportunity to change jobs or become an entrepreneur if they are properly trained. The students in India are not satisfied with the “hands-on” support of their university during their teaching-learning process. The Entrepreneur education in the higher education system should, therefore, satisfy the need for entrepreneurship by selecting, motivating, training, and providing all kinds of support. Many universities offer certificate and diploma courses in entrepreneurship. Unfortunately, such Entrepreneurship Education just concentrates on related courses. Moreover, the so-called entrepreneurship courses are similar to the general business courses. But general business management education has no significant influence on entrepreneurial propensity (Hostager and Decker 1999). The findings of a survey on business owners in India suggest that management education is not an important driver of entrepreneurial attitudes (Gupta 1992). There is a demand for education programs specifically designed to expand students’ knowledge and experience in entrepreneurship. The contents and teaching methods have to make a distinction between entrepreneurship and traditional business courses. Employment pressure and stiff competition

in the job market coupled with the dissatisfaction with the job and work culture has made entrepreneurship education more important today than ever before. But the constraints like the cultural barriers, the perpetuated mindsets, denial of basic education, and educational opportunities to women prevent entrepreneurship education to be very successful. Educational institutions must gear them up and must play a pioneering role in helping and motivating women students choose entrepreneurship as a profession.

Awareness Programme - Besides offering the courses in entrepreneurship, educational institutions should regularly organize entrepreneurship related training and activities to make the SMEs (small and medium entrepreneurs) update their knowledge and understanding. Young and successful women entrepreneurs must be invited as speakers to share their hands on experience and motivate the young learners. But these activities are not much different from each other and are not supportive of their educational programs. For example, almost every IIM has its own incubator, but those incubators are mainly designed for outside entrepreneurs. All women specifically the potential women entrepreneurs must be made aware of the plans and policies promulgated for their development. The National Policy for the empowerment of Women (2001) is one such policy with the following goals

- To create a positive, social and economic environment to facilitate women to realize their full potential
- To provide equal access for participation in the decision-making process in all walks of life
- To give equal access to healthcare, quality education, career and vocational guidance, employment, equal remuneration, social security etc.
- To strengthen the legal system and all forms of discrimination
- To foster societal change through active involvement of both men and women

Similarly during the ninth plan period, Ministry of SSI, Government of India, launched scheme entitled “Trade related Entrepreneurship Assistance and Development (TREAD). This was implemented, tested and revised later. It aims at empowering women through training, eliciting information on related needs and counseling extension activities related to loans, products, pricing, trades and services.

In addition to these women-specific plans, there are many more women related policies like National Health Policy (1983), National Policy on Education (1986) and National Population Policy (1993), all of which have given importance to the welfare and development of women in the country in various spheres. These plans reflect that there are enough opportunities for women to be self-employed provided proper and timely awareness programmes are created at all levels. More specifically women themselves must take keen interest and play a participatory role in such activities.

Training the trainers’ project—Dearth of teachers and passionate enthusiastic trainers has also created a setback for entrepreneurship education. Projects on training the trainers

should be undertaken by educational institutes and other non-government organizations regularly to update their knowledge and skill. The corporate world and successful entrepreneurs should pitch in with their knowledge and practical experience and share it with those women who are interested but are operating like a rudderless boat. There should be awareness programmes which would enlighten the women about the sources of funds, sanction of loans, potential pitfalls, microfinance schemes and other strategies. The trainers should be made well acquainted with the nitty-gritty's of entrepreneurship education and awards should be institutionalized so that more women are encouraged to take up entrepreneurship as a profession.

CONCLUSION

The most potent method of empowerment would be through education. Education is an all pervading solution to many multifarious problems of the human race. It widens the mental vision and equips us with the ability of judgment and analysis.

1. To instill an entrepreneurship culture through education is a pre-requisite
2. Positive intervention to create a gender-free and entrepreneur-friendly environment
3. The policies of State Government and Central Government should be engendered (in favour of women)
4. Single Window System should not be a myth, but a reality
5. Overhauling the prevailing technique and developing new strategies.

Indian economy has experienced an encouraging growth rate despite recession in the last year. The contributions of service sector have been a major cause for the growth in the recent years. The trend indicates that it will continue to grow rapidly in the coming years. But the creative and imaginative potential of women workforce has not yet been explored in its entire dimension. The Indian society suffers the consequences of this denial of opportunities to half of its human resources. The time has come to put on place certain mechanism that intervene positively in favour of an anti-discriminatory and gender friendly opportunities to women. The creation of such policies and mechanisms will ensure equal participation of both male and female in the lofty goal of nation building shorn of all kinds of discrimination.

India after more than 60 years of Independence is lagging behind in critical indicators of human development like poverty reduction, universal education, elimination of gender gap and better health for women and children. The women entrepreneurs can undoubtedly contribute towards the economic growth of the country if some of the issues are addressed and a gender friendly ambience is ensured in our society.

The voice of women is aptly summed up in the following lines:

“...Father, why do you discriminate against me

When can I be as good as my brother?

Mother, nurture, nourish and educate me and you will see
That I will not be a burden but will control my own destiny..

..I have the freedom to choose and the right to care

And am no longer the prisoner of my gender

Unable to retaliate against injustice

Oh Father, give me chance,

Just give a chance.

Oh Mother, break the bonds of tradition

And let me into the sunlight to dance....to dance...to dance.”

THE GIRL CHILD-LEILA SETH

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SAKTA PITHAS OF ORISSA- A STUDY ON BANKI THE ABODE OF GODDESS CHARCHIKA

Madhab Chandra Sethi

The antiquity of worshipping the mother Goddess can be traced back to the very dawn of human civilization. Beginning with the simple worship of the mother earth, through the adoration of the vague or non- anthropomorphic stone or wooden Goddess and culminating in the full fledged iconographic or anthropomorphic image worship supported by a distinct form of rituals, the cult of mother goddess has come a long way in the history of civilization. The word ‘cult’ stands for the ‘personified conception of a deity or an ‘allegiance to a personalistic form of worship’. This meaning is loosely applicable to the cult of the mother goddess, otherwise known as *Shakti* cult or *Shaktism*. *Shaktism* denotes something more than the mere personalized conception of female deity.

The word “*Shakti*” is derived from the word “Sak” meaning - able to, to be competent for, to have power to effect etc, with the suffix *ktin*. Accordingly, *Shakti* would mean power, ability, strength, faculty, skill effectiveness, capacity, regal powers etc. It also signifies weapons like spear, lance or poetic power of composition, word power etc. It thus implies that *Shaktism* is the energy or active power of a female deity worshipped by a sect of people called *Shaktas*. *Shakti* is also believed to denote the female generative organ, the counterpart of the phallus of *Siva*. *Shakti* also stands for consort and queen in latter period.

Shakti cult is one of the earliest amongst religious faiths of the people of Odisha since several centuries. *Shakti* has been worshiped in different forms. *Shakti* means power expressed through different phenomena. The goddess *Shakti* in her multi faceted aspects represent various forms, which were manifested in many emanations each of whom is personified in the form of goddess.¹ The cult of *Shakti* as cosmic energy, personified as a female is one of the oldest faiths in India and some of the names of goddesses like Durga, Kali and Uma are dated as early as Vedic age.

On the basis of archaeological evidences, the concept of *Shakti* can be traced to the Indus valley civilization. In course of evolution during the pre-Vedic, Vedic, epic and historical periods, it occupied a prominent position in the religious sphere of this land. The *shakti* cult in earliest time include worship in form of stones, pillar and trees etc.² The ring stones, the female figurines along with circular dices and nude figurines of the historic period collectively established the long existence of the worship of the female principle in non-iconic and iconic forms.³ The ring stones may be taken to be the *cakra* and *yantra* of the *shaktas* in the historic period.⁴ The pre-Vedic archaeological data throw a flood light on the early phase of evolution of *Shakti* cult. The evolution of *Shakti* cult took place over the ages in course of which it has imbibed different traits under different influences. It originated from the natural phenomena in the prehistoric society. It gradually crept into the tribal and folk religions incorporating local and regional gods,

heterogeneous elements, customs; rites worship pattern, interesting myths and legends of multifarious nature.⁵

Shakti cult developed in Odisha in puranic age. In the early part of the Odishan History, *Shaktism* established itself as a separate cult but later merged with Savism and Buddhism from the 7th century A.D onwards and the process was expedited during Bhauma rule in Odisha (736-950 A.D). Jivadeva Charitya in his book *Bhakti Bhagabatam* refers that Bhaumkar rulers were follower of *Shaktism* but later professed Saivism.⁶ The great Saiva centre of Bhubaneswar has also a number of *shakta* Temples which shows an amalgamation of *Saivism*, *Shaktism* and Buddhist Tantrism . The 7th century A.D. witnessed the goddess around 'whom the *Shakti* cult centered around Durga in the image of Mahisamardini or simply *Shakti* presented through some powerful symbols.⁷ The addition of new Tantrik goddesses extended the horizon of *shaktism*. The Gangas do not seem to have favoured and patronized the worship of *Shakti* in Odisha. During this period *shaktism* took a different turn. Generally royal patronage and mass support accelerated the cause of *shaktism* and developed Odisha art and architecture.

The *Shakta* cult in its various manifestations had very long and varied history of its own in Odisha, which provided suitable field for its evolution and development. The royal patronage, the popular support, consummate skill of master craftsman helped the all round growth and development of *Shakti* cult through ages. The most interesting features of the cult is that with its origin in the distant past it still continues as an important branch of Hinduism.⁸

The prevalence of *Shakti* worship in the Cuttack district is evident from the existence of numbers of *Shakti* shrines throughout its length and breadth like Charchika at Banki, Durga at Baideswar and Bhattarika at Baramba etc.⁹ The spread of *Shakti* worship with its various manifestations for their enshrinement and propitiation was possible due to benign patronage of royal dynasties or by the people of the respective regions. These *Shakti* temples are important both on cultural and religious ground. In the subsequent paragraphs a brief sketch on *Shakti* worship in Banki is attempted.

CHARCHIKA AT BANKI

Charchika temple at Banki is one of the eight *Saktapithas* of Odisha. It is traditionally connected with Sri Jagannath of Puri. The temple of the goddess Charchika is situated on the hillock of Ruchikagiri on the confluence of Mahanadi and Renuka rivers. It is believed that the place bears testimony to the visit of the epic hero Parsurama, who had long meditation here before goddess Charchika to get rid of the sin of matricide. Parasuram finally got the blessings of Charchika after a long penance. The place named as Pasurama *pitha* and the river was named as Renuka after the name of his mother.¹⁰

TOPOGRAPHICAL FEATURES OF BANKI

The homeland of mother Goddess Charchika, Banki is situated in between 20° 15' N to 20° 25' N and 85° 20' E to 85° 35' E. It is one of the three sub-divisions of Cuttack, having

which archaeological treasures. The area of Banki excluding 22 square miles on the bed of river Mahanadi. It comprises of 144 villages by Dompara ex-estate in Cuttack district, in east, Khandapara ex-estate in Nayagarh district, in west separated by a narrow stream called *Kalige* which runs from Ranpur and falls into the river Mahanadi at the foot of the Baideswar hill, Baramba, Tigiria and Athagarh ex-estate in Cuttack district in north and Khurda P.S. area in Puri district in south.

The river Mahanadi passes through the land from west to east dividing the area into two parts called the Northern and Southern divisions. The bed of Mahanadi includes an area of 13,237 acres. Out of 144 villages of area 61,793 acres, 26 village of area 13,453 acres, lie on the left and 118 villages of area 47,840 acres on the right Bank. The river Mahanadi which flows in the heart of Banki is perennial which not only helps irrigating in the cultivate lands throughout the year but also submersing the cultivable lands at times of floods add to the fertility. The fisherman community is habiting this sub-division also depend on the river for their daily livelihood. Thus the river Mahanadi is the main supporting pillar of the rural economy of Banki. Some times its gigantic floods negatively impacts on the economy of Banki. The dense forest located on the south of Banki is popularly known as Chandaka forest. It is a tropical dense forest and contains woods like Teak, Sal, Piasal, Beru, Kusuma and Behenta. A huge number of Bamboo-bush can be noticed in the forest. The wild fruits *Triratna* — *Anala*, *Bahada*, *Harida* are also found in the forest. While the tribal people of Banki completely depends upon forest for their life-hood. Inhabitants of Banki also depend upon the forest to fulfill a part of requirement of their lives. The jungle has many small hills. They Contain steatite, gravels and pebbles. This Contribute to the development of Economy.

A good economy makes a good civilization. Men enjoy their life and build religious monuments for their religion sentiments. Therefore, the river bed of Mahanadi is chosen by the people of Banki where they constructed many religious monuments. The temple Charchika is located on the left side of river Bank of *Renuka*, a tributary of river Mahanadi, on the top of the hill named Ruchika. The temple is situated 200 meter to the left of Banki town.

Importance of Banki as a *Sakta Pitha*

Banki, the seat of the Goddess Charchika, is one of the eight *Shakti Mahapithas* of Odisha, traditionally connected with Sri Jagannath of Puri. This famous *pitha* has no recorded history of its own, but is very strong in popular tradition. This is otherwise known as Parsuram *Kshetra*. The temple of Goddess is situated on the Ruchikagiri hillock on the confluence of Renuka and Mahanadi River. The Mahanadi valley is famous for enshrining the gods and goddess of Brahmanical and Buddhist pantheons. Some such shrines near about Banki are Nilamadhaba at Kantilo, Bhattarika at Badamba and Buddhist shrine Prajnaparamita Padmapani at Baneswanasi etc.¹¹

With regard to the legendary origin of Banki *pitha* a local legend relates that Parsuram, the son of the Sage Yamadagni and an incarnation of Vishnu practiced severe penance on the

Ruchikagiri to redeem his sin of matricide and destruction of Kshetriyas. Through the grace of the Goddess Charchika, Parsuram was freed from sins. He is stated to have installed the shrine at the site. There are several other anecdotes connected with the *pitha* and the deity eulogizing the fame and glory of the Goddess.

According to another popular legend, a devastating flood in the river Mahanadi affected the people living around banks. The people in fear and panic chanted the name of Goddess with devotion praying her to save their lives. The panic-stricken people used to cross the river by ferry boats. One evening when the river was in spate the boatsmen refused to play their boats being afraid of the strong current in the river. People went back. One boatman's house was in a village near Charchika temple. He was courageous enough to brave the river as he was worried for his family members. At this moment the Goddess Charchika in the disguise of a lady wearing red *saree*, red flower garland and looking bright asked the boatman to carry her to other side of the river. But the boatman bluntly denied and moved alone in his boat. At this moment the boatman was surprised at the disappearance of the lady and moving of a red flower garland worn by her in parallel to the boat. He realized his mistake and the miracle of Charchika. However, he crossed the river by chanting the glory of the Goddess. After reaching the bank he paid reverence to the Goddess and went home.¹²

The Goddess Charchika is an eight-armed Chamunda. She is in her fierce pose shifted in the *Rajalilasana* on a dead body, holding in her right hands a sword, a snake, and a rosary while in her left ones a skull cup, a *dambaru*, a severed human head and the little fingure of one hand being in biting posture, showing the skeletal form, dropping eyes, shunken belly, a garland of human heads in her neck, the hair-bun shouting upward like flames of fire and tied a snake by etc. She is similar in iconic-features to the presiding Goddess (Chamunda) of the Vaital temple at Bhubaneswar to several images of this type found in the Daya and Prachi valleys¹³.

Popularity and different names of Charchika

The *pitha* of Goddess Charchika at Banki lying on a flat hillock that rises on the right bank of river Mahanadi, is no doubt the most celebrated and far-famed *Shakti* temple of Odisha among those being presided over by an image of Chamunda. Although the present temple of Charchika is modern in construction, the sanctity of the *pitha* that's back to a very remote epoch (possibly from the Bhaumakara period). A holy rock cropping out of the pavement of the temple courtyard is traditionally venerated by the people as Charchika's "Birthplace", with this cultic feature suggesting that the Goddess may have been initially worshipped in an iconic form, The Chamunda image enshrined within the temple sanctum dates from the ninth-tenth centuries A.D.

The shrine of Charchika rose to regional eminence after the Muslim conquest of Odisha in the 16th century A.D, when a local line of feudatories, who acknowledged the overlordship of the semi independent Bhoi *maharajas* of Khurda, established its rule over the area and made Banki a center of some importance in the middle tract of the Mahanadi valley. Under the British rule, the principality of Banki was given the status of a tributary state, which fast increased the popularity of its tutelary Goddess, Charchika.

The Vamana Purana (Ch.73) states that Charchika was born, along with eight Bhairavas from the blood and sweat drops having exuded from Siva's forehead in the course of the God's fight against mighty demon Andhaka, a motif clearly modeled in the mythical account of the birth of Kali/Chamunda from the brows of the great Goddess as found in the Devi — Mahatmya.

Charchika — unlike Chamunda, described as a handsome and youthful Goddess, thereafter roamed over the whole earth until she established herself on the Hingula mountain in Baluchistan. There is a very primitive cave shrine at Hinglaja in Baluchistan at which Goddess Durga, represented by an uncarved piece of stone, was once worshipped as Kottari, a name reminding of the ancient TAMILIAN nude Goddess known as Kottavi. This shrine, presently situated in Pakistan, is recognized by tradition as one of the 51 or 52 *Shakti pithas*. The Goddess enshrined there was in course of time identified with Hingula Devi - a fire-*Shakti* of mountainous regions who occupies a seat of eminence also in the Sakta pantheon of Odisha and finally identified with Charchika Devi mentioned in the *Vamana Purana*. The association of Charchika with the non-Aryan Goddess worshipped on mount Hingula in Baluchistan seems to have been established during the Gupta period, beginning from which a Goddess called Charchika is mentioned in inscriptions.

The presence of two important Shakta *pithas* in the Odishan territory, the one consecrated to Charchika, and other to Hingula, may be indicative of the existence in the medieval period, of religious links connecting the Sakta Milieu of Odisha with a number of regional Sakta cults having developed in areas of North India which lay very far from Odisha. The Sanskrit name Charchika, which can be rendered with the expression “repetition of a word” while (Uttering *Japa*), was probably used in the Tantric context to lay stress on the role of the great Goddess in general and of Chamunda in particular, as Matrak *Shakti Para Vac* (supreme logos). The non-manifest form of ultimate reality that becomes manifested as a divine power as soon as a devotee utters a *mantra*. As earlier indicated, the Kavaca, a later appendage to the Devi-Mahatmya, states that Goddess Charchika is the protectress of a worshipper's upper lip, with this most likely indicating her function as the divinity presiding over the Tantric devotional practice known as *Japa*, based on the repetition. Thus, the form of the Mahadevi known as Charchika appears to be connected with the figure with the Vedic Goddess Vac, the personification of the revealed word or Brahman sound, as well as with the magico-mystic doctrine of the knowledge-of-the-Eternal-sound, which was an ancient popularized form by the philosophers of the *Mimamsa-darshana* and by the Udgatra Brahmin, the singers of the Vedic hymns called *Samans*.

Rudra Charchika : This name suggests a close link of this deity with Rudra or Siva — is the first among the eight different varieties of Chamunda enumerated in the Agni Purana (50, 30, 37). She is here described as a six armed goddess, holding a skull, knife, spear, noose in four of them, and keeping the hide of an elephant stretched over her head with the remaining two. Such iconographic prescriptions, however, were apparently not followed in carving the

worshipped image of Goddess Charchika at Banki, which according to the description of it furnished by local priests, represents an eight-armed Chamunda seated in *ardhaparyanka* on a recumbent male body having his hands folded in *anjali-mudra*, the Goddess is garlanded with skulls and has *karta*, *trisula*, *naga-pasa*, *aksamala*, *chinnamastaka*, *dambaru* and *kapala* as her weapons or attributes while her major left hand is placed near the chin as if she was engaged in chewing the little finger to express her extreme wrath.

THE CULT OF CHARCHIKA

The goddess *Charchikei*, as the Oriya villagers call her, was also highly diffused in the Prachi valley, which is a centre of esoteric Tantric practices since the Bhaumakara epoch. Many village Goddess, generally represented by an old image of Chamunda, are still today worshipped in that part of Odisha under the name of Charchikei.

The temple of Charchika was constructed by a king of Dhala dynasty of Banki. The temple consists of sanctum santrum and *Jagamohan*. The temple and *jagamohan* both built in *pidha* order have thoroughly been plastered by lime mortar. Chamunda the presiding deity has been firmly fixed to the back wall of sanctum sanctorum. A prototype of the presiding deity is placed in the southern niche of the temple, and four armed Mahisamardini is placed in the western niche known as *Paschima Chandi*.

THE TEMPLE OF CHARCHIKA AT BANKI

The Vimana:

The concept of temples originated with the anthropomorphic appearance of divinities, such a form wanted a habitation, a shelter and this need resulted in structural edifices. The stone sanctum was known as the *garbhagriha* literally womb house, with completely plain walls and a single narrow doorway in front. The outer walls of the sanctum were decorated with figural sculptures relating to the God within. Except in very rare cases these shrines often face the east so that they are lit by the rays of the rising sun. Though temple of Goddess Charchika was built in 19th Century, the enshrined image of deity ichnographically belongs to Bhaumakar period (8-9th centuries A .D). The temple was totally covered in lime plaster. The main temple where the deity is placed is a *Pidha Deul*. The temple is of small height stand over a low *pista* or platform. The temple was totally built over top of the Ruchika hill. Architecturally, on elevation, the temple is divided in three parts i.e. the *Bada*, *Gandi* and *Mastaka*. The *Bada* is divided in three parts like the *Pabhaga*, *Jangha* and the *baranda*. The *Pabhaga* consists of five mouldings viz. *Khura*, *Kumbha*, *Pata*, *Kani* and *Basanta* and devoid of decoration. Above the *Pabhaga* lies the *Jangha* which contains the Parsvadevata images in the Raha niche.

In Charchika temple, above the *Jangha* it looks like a recess *Kanthi* which contains three images but it did not give the clear picture because the plaster of lime. These three images only is found above the Parsvadevata niche. Upto this extent, the *rekha* and *pidha* temples display

identical features. This part is called the *Gandi*. The *Gandi* is made up a number of *Pidhas* diminishing in a pyramidal shape till the top most *pidha* is reduced to about half of the lower one. This temple, the *pidhas* are grouped into tires called *potalas*, separated from one another by recessed vertical walls called *Kanthi*. In the lower *potala* we find only three stairs of *pidhas* and the upper most *potala* contain the two line of *pidhas*. In the *raha* projection, all the four cardinal direction we find the Udyota Simha.

The portion above the *gandi*, beginning with the *beki* and ending with the *kalasa*, auspicious water jar, is the *mastaka*. Above the *beki* there is a *ghanta*, an enormous bell-shaped component, and in order to provide for the *amla*, yet another *beki*, known as the *amla-beki* is put. Above the *amla* there is a *khapuri* above which the *kalasa* is kept.

Though the temple of Charchika is small in size but it has also a *Jagamohana* in front of it. The *Jagamohana* is a pillared hall consisting of 12 engaged stone pillars. The wood is used for the roof of the *Jagamohana* containing 528 in number. This *mandap* was constructed by the king Pitamber Srichandan Mohapatra in 1824 A.D. Late Fakir Charan Moharana and his 36 colleagues were responsible for the craftsmanship of the *Jagamohana* during the reign of Pitamber Srichandan Mohapatra.

SUBSIDIARY SHRINES

Some other temples were also constructed in closed vicinity of the Charchika temple, they are the temple of Mangala, the temple of Raghunath, the temple of Trinatha and the temple of Ma Santoshi. At present, two Siva temples such as Swapneswar and Kushumeswar are located in front of the *Jagamohana*. There is also another wooden *mandapa* constructed by the king Pitambar Srichandan in latter period which is known as *Natamandap*. The steps which are used to reach the main temple Charchika has constructed in 1874 by a noble businessman, there is also a legend behind it. Once a business man along with his commercial goods and 108 people while traveling in the river Mahanadi faced a huge storm near the hill Charchika. For the sake of his life and his friends he started praying to Goddess Charchika and soon the storm was stopped. Therefore he constructed the steps in honour of the Mother Charchika and also donated 108 golden skulls on garlands to Mother Charchika. But unfortunately it was stolen in 1982 by a tantric, as per local legends.

There are five Siva temples Viz. Kusumesvara, Sidhesvara, Swapnesvara, Belesvara and Nilakanthesvara within the temple complex of Goddess Charchika. There are also five Siva images worshipped in the Sanctums of these five Siva temples. The newly constructed Rama Laxman and Sita temple along with the temple of Goddess Santoshi in the Northern part of the temple are enriching the beauty and decency of the scenario of the temple complex. In that Northern side there are also standing the old temples of Goddess Mangala and a temple enshrine the legendary foot-prints of Lord Parsuram's. In the southern side two newly constructed temples of Lord Jagannath and other two Siva temples are standing.

SCULPTURAL FEATURES OF THE TEMPLE COMPLEX:

PARSVADEVATA:

The *Parsvadevatas* are female divinities. Like any other Shakta shrine, this temple has three Devi-images as its *Parsva-devatas*. They represent a Four-armed Chamunda worshipped as Uttara Chandi (Northern side), a four-armed Mahisamardini Durga worshipped as Paschima Chandi (Western side), and an eight-armed Chamunda worshipped as Daksina Chandi (Southern side); the last one is a small copy of the old images enshrined within the sanctum.

WOODEN CARVINGS AT THE MANDAPA:

The most important and remarkable attractions of this place are the wooden Mandapas. Of the two Mandapas, the one close to the Jagamohana is known as *Sunyavahini Mandapa* and the other half way the steps is regarded as the *Bebarta Mandap*. Both the structures were excellently executed by the local artists at the instance of the ex-rulers. This type of Mandapas is seen in only three places in Odisha. Similar Mandapas are noticed in front of the Biranchi Narayan temple at Buguda and Chandrasekhara temple at Kapilasa. Episodes from the Ramayana, Mahabharata and Bhagavata Purana are very faithfully carved with intervening decorations of animals, birds, floral motifs, lotus medallions, Scroll and Jali works. The inverted parrots and peacocks' as also the Gajasimha motifs and mounted cavaliers are remarkably executed on wooden beams, rafters and verticals. They are regularly painting with matching colours and glamour to the entire composition. Roof of these *Mandapas* are supported on massive masonry pillars and thoroughly exposed the fire and weathing agencies of nature.

The miniature images of Dasa Mahavidyas are carved out of wood in a row above the Jagamohana portal. They are painted in bright colours and constitute a little master piece of modern local handicraft. Two large Durga images are mounted on lion, the other on tiger flank the temple door frame on either side of the *kalasa* and at the top of the *ayudha*, symbol of the deity. In the *beki* portion we find the *Udyato Simha* and *Deula Charini*.

The two massive pillars in front of the temple also supporting the *Jagamohana* beautify the temple complex. This Jagamohan is known as *Sunyabahint Mandap* and another is halfway the steps is regarded as the *Bebarta Mandap* which is placed in the *Natamandap*. This two Mandapas are supported on massive masonry pillars and thoroughly exposed the fire and weathing agencies of nature. The newly constructed images of Laxmi, Saraswati and Ganesh are decorating the Eastern side of the temple. In the Western side of the lion mounted Durga is also decorating the temple complex. The Chamunda images in the Northern side of the temple further beautify the temple scenario. In the Southern side of the temple the Chandika images and the Pratigraha images of Charchika adds to the decoration. In this front of the Goddess Charchika, the standing lion has been erected in the Eastern side, but facing towards West.

FESTIVALS CELEBRATED AT THE TEMPLE:

The main festivals of goddess Charchika are *Pana Yatra*, *Dashara*, *Kumara Purnima*, *Basanti Puja*, *Dola Yatra* and *Astami puja* etc. People from far and near of Banki gathered

on the various occasions. Non-vegetarian dishes offered to the goddess daily. The *malis*(gardner caste) and the Brahmins are assigned to perform the daily rituals with grant tax free lands.

TIME PERIOD OF THE PITHA:

The goddess Charchika of Sakta religion has been worshipped as the presiding deity of the temple at Charchika. Though we have no epigraphical records about the origin and establishment of the temple, we have to depend upon legends. The affixed sculptures in the temple niches, the image of presiding deity in the sanctum, the pillars *mandapa*, the beautiful wood work and the painting in the *Natamandapa* makes us to believe that the temple is belonged to an earlier time.

According to the local people, the temple was constructed in between 1055 to 1056 A.D by the *Dahaliya*. Particularly the people of Madhya Pradesh and Chhatisgarh were called as Dahaliyas. Thus it is true there is no doubt that Banki and Madhya Pradesh had close relationship with each other on all respects.

LEGEND ABOUT THE TEMPLE

The most popular legend about the origin of mother goddess Charchika and establishment of the temple are given below.

Legend I :- The *Charchika Kshetra* is also known as *Parsuram Kshetra*, because of a legend which is related both *Parsuram* and *Godess Charchika*. In the Epic age, Maharsi Ruchika who is the Son of mother Charchika and Mahatwejaourbha, the son of Lord Bramha. The Maharsi Ruchika made a strong meditation on the top of a hill to get the blessing of Durga which place is latter known as Ruchika Parvata *or* Ruchika Parsuram which considered as one of the inonation of Lord Siva, was the grand son of Ruchika Maharsi. He killed his mother Renuka on the cruel advice of his father Yamadagna. The bloods of Renuka surprisely created a river near the hill of the Ruchika.

The Goddess Charchika is believed to be born from the breath of the Goddess Durga who killed the demons Raktabirya and Ranasura. During that period the mother goddess was worshipped at the hill too. One day Parsuram was trying to reach at the top of the hill, but surprisely he failed irrespective of all attempts. Thus he meditated there to reveal the mistry, and at last found mother Goddess Charchika. He worshipped the Goddess on the top of the hill.

Legend II:- *Banki Itihasa* (A book in Odia) of Nilakantha Rath depicts another legend about the construction of the Charchika temple in the Year of 1014 AD. The *Bhouma king* Balabhadra Dhal of Bihar province, came to Kalinga to visit Lord Jagannath. At Puri after visiting Lord Jagannath, he came to know about the heavenly quality of mother goddess Charchika at Banki from his main priest Bhruguram Mishra and then he came to Banki and got a crown in the dream by the Goddess. He again went to Puri and gave it to the Puri Gajapati ruler Ananga Bhima Deva. An another dream made Ananga Bhima Deva aware about the sacredness of the place, thus Ananga Bhima Deva, commissioned a temple at Banki.

To conclude, the above few paragraphs reveal Banki as one of the famous sakta *pithas* of Odisha. The antiquity of the *pitha* goes back to some remote period although the present temple is a later construction. It is also a fact that there are various legends still prevalent in the locality regarding the origin of Banki as abode of goddess Charchika.

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v v v

MYTH AND MAGIC REALISM IN CHITRA BANERJEE'S NARRATIVES

Dr. N. Usha

Drawing on the special effects of magic realism, postcolonial writers in English are able to express their view of a world fissured, distorted, and made incredible by cultural clash and displacement. Like the Latin Americans, they combine the supernatural with legend and imagery derived from colonialist cultures to represent societies which have been repeatedly unsettled by invasion, occupation and political corruption – Elleke Boehmer.

Magic realism is a natural part of the literary tradition of the Indian mind. The change of form, shape and size between human and animal world and time being elastic is common in the Indian classic mythology. It is absorbed with unquestionable logic. Time is a conspicuous theme, displayed as cyclical instead of linear. Another complex theme in magic realism is the carnivalesque. The concept of carnival celebrates the body, the senses and the relations between humans. Chitra Divakaruni pays tribute to her ancestral and cultural Indian background by adapting and combining mythology and magic realism in **The Mistress of Spices**. The image of the island of spices, the timeless first mother, the legend of Shampati and speaking serpents, distortion of time, astral and physical plane of Tilo, her magical power to command the spices, her travel through continents and time effortlessly, her telepathic relationship with the old one are some of the elements of magic realism. Here, the supernatural is integrated into the fictional world. The presence of the supernatural is associated to the primeval or exotic Indian mentality. The spice power and the social consciousness of Tilo, in solving their maladies, show the life affirming side of the carnivalesque.

Indian Diasporic writers give expression to their sense of belonging by retelling the past in different ways – using the same events but arranging them differently and interpreting them through different perspectives to exercise their hold. One develops a preoccupation with the past, the lost homeland and the lost identity. This helps in resolving inner conflicts and the self finds a voice for self-assertion. For Vijay Mishra, this memory is an “impossible mourning” which has to be externalized: “Without memory, without a sense of loss, without a certain will to mythologize, life for many displaced people will become intolerable and diaspora theory would lose its ethical edge.” (46). Chitra Banerjee’s *Mistress of Spices* and *Queen of Dreams* blend myth and magic realism to celebrate transcultural space in America. Chitra Banerjee uses her memory towards creative imagination and takes recourse in magic realism as in the works of Salman Rushdie and Suniti Namjoshi.

Her first novel, **The Mistress of Spices** (1997) celebrates female transcultural space through immigration into the new ‘home’ land America. It combines realism, fantasy and magic realism to challenge hegemony, distort time, and to illustrate a deeper and true reality of diaspora today. Set in Oakland, California, this narrative concentrates on an Indian immigrant Tilo, a

young woman born in another age and time and trained in the curative art of Indian spices. Snakes take Tilo to the far away magical island of the first mother and spices take her to the 'Spice Bazaar', her home cum store in Oakland. In an interview Chitra Banerjee says,

Yes, I drew on the folk tales I remembered from my childhood. In Indian folk belief, spices are used for more than flavorings. They have magical powers all their own and they provide remedies for physical maladies as well as cures for spiritual ills. You have to be careful how you use the spices, since their misuse can be dangerous. If you don't follow their rules, the spices can destroy you. In the novel, I made the rules into laws from the divine realm, laws Tilo could not transgress without serious consequences. (3)

Written in the first person narrative, Tilo introduces herself as the mistress of spices and 'the architect of the immigrant dream'. Her name signifies Til, the sun burnished sesame seed, spice of nourishment, life-giver, restorer of health and hope. Tilo also refers to the extended name Tilottama, the most beautiful apsara of Rain - God Indra's Court. The 'Mistress' is a deliberate gendering of the word 'Master', one who has supernatural powers over spices.

In "Dissolving Boundaries," Divakaruni says, "I wrote it in a spirit of play, collapsing the divisions between the realistic world of twentieth century America and the timeless one of myth and magic in my attempt to create a modern fable." (1997:2). Tilottama, the powerful mistress of spices, negotiates a new identity and chooses a name Maya, which according to Hindu terminology, defines the everyday world of desire, pain and joy as the world of illusion, a place of inevitable sorrow from which the Hindu is trying to escape. When asked about this name in an interview, Divakaruni clarifies:

Maya to me is the illusory power of the world. Yes. The world is not what it seems. At the same time, however Maya is what makes the world human and vulnerable. Raven's mistake is that, like all of us, he's looking for a gated community. Our concept of earthly paradise is to be separate. I believe we have to look at the problems around us and address them, not turn away. You cannot have personal happiness without caring for the larger good. (2)

As Deepika Bahri speaks of Jasmine, an immigrant character in another Indian American writer Bharati Mukherjee's novel, **Jasmine**, Maya is, "...a transnational hybridized identity". (Bahri, 152) Maya is rooted to her Indian culture and the speaking serpents, which followed her through, bless her. Thanking them, she surges ahead with Raven to become involved in the human world. After a diasporic journey from her birth land India, changing names with multiple identities, negotiating power with traditional restraints, Maya arrives at a realistic definition of selfhood in America. Though she has culturally identified herself with Indian Americans, she has formed a cross-cultural identity with Raven and as the sun rises, she recreates her personal space in her new 'home' with Raven. The novel provides different points of focus and each of the immigrant characters handles the experience of dislocation and relocation.

Survival and assimilation into the immigrant culture and reincarnation are the integral elements of **The Mistress of Spices**, for the protagonist is known by different names at different stages of the narrative, signifying her acquisition of different identities. It uses the metaphor of a journey, through three continents, to emphasize the distance Tilo, and by extension all womankind, has to travel in search of her true self and freedom from the confines of a dominant patriarchal culture trapped in destiny, duty and dowry. Indian women, conditioned with centuries of cultural indoctrinations and expectations, synthesize two homes and cultures without conflict or ambivalence. Inadvertently, Tilo has repositioned the stars in her astrological chart and undergone a metamorphosis. Divakaruni took three ‘literary risks’ in the book:

I bridged the purely realistic world and the mythic one; I extended my subject matter from dealing exclusively with the Indian – American community to include three other ethnic groups living in the inner city- Latinos, African Americans and Native Americans - and finally, I tried to bring together the language of poetry and prose so the idiom of the book had a lyric quality appropriate to the genre of magic realism. (3)

Divakaruni desires to do away with boundaries involving life and death, the everyday world and the mythic one, and the boundaries people create in their lives, that separate communities. In the text, Kwesi is the African American martial arts Dojo teacher looking for students, Raven is the native American who resurrects himself from the ashes of his old identity, Juan Carlos is a Latin American Professional and Geeta’s boyfriend whom she intends to marry eventually. These ethnic groups have also been on the periphery of the mainstream society. There is a strong insistence of the right to belong and be an American in **The Mistress of Spices**. Chitra Banerjee celebrates multiculturalism and questions the bifurcated existence of the Indian American Diaspora. ‘Bifurcated existence’ suggests a split identity made up of binary opposites but these Indian Americans celebrate their diversity and celebrate their identity in America. For these people, American dream is not just a materialistic dream but a dream for defining their space, identity and hybridity. Tilo’s end-statement, that she belongs both to India and America, strongly suggests that she is no longer an immigrant but has negotiated her space by integrating into the new homeland, America.

Similarly in *The Queen of Dreams*, Rakhi attempts to recover an exotic homeland that she does not fully understand. Salman Rushdie observes that the writers, exiles and immigrants mentally return to an ancestral homeland as a source of inspiration in their lives. He notes:

Our physical alienation from India almost inevitably means that we will not be capable of reclaiming the very thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind. (76)

As outlined by Rushdie, the vision of ‘Indianness’ that Rakhi attempts to project in her fashion, art and café is a creative one inspired by her mother’s stories and her own visions of India. Through the portrayal of Mrs. Gupta, the first generation Indian immigrant to America,

Chitra Banerjee focuses on the art of dream interpretation and her ability to share, interpret and help people. Fondly addressed as the queen of dreams by her husband, Mrs. Gupta's dream journals provide Rakhi with understanding of her native culture, her mother and finally, her father. Mr. Gupta's translation of the journals from Bengali into English provides a bridge for Rakhi to understand her mother's predicament along with her native Indian culture. Ngugi Wa Thiong'o in *Decolonising the Mind*, observes that '...language, any language has a dual character, it is both a means of communication and a carrier of culture' (13). Mrs. Gupta uses her mother tongue, Bengali, to effectively communicate her struggle for retaining her identity in the alien diasporic location. Elements of fantasy are sprinkled throughout *The Queen of Dreams* using magic realism in fiction. The mysterious appearance of the snake, the man in white, Mrs. Gupta's chase of the black car has elements of magic realism.

Bharati Mukherjee, Amitav Ghosh, Salman Rushdie and Chitra Divakaruni are practitioners of magic realism. A magic realist narrative is believed to 'act out' the split perceptions of postcolonial cultures, and undermine purist representations of the world which have endured from colonial times. For Mukherjee, magic realism is an indelible part of the Hindu mind. Her novel **The Holder of the World**, Ghosh's **The Circle of Reason** and Rushdie's series of novels including his latest novel, **The Enchantress of Florence** (2008) mingles fantasy and naturalism, joining new, modern worlds with old, legend-haunted civilizations, breaking realist unities of time and space and restlessly crossing borders. Similarly Chitra Divakaruni connects India and America and exploits the double perspective or 'stereoscopic vision' that the in-between position allows in her transnational **The Mistress of Spices**.

Chitra Divakaruni is inspired by her own Bengali culture and Rabindranath Tagore in representing women with a refreshingly new sensibility and in giving them some personal space. Tagore used the rich and diverse pan-Sanskrit tradition in his celebration of the female Shakti embodied in the feminine form. In the verse play, 'Chitra', Tagore redefines Chitra, the heroic warrior. Through the dual processes of desire and duty, Chitra radically affirms her essential womanhood by requesting Arjuna that she should be treated not as a goddess, nor an object of self-pity, but simply as a woman, as the daughter of a king. Similarly, Chitra Banerjee's Tilo, the mistress of spices, succumbs to mortal love and desire and gives up her magical powers. Devoid of power, as an ordinary woman, Maya, she does not let her personal space invaded by Raven. Her body, mind and dreams being her own, she 'recreates' her space and Raven restructures his dream of earthy paradise and creates it around her.

In Tagore's *Chitra*, Arjuna acts as a catalyst that enables Chitra to redefine womanhood in a much more complete form. In **The Mistress of spices**, Raven helps Tilo to become ordinary and human. But she does not forsake her social consciousness and duty to her people just for the sake of Raven. She even defies his love to help humanity. The moral force of her argument firmly endorses Tilo's centrality in the narrative. Chitra Divakaruni may have been influenced by the mythological tale of Yayati in shaping Tilo. The Yayati syndrome is said to exist when there lays a wish, amounting to a yearning, for youthfulness when one is on the verge of losing it or has already lost it. Realizing the loss of her youth on meeting Raven and the bougainvillea

girls, Tilo undergoes an acute sense of despair and yearns to become youthful by using the spices personally. It is inherent in the human nature, perhaps a biological fact, that the sensual things and worldly joy attract Tilo and also give a new meaning to her lonely life.

Multi-Ethnic writers like African American Toni Morrison, Alice Walker and Gloria Naylor; Native American Louise Eldritch; South Asian American Amy Tan and Maxine Hong Kingston have all ventured into magic realism, myth and fantasy to push the boundaries of the real into the beyond. Chitra Divakaruni has clearly acknowledged the influence some of these writers exert on her fiction. Toni Morrison's **Song of Solomon** (1977) and Gloria Naylor's **Mama Day** (1988) embellished their narratives with Spices, magic realism and old mythological legends. By paying a rich tribute to her ancestral and childhood culture, Chitra Banerjee celebrates Indianness and designs Tilo and Rakhi as a cultural ambassadors to bridge the cultural divide separating East and West:

There is a definite, wonderful vibrancy to our culture, within the language and just how people behave and we don't want to lose that. (Asianweek, 2)

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TO SPEAK OR NOT TO SPEAK: IMPLICATURE IN WAITING FOR GODOT

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The present study is an exploration of Implicature in Samuel Beckett's *Waiting for Godot*. Implicature refers to the use of implicit structures in language. Implicit structures refer to the meaning that lies below the sentential level. Implicature arises from the dichotomy between 'what is spoken' and 'what is meant.' The purpose of the study is to examine various instances of implicitness in the play. It seeks to analyse the same with reference to the contexts in which they occur in the play. The study, thereby, tries to arrive at interpretations of the individual instances of implicature, and of the play at large. The methodology involved in the study is one of observation and analysis where parts of the text (dialogues, stage directions and instructions) are taken up for analysis. Observations and comments are made (with reference to the context) about the influence of the implicatures on the interpretations of different aspects of the play.

SAMUEL BECKETT, THE THEATRE OF THE ABSURD AND WAITING FOR GODOT

The 'theatre of the absurd' was a term derived from Albert Camus. The phrase got popularized by Martin Esslin in his book *The Theatre of the Absurd* (1961). In *The Myth of Sisyphus* (1979) Camus described the absurd as the tension between man's determination to find meaning and purpose in a world which constantly denies the same. It is the unbridgeable gulf between aspiration and fulfilment. "Absurd is that which is devoid of purpose... cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless" (Esslin 1961, xix) To writers like Beckett this paradox leaves man's actions merely ironical, his desires and emotional sensibilities fall. Man's basic instincts and responses, the vital forces of an individual, become the source of his misery. The plays which are categorized as 'absurd' drama abandon linear plot, plausible character development and rational language. These plays also portray the futility of human relationships. Samuel Beckett belongs to this unusual school of drama. As an 'absurd' dramatist Beckett feels that man's existence happens in an entropic world in which communication is impossible and illusion is preferred to reality. The individual has no genuine scope for action. This is evident in his famous 1952 masterpiece *Waiting for Godot*.

The structure of the play is one of 'structurelessness.' There is no regular plot as the characters are placed in 'nothingness.' There is no linear progression of events as such. The scene presented on stage is desolate and empty. It is as if the characters have been planted in a void and not a place. Also, there is no temporality in the play. There is no beginning and no end. The entire action of the play is constricted to a particular 'nowhere' in which a few characters are placed. The timeframe is, thus, expandable to an eternity, with an indefinite past and an uncertain future. In *Waiting for Godot*, Beckett uses "boundless space" and "endless time" which

articulate the uncertainty of existence (Brater 2006, 111). As the linear progression of time towards death goes on, each day becomes a circle in itself repeating the past (Chase 1966, 301).

Other elements which add to the unusual nature of the play are: the characterization and the rendering. In *Waiting for Godot* none of the men are given any 'particular' identity. They only have names but no reference points to check them. The dialogic form is fragmented and somewhat distorted. Iser (2000) explores this as incomplete events, personal self-expression, peculiarities of communication, and reciprocal influence of characters (Iser, 2000:145). The conversational pieces are not written in a way generally pursued. The limitations of language, as a means of effective communication, are starkly visible. In *Waiting for Godot*, Vladimir and Estragon often resort to dull exchanges, in the form of dialogue, however devoid of its traditional function – communication. Ruby Cohen's (1973) work posits that the play leaves us more aware of the monotonous infinitude of time, the repetitive indeterminacy of place, and the absurd discontinuity of action (224-5). Joseph Smith in *The World of Samuel Beckett* (1991) says that Beckett's world speaks of our linguistically constituted selves and world (xv). So, human selves are not only posited in time and space but also constructed linguistically. The play is rendered as an amalgamation of funny and sad events (Acheson 1997; Albright 2003). The immediate appeal of the play, with all its diversions, is intensely theatrical. The serious themes and concerns are enveloped by farcical actions and cross-talks. The play emerges as a farcical satire of conventional social behaviour. The play, with its staggering and enigmatic rendering, presents an effective version of the 'human condition' at large; a condition to which action is not an answer, chiefly because, there is no action: "Nothing to be done" (pg. 1). Here the play gains in its universality.

LANGUAGE IN WAITING FOR GODOT

Works on language use in *Waiting for Godot* have mainly concentrated on the insufficiency of language to address the present needs of man or how the fragmented language used by the characters reflect their dislocation in space and time. Lyons (1983) states that the play has "patterns of language that hold an equivocal and puzzling relationship to our previous notions of drama and narrative" (61). Lawrence (1997) argues that Beckett's dilemma consists of making the self and the other, object and subject, time and eternity coincide through the use of language. Worton (1994) posits that in the Beckettian universe "The characters take refuge in repetition, repeating their own actions and words and often those of others in order to pass the time" (69). Fowlie (1960) concentrates on Beckett's use of pauses and silences in speech and says that its effect enhances "the painfulness of waiting, the emptiness of existence, the expectancy of collapse, of a manifestation of total despair" (Fowlie 214). Raymond T. Riva (1993), in his essay "Beckett and Freud" states "Beckett seems to be communicating in an essentially symbolic language, one which is quite capable of communication while seeming to say nothing and of going nowhere" (160). Iser (1993) finds in the play dissolution of the relationship between the speeches and the speakers. Since all purpose is absent from their conduct, they do not react to each other's words (Butler, 1993:148), they really do not need language, which thereupon begins to free itself from them" (Iser, 1993:149). In *Samuel Beckett: Repetition, Theory, and*

Text (Connor 1988) the author claims that in addition to the monotonous existence of life, “Beckett’s world is one of linguistic repetitions” (Connor 1988, 2). Thus, studies on language have tried to relate fragmented language of the play with the fragmented existence of the characters. The reason why the domain of language needs further investigation is because the characters in the play often express their utterances in an implied fashion. Research about implicature may be conducted with the following problems: What kinds of implicature are found in *Waiting for Godot*? How is implicature used in the play? What latent meaning comes out of an interpretation of the implicatures?

IMPLICATURE AND RELATED TERMS

For the purpose of the present study the paper shall confine itself to the general communicative scenario, namely, the transfer of information (communication) between human beings. Thus, meaning is potentially reflected in the communicative context i.e. the situation in which communication takes place. Meaning of words or sentences if dealt with in the absence of a particular speech-context is simply, meaning in abstraction. This is part of the semantic meaning. According to Griffiths (2006), semantics is the study of the “toolkit” for meaning, knowledge encoded in the vocabulary of the language. Pragmatics on the other hand is concerned with meaning in use. Pragmatics is, thus, contrasted with semantics as the latter deals with conventionalized meaning i.e. basic meaning or the core meaning. According to Kriedler: “While semantics is mainly concerned with a speaker’s competence to use the language system...the chief focus of pragmatics is a person’s ability to derive meanings from specific kinds of speech situations” (Kriedler 1999, 4). Pragmatics, thus, deals with the vital aspects of language and language use, namely, the relations between language, as a means of communication, and the world about which we communicate. Pragmatics, therefore, requires for its implementation the sharing of common world knowledge between the participants. Implicature is a part of pragmatics.

Implicature was a term propounded by the world famous linguist Paul Grice (1967). Implicatures can be characterized as propositions or assumptions not encoded, completely or incompletely, in what was actually said. The term has been derived from the word ‘implication’, meaning, thereby, that a proposition of an utterance is *not* directly stated, but is only hinted or suggested. Implicature, thus, refers to the propositional meaning drawn from an utterance, as intended by the speaker and as comprehended by the hearer.

Implicatures can be Conversational or Non-Conversational. For the purpose of the present study we shall confine ourselves to conversational implicatures. Conversational implicatures arise out of human communication which has lots of latent semantic structures. Paul Grice analysed the way people converse. He observed that while communicating (or conversing) the participants (the people engaged in communication) do not engage in random utterances. The conversations always have a design. This design, however, may or may not be predetermined. Nevertheless, it has a general purpose or direction. The alternate contributions of the participants are understandable to one another. Not only this, they are related (and this is the vital point) to one another’s talk. The speaker cooperates in the speaking-listening activity and accepts the

guidelines for talk. This, Grice calls “The Cooperative Principle.” Grice postulates four Maxims, (as extensions of the Cooperative Principle) as guidelines for human conversation:

- a) Maxim of Quality: a) Do not say what you believe to be false, b) Do not say that for which you lack adequate evidence.
- b) Maxim of Quantity: Make your contribution as informative as is required and not more than that.
- c) Maxim of Relation: This maxim simply states: Be relevant. The conversational contribution should be context-relevant and not just true or informative.
- d) Maxim of Manner: a) Avoid obscurity, b) Avoid ambiguity, c) Avoid unnecessary prolixity, d) Be orderly.

According to Grice the four maxims if followed precisely shall lead to effective and unhindered human communication.

Having looked at the Gricean maxims and what they state, it is now time to consider the question of how implicatures arise. According to Grice there are two main procedures, which he calls “mechanisms” for the rise of implicatures: the first gives rise to what are called standard implicatures and the second involves deliberate flouting of the maxims (Grice cited in Grundy, 2000). Standard implicatures arise as an effort on the part of the speaker to follow the cooperative principle. If we take an utterance such as, ‘The team is making progress’, being all the information that the speaker provides (quantity maxim), gives rise to the standard implicature that the team is developing but are not doing brilliantly. This is true in the other way in which implicatures arise in when there is a deliberate flouting of the maxims (flouting refers to trespassing the maxims). Any maxim can be violated (flouted) resulting in implicature(s), signalling that an implicit understanding of the utterance is called for.

EXPLORATION OF IMPLICATURE IN *WAITING FOR GODOT*

In this section we shall attempt an analysis of implicature in the play. In the following sections, we shall analyse the individual instances of implicature in Act I and Act II. Act I of the play begins with the following conversation between two characters Estragon and Vladimir.

Estragon: (*giving up again*) Nothing to be done.

Vladimir: (*advancing with short, stiff strides, legs wide apart*).

I’m beginning to come round to that opinion. All my life I’ve tried to put it from me, saying, Vladimir, be reasonable, you haven’t yet tried everything. And I resumed the struggle. (*He broods, musing on the struggle. Turning to Estragon*). So there you are again. [pg. 9]

These are the very first dialogues in the play. Through these utterances we are introduced to two interesting characters in Estragon and Vladimir; with one of them (Estragon) absorbed

in his boots and the other in his thoughts. The dialogues spoken by each one of them seem incoherent on the surface level; but, hold within the seeds of some serious implications. The introductory lines run as follows:

Estragon, sitting on a low mound, is trying to take off his boot. He pulls at it with both his hands, panting. He gives up, exhausted, rests, tries again. As before. [pg. 9]

These lines convey as much information as is perhaps required. The lines also avoid unnecessary prolixity and ambiguity. The lines have a particular order as well. They are not unorganized. The lines therefore do not flout a maxim. They rather give rise to standard implicature. The scene does not present any particularized time-frame. The stage directions do not help either. Information about time is stated in an implicit manner. The words “tries again” give rise to the implicature that Estragon is involved in a continual action. By means of the sense of endlessness, to echo Lyons’ views, “Beckett conveys a sense of extension in time through carefully placed references to deterioration, consumption and loss that build the image of a slow and painful movement through the past up to this precise moment” (Lyons 58).

Estragon’s dialogue, “Nothing to be done” is directly referential to the tiresome action of taking off the boot. Vladimir’s speech is not ‘directly’ related to that of Estragon’s. In that way his speech flouts the maxim of relevance. However, Vladimir’s dialogue, though not relevant to Estragon’s, is surely related to Estragon’s. The opinion Vladimir has, implicitly refers to the opinion of Estragon, “Nothing to be done.” Also, the utterance “And I resumed the struggle” flouts the maxim of manner. This utterance gives rise to obscurity of expression. It starts with a conjunction ‘and.’ It gives rise to the implicature that Vladimir has struggled earlier in his life. He broods over the struggle as well. This utterance again refers to the theme of habitual action and the accompanying boredom. The utterance “So there you are again” veritably implies the relation between Estragon and Vladimir. It suggests they know each other previously. This utterance is ambiguous and flouts the maxim of manner. It also has the suggestion that Estragon is engaged in the same kind of job which is somewhat boring to Vladimir. It could have been read as: ‘So there you are again, playing with your boots.’ The extract has some further implications as well. It seems that Vladimir is a better thinker of the two. Thus the implicatures arising from the extract set the tone and the parameters for the rest of the play to be analysed. Estragon and Vladimir engage in talk. Their conversation doesn’t seem to have a set pattern on the surface level. Vladimir addresses Estragon as “His Highness.” This phrase, though flouting the maxim of quality (because it distorts the truth-value; Estragon is not His Highness or a royal King), implies the easy going relation between the two of them. To Vladimir’s enquiry about the night stay Estragon replies that he spent the night “In a ditch.” Estragon’s reply conveys as much information as is required. It follows the maxim of quantity. The reply gives rise to the implicature that the plight of Estragon is really miserable. At another place we find:

He rises painfully, goes limping to extreme left, halts, gazes into distance off with his hand screening his eyes, turns, goes to extreme right, gazes into distance. [pg. 13]

The action of Estragon, one of gazing into the distance, implicates that Estragon is ‘waiting’ for someone. Phrases like “hands screening his eyes” and “gazes into distance” give rise to the implicature that Estragon is on the lookout for somebody who is perhaps scheduled to come. The disturbing reality of their waiting with no outcome makes them doubt Godot’s presence as they keep waiting. Speaking of Godot the following dialogue takes place:

Estragon: Where do we come in? [...]

Vladimir: Come in? On our hands and knees. [...]

Estragon: We’ve no rights anymore? [pg. 19]

Vladimir’s reply “On our hands and knees” flouts the maxim of manner as it is obscure.

His dialogue implicates that they both have turned into creepy, crawly creatures, devoid of human characteristics (as an aftermath of the War perhaps). This sense is further strengthened by Estragon’s last utterance, giving rise to the standard implicature that their basic rights of survival (like humans) have been taken away. This further implicates the human condition in Post-World War II Europe.

The talk between Vladimir and Estragon is interrupted by the introduction of two new characters, Pozzo and Lucky. Lucky carries heavy luggage and is tied to Pozzo (who carries a whip in his hands) by a rope. At first impression it seems that Lucky is an ape; a slave to master Pozzo. Gradually by words such as “Up hog”, it is implicated that Lucky is a personification of an ape. The relation between the two seems that of a slave and a slave owner. The relationship is concretely revealed when Pozzo makes the following remark:

Pozzo: As though I were short of slaves. [pg. 31]

This remark by Pozzo gives rise to the standard implicature that Pozzo is indeed not short of slaves. The word ‘slave’ has negative connotation more powerful than ‘servant.’ Many critics have seen in Pozzo and Lucky the images of the capitalist and the proletariat. Indeed the representation seems contingent. The dialogues seem to drive home the fact that they represent the same.

As always, the conversations do not have any order. Themes and subjects keep changing. Gradually the subject of their conversation turns out to be Lucky. Lucky is considered an entertainer. Pozzo reveals that Lucky possesses an astute mind as well. He is a good thinker: “He even used to think very prettily once.” Vladimir and Estragon are eager to hear Lucky talk. Lucky is implored to think. What is interesting here is that thinking is transformed from a somewhat subconscious, automatic process to an entirely conscious and voluntary one. Lucky is given his ‘thinking hat.’ The following dialogue ensues:

Pozzo: Stop! (Lucky stops)...think!

Lucky: Given the existence...unfinished.... [pg. 42-45]

Lucky's speech flouts most of the maxims. It flouts the maxim of quantity as the speech gives much more information than is required. It flouts the maxim of relevance as it is non-relevant to Pozzo's dialogues. Most of all the speech flouts the maxim of manner; it is disorderly, prolixious, ambiguous and complicated. Some critics have pointed out that the speech is deliberately complicated in order to show the complicated lives of humans ravaged by the Second World War. Lucky's speech has some very strong implications. His speech implicates the existence of a God but envisages the tormented condition of human beings: "who for reasons unknown to time...are plunged in torment." The phrase, "for reasons unknown", runs like a refrain throughout the speech, implicating, perhaps, the frustration at human work of dismantling the world. This is strongly resonated when Lucky says: "man in spite, of progress...man in short...wastes and pines and for reasons unknown continues to shrink and dwindle." The word "shrinks" implies the continuous denigration of man. Lucky's speech holds implications of death and decay of everything: "abode of stones in a word...alas abandoned unfinished..." The speech implies the only certainty which Lucky's intelligence has discovered; that everything is certain to death and destruction, plunging into the dark void of nothing. The speech of Lucky flouts the maxims of quantity and manner (as shown above). This results in a chaotic jumble of words. Apparently, his speech resembles an anagram or a jigsaw puzzle whose pieces have to be put together for the real meaning (hidden beneath the surface structure) to be deciphered. Lucky's speech, thus, becomes the epitome of the existence of the characters; unorganized, fragmented and communicatively impotent.

Estragon and Vladimir engage in their talk once again after the departure of Pozzo and Lucky. In the meantime they are approached by Boy who seems to have some news for both of them. On being asked by Vladimir about the purpose of his visit Boy replies: "Mr. Godot..." (pg. 49) Apparently Boy's reply does not flout any of the Gricean maxims, as he is cut short by Estragon. His utterance gives rise to the standard implicature that he carries some information from or about Godot. The basic implicature in the utterance of Boy is that Godot is a 'mister' i.e. of the masculine gender. After Boy leaves, Estragon and Vladimir are left all by themselves and have the following conversation:

Vladimir: Ah Gogo, don't go on like that. Tomorrow everything will be better.

Estragon: How do you make that out?

Vladimir: Did you not hear what the child said?

Estragon: No.

Vladimir: He said that Godot was sure to come tomorrow. [pg. 53]

Vladimir's first utterance (at least a part of it); "Tomorrow everything will be better", does not flout any Gricean maxim. It conveys as much information (that the next day would be better 'than' the previous one) as is required. The information it conveys is unambiguous. The utterance, however, carries an implicit question: Why does Vladimir think that the next day

would be better than the previous one? Estragon also enquires the same from him. In reply Vladimir only mentions the scheduled arrival of Godot the next day. Vladimir's utterance (the last sentence of the extract) is not a flout; it does not breach the cooperative principle of Grice. The standard implicature it raises is about the definitive arrival of Godot. This, however, is only at the surface level. At the profound level the utterance implicates that Godot will rescue them from their pitiful condition; that is why "Tomorrow everything will be better." Godot, thus, implicitly rises to the stature of the Messiah or the Redeemer of man from his miseries. He is responsible for man's redemption (in the context of Estragon and Vladimir).

When the curtain falls on the characters at the end of Act I we find both Vladimir and Estragon stranded at a particular place. They think of retreating to some shelter but do not move. Act II opens with a very brief stage direction:

Next Day. Same Time. Same Place. [pg. 55]

The word "Same" implicates the stasis of the setting. The instructions drive home the fact about the unchanging and static spacio-temporality. The space in which the characters find themselves remains identical. Also, the Spacio-temporality refers to the interplay of space and time. It is indicative of time as an entity which requires space for its functioning.

At the outset of Act II the scene presents the inability and limited transcendence of man. The implicature is one of everlasting suspension of a doldrums-struck world. Vladimir enquires about Estragon's engagement during the previous night. Here the following conversation takes place:

Estragon: Don't touch me! Don't question me! Don't speak to me!

Stay with me. [pg. 56]

Estragon's reply apparently does not seem relevant to Vladimir's question and, therefore, flouts the maxim of relevance. Witnessing this small episode from another angle, we can decipher implications of comparison between the Pozzo-Lucky relationship and the Estragon-Vladimir relationship. Estragon's words "Stay with me!" implicates the contrast between the bonds of tyranny (Pozzo-Lucky) and those of understanding (Estragon-Vladimir).

Estragon goes off to sleep. Vladimir tries to raise him up from his slumber. Suddenly the hat of Lucky catches Vladimir's attention. Estragon and Vladimir exchange hats with one putting on the other's and Lucky's hat alternatively. Vladimir idealises play-acting and tries to act like Lucky while Estragon tries to be Pozzo. At this juncture they have the following conversation:

Estragon: They're coming!

Vladimir: Who?

Estragon: I don't know.

Vladimir: (triumphantly). It's Godot! At last! It's Godot! We're saved! [pg. 73]

The first utterance in the extract by Estragon gives rise to the standard implicature that he senses someone's arrival. Vladimir's last utterance is not totally relevant to Estragon's utterance, "I don't know." Vladimir's utterance, therefore, flouts the maxim of relevance. In the given speech-context, however, it gives rise to the implicature that Vladimir senses the arrival of none other than Godot. The word "triumphantly" implicates joy, rather ecstasy, at the mere thought of it. This further implicates that Godot, or his arrival, is of primal importance in their lives. This idea is further accentuated by the words "We're saved." This utterance gives rise to the standard implicature of Godot being the Saviour or the Redeemer. Vladimir and Estragon think that Godot has arrived. They are proved wrong, however, as their waiting is not rewarded.

Vladimir: (stopping). Your turn.

Estragon: Do you think God sees me? [pg. 76]

Estragon's utterance flouts the maxims of manner and relevance, as it is obscure and irrelevant to Vladimir's utterance. It is particularly important, however, because Estragon asks whether God sees him. All this time they have been discussing about God but Estragon does not ask whether God hears him. So, the utterance implicates that not only does he give priority to being seen rather than being heard but he indirectly hints at the futility of language. Here we again have an episode with Pozzo and Lucky:

Enter Pozzo and Lucky. Pozzo is blind. Lucky burdened as before.

Rope as before, but much shorter, so that Pozzo may follow more easily. [pg. 77]

The lines do not flout any Gricean maxims and give rise to standard implicatures. They give rise to some serious implicatures at the profound level. The first implicature is one of degradation. Whatever was given to the reader or the audience from the beginning is corrupted instantly; Pozzo loses his eyesight and Lucky his voice. This is implicative of denigration at large. What remains onstage --- "the "less than nothing"—"suffers the catastrophe of degradation." The lines imply the general downfall of man from the basic gifts of man; sight and voice; to utter oblivion. Degradation, however, is not the only implicature hidden in the lines. The second implicature which these lines give rise to is one of irony. The line, "Rope as before, but much shorter, so that Pozzo may follow more easily", implicates the reversal of fortunes for both Lucky and Pozzo. This is surely an ironical turn of events. While earlier in the play Lucky was dependant on Pozzo for his survival, the lines implicate that the tables have turned. It is Pozzo who is dependant; entirely it seems; on Lucky now. Previously Lucky was the follower but the lines imply that Pozzo follows Lucky now: "...so that Pozzo may follow more easily." The word "follow" gives rise to the standard implicature that Pozzo follows his servant who once followed him; rather his orders.

As Pozzo falls and Vladimir and Estragon help him to his feet, the three talk about time and Pozzo's blindness. Here the following conversation ensues:

Pozzo: (violently). Don't question me! The blind have no notion of time. The things of time are hidden from them too.

Vladimir: Well just fancy that! I could have sworn it was just the opposite. [pg. 86]

This extract once again echoes the notion of 'timelessness' in the play. According to Martin Esslin (1961), the timeless frame of existence renders a cruel dimension to the play. The utterance by Pozzo gives rise to the standard implicature that people without sight are people without the sense of time. If this implicature is taken to be true then the utterance by Vladimir becomes paradoxical to it. Vladimir's utterance, "I could have sworn it was just the opposite", results in ambiguity; flouting the maxim of manner. The utterance can be paraphrased in two ways: (a) the blind (people without eyesight) possess the sense of time and are not deprived of it; (b) the people with eyesight are the ones deprived of the sense of time.

While Vladimir is engrossed in his own musings Boy enters the scene. Boy does not recognize Vladimir. Vladimir takes Boy to be Boy who came previously. Boy is the messenger of Godot and brings the news that Godot would not keep to his appointment and that he would come the next day. Boy exits and suddenly night falls on the characters. Estragon wakes up from his sleep and finds Vladimir dejected. He hears, with lots of anguish, about the incident that happened earlier. The tramps stand before the tree by the road and thoughts of suicide once again start lingering in their minds; only the thought of Godot's possible arrival the next day restricts them.

FINDINGS AND CONCLUSION

The objects that Beckett's characters own in this play are unusual things such as a sand bag, carrots, radishes and turnips to feed on. The characters get confused about naming these belongings. They refer to the same thing with several different names. For example, Pozzo calls his pipe a "briar", a "dudeen" and "Kapp and Peterson". He calls his vaporizer a "spray" and a "pulverizer". This questions the process of language formation. A thing may have been named with any arbitrary word, but once it has been named, that word becomes its identity. Anything other than that makes the situation seem absurd. Sartre believes that "every action is determined by a choice", Beckett's characters are in an existential paradox as "the choice itself is not determined by anything" (Grüne, 156). So, throughout the play, implicature reveals that the character's play of choosing random words is actually a satire on the human condition, humans who are too fixed in their belief to call an object by any other name, but what logic selected that particular name for the object is never questioned by anyone. Talking about the story of the Gospels, Vladimir comes round to the subject of the four Evangelists and the thieves. In the previously mentioned conversation regarding the story of the thieves, Estragon says "People are bloody ignorant apes." Estragon in the last utterance flouts the maxim of quality. People or humans are not apes. However, the reference to humans as "bloody ignorant apes" reveals the obvious anger in Estragon because humans imitate ape language. Humans can only think in certain set terms, 'the correct grammar of language', particular names for

particular object or emotions and not on other lines. They have been doing the same thing for generations without asking the logic behind language use and hence they are apes.

When Vladimir asks Estragon whether he remembers the Gospels, Estragon replies that he remembers the pictures of the Holy Land and adds that he used to say that they would go there for their honeymoon and be happy there. Estragon in thinking about the Holy Land thinks of honeymoon. A person may be happy in a holy land and a person may be happy in one's honeymoon, but Estragon's utterance (raises a standard implicature) juxtaposes honeymoon with holy, again challenging established concepts of the human race.

When Vladimir reminds Pozzo of the question: "You're being asked a question", Pozzo replies: "A question! Who! What! A moment ago you were calling me sir, in fear and trembling, Now you're asking me questions. No good will come of this!" Pozzo's reply to Vladimir's utterance gives rise to standard implicature. The word sir carries with it a parallel gesture of trembling and an emotion of fear. Once Pozzo is accustomed to Sir, he does not tolerate Vladimir questioning him. One word Sir is enough to create such an attitude in Pozzo by affording set-thinking which feels outright challenged when faced with anything new.

One of the chief problems that language use leads to in *Waiting for Godot* is that language makes people trapped into inaction. It is the play of language which often prevents them from taking action. A few examples are:

Vladimir tries to help Estragon to recognize the place where they are. He likens it to the Macon country, where they have been; yet Estragon contradicts Vladimir by saying actually it was Cackon country. The utterances do not flout any maxims but give rise to the standard implicature that instead of arriving at a straightforward answer they keep winding about the topic.

In another instance, the characters are not sure whether they are at the right location to meet Godot. Besides, the tree is a weak bough, and they doubt whether it is a tree.

Estragon: What is it?

Vladimir: I don't know. A willow.

Estragon: Where are the leaves?

Vladimir: It must be dead [pg. 93]

Estragon remains ambiguous (flouting the Manner maxim) about the tree despite Vladimir's explanation. According to him, it is a "bush", a "shrub" and not a tree. So, "There is an unbridgeable gap between their consciousness and the scene they inhabit" (Lyons 19). Their conversation digresses into interplay of definitions: tree, bush or shrub.

When Pozzo falls down on the ground and cries for help, Vladimir and Estragon see that he is helpless; yet they talk about helping him rather than giving him a helping hand: here

language emerges as a barrier to action. An existential crisis emerges: man is not an acting-man but a language-man. Wars have left him little to work with; language is the only resort left for him, but it can never be a substitute for action:

Vladimir: Perhaps we should help him first.

Estragon: To do what?

Vladimir: To get up. [pg. 78]

As already mentioned, in the play, the characters use language as a means to pass time, Estragon's suggestions, such as: "That's the idea, let's contradict each other", or "That's the idea, let's ask each other questions" reflect their treatment of language as a way to escape the meanings, the reality of their condition but also succumb to the trap of illusion. Beckett's characters choose passivity due to their reluctance to modify their lives. When Vladimir tries to recall what they did the previous day, Estragon says that they just passed the time with idle talk, and that it is the "case for half a century". They experience memory failures but this might actually be a last resort to come out of the trap of language as they do not have to remember anything, thus creating their freedom from language.

By using the tool of implicature we find that language inhibits action. However, left by themselves, what actions do the characters pursue?

Vladimir and Estragon are prone to suicide in order to get rid of their beings. Estragon is the one who is more willing to commit suicide:

Vladimir: ... (*Silence. Estragon looks attentively at the tree.*) What do we do now?

Estragon: Wait.

Vladimir: Yes, but while waiting.

Estragon: What about hanging ourselves?

Vladimir: Hmm. It'd give us an erection!

Estragon: (*highly excited.*) An erection!

Vladimir: With all that follows. Where it falls mandrakes grow.... [pg.17]

Lines 5, 6, and 7 in the extract flout the maxim of manner as they result in obscurity of expression. The last line flouts the maxim of relevance. Vladimir and Estragon link sexual stimulation and death. From this statement it is also implied that perhaps war has made them so immune to sensory stimuli that they are not easily stimulated or aroused under normal circumstances. Something like death creates an excitement or arousal in them. They pursue inconsequential activities which fill their lives with some sort of actions, though they have no ultimate purpose for which they are living.

Another example of an inconsequential activity is seen in the Lucky-Pozzo relationship. Lucky used to be Pozzo's tutor; yet Pozzo treats him in a cruel way. He jerks the rope that is around Lucky's neck and calls him "pig" and "hog" treating him like a beast of burden. Pozzo misbehaves with Lucky as if it is his right to do so. McCarthy had suggested that "in crucial moments of human weaknesses or crises, such rights are transformed into primitive violent demands" (McCarthy 1987, 92). Even Santoni reflects something similar when he says that "Violent man... affirms identity with himself...he objectifies himself as well as the Other; 'he is a thing when he destroys man'" (Santoni 2005, 64). The attitude of mastery becomes a poor and ultimately self-defeating attempt to establish one's self-identity because the play reflects that man's basic nature is violent, if they cannot be violent to others then they are in a self-destructive mode. Pozzo and Lucky share a relationship of violence where one oppresses other; Vladimir and Estragon on the other hand devise means and methods which ultimately point towards self-harm or self-injury. Incidentally Vladimir and Estragon repeatedly forget to get a "rope" to hang them from the tree. A rope is a tie that binds someone to someone or something. In the case of Vladimir and Estragon, this tie is lacking, but they search for it so they can ultimately pursue their violent desire to hang themselves. In the case of Pozzo and Lucky, one is tied to the other with the rope which again functions in a most violent way. It performs the function of hitting out, torture the other. So implicature reveals that left by themselves, the actions people pursue are either violent towards their own members or self-destructive. In a landscape stripped of national and cultural identity, how do people act towards each other? The answer is violence because man's basic nature is violent. So even if the characters are removed from traps of time and space and thus socio-cultural boundaries, within the limited scope they have they are quite violent. Here language comes as a saviour. Language inhibits man's actions no doubt but it inhibits actions which are in no way positive or helpful in nature. To cite another example:

Estragon suggests Vladimir to kill him. Vladimir reminds him that one is forgotten after death; but they do not want to hear the voices dead people make:

Vladimir: They make a noise like wings.

Estragon: Like leaves.

Vladimir: Like sand.

Estragon: Like leaves. [pg. 62]

This exchange of senseless dialogues (which flout the maxims of relevance and manner) initiates further senseless talk and bewilderment, but luckily takes their mind away from destructive feelings.

The third and most important finding that implicature divulge is about the character of Godot. We never see Godot. People in the play are waiting for him. Godot is an embodiment of personalities and possibilities. Opinions in academic and critical quarters range from Godot being Hope to the God in the Old Testament Jehovah to a personalization of man's needs. "Modern man is living in a state of anxiety which at times is close to intolerable: nonbeing, a

return to an earlier, tensionless state is therefore devoutly to be wished” (Butler 1993, 164), Godot may even be considered a symbol of this earlier tensionless state. Normand Berlin states: “Gogo doesn’t exist without Didi, Pozzo without Lucky, goat boy without sheep boy, one thief crucified without the other, the waiters without Godot, and conversely Godot without the waiters” (Brater 2006, 51). Junker posits that the characters give a personality to Godot and presume to have a relationship to that personality.

In the play, as has already been observed, there is no action on the part of the characters to bring any change in their monotonous lives. For example, Act I of the play ends with Estragon’s suggestion: “Shall we go?” which is replied by Vladimir’s: “Yes let’s go”; however, they do not move. At the end of the Act II Vladimir suggest going, and Estragon agrees; yet they do not move.

Estragon: Well, shall we go?

Vladimir: Yes, let’s go.

They do not move. [pg. 94]

Godot is the illusion that binds them to that place. Now, Godot is an entity, portrayed as equally passive in his response to the condition of the people waiting for him. When Didi and Gogo discuss what they asked him for and what he replied, Godot is portrayed as a hesitant figure like the tramps:

Estragon: And what did he reply?

Vladimir: That he’d see.

[...]

Vladimir: Consult his family.

Estragon: His friends.

Vladimir: His agents.

Estragon: His correspondents.

Vladimir: His books.

Estragon: His bank account. [pg. 18]

Godot is a person or an entity portrayed as saying he would come but he never turns up. Vladimir and Estragon even carry out an exercise in futility discussing what or who Godot has to consult before he turns up. The tomorrow they dream about never approaches. Here it is important to note that Godot is also trapped in the ‘language-web.’ Nietzsche was of the opinion that men create God in their own image. Men who are trapped in the ‘language-web’ also create a God for themselves, a God for whom language inhibits action. Godot reportedly says he’ll see, he’ll come but does neither. One may even ask if Godot were more action-oriented then would it have made him intrinsically, severely violent in his response towards mankind.

Wars rage. Death looms. Is Godot also *essentially* violent? (a hint towards a second coming amidst death, pestilence and destruction perhaps) Does his action of giving false words (hope) and promises actually prevent a more destructive future for man? Thus *Waiting for Godot* also becomes a process of God-making where man makes God in his own violent image, controlled only by the mechanisms of language; hence a God who promises but never delivers.

The study is, by no means, an exhaustive analysis of the text under consideration. Here the principal tool for textual analysis was implicature which is one of the several tools available to the researcher for a complete textual analysis. This study, however, presents a comprehensive perspective of the play under consideration and demonstrates the usefulness of the tool of implicature in analysing a literary work.

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