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Colonialism and Prison Poetry

Dr. Shaileshwar Sati Prasad

What is the Black Man's Burden
Ye hypocrites and vile
Ye whited sepulchres
From the Amazon to the Nile ?
What is the Black Man's Burden
Ye Gentile parasites
Who crush and rob your brother
Of his manhood and his rights ?

T Thomas Fortune, 'The Black Man's Burden'

The imperialist countries conquered many countries in Asia and Africa and established their political, economic and cultural hegemony through brutal force. In 1861, the secretary of State for India, Charles Wood said :

All experience teaches us that where a dominant race rules another, the mildest form of government is despotism.

A year later he wrote to Elgin, the Viceroy that the only government suitable for such a state of things as exists in India is a despotism controlled from home.

[quoted by Bipin Chandra et.al. P 113]

It was this despotic racial ideology that Rudyard Kipling propounded in his 'The Whiteman's Burden' and looked at the vanquished contemptuously :

new caught sullen peoples
Half Devil and half child.

This racial arrogance was rejected by an Indian English poet Avadh Behari Lal from Bihar who in his "White Man's True Burden" wrote :

"The secret conquest is complex
But patriots raise their head

You call them robbers, rebels, thieves
And count them with the dead.
At your sincerity, non cupidity,
The Aborigines shudders :
You carry invoked fire and sword
Backed by judicial murders."

This was written in January 1900 but no journal in England was ready to publish it. It was finally published in *India, Bihar and other Poems* in 2010.

In all the countries there was revolt and resistance against colonial dominance, the sense of racial superiority and the resultant attitudes, belief and practices of the rulers. There were different forms of national liberation movements both as the non violent and the armed struggle. A.M. Babu writes that Frantz Fanon questioned the legitimacy of settler-colonial rule where a gang of the white settler minority arrogates to themselves the right to rule the indigenous majority (Babu, 2) The colonial rulers reacted and repressed both types of movements in the same way by utilizing the brutal State apparatus to coerce and intimidate any resistance. The most used method was of imprisonment and solitary confinement. For many of the politicalized poets imprisonment was an act of the result of conscious political act for the love of the country, masses sense of sacrifice and faith in the concepts of equality, liberty and fraternity. This was shared by the revolutionary poets having diverse ethnic, linguistic, religious and cultural background who thought of poetry as a duty and responsibility to kindle the masses even at the risk of loss of life. The Hindi poet Makhan Lal Chaturvedi's prison poem 'A Flower's Wishes' passionately prays to God in the Bilaspur prison in 1922 :

I crave not to be woven in the wreaths of celestial maidens;
I crave not to allure the beloved arrayed in the lover's garland;
I crave not to be placed, O God ! On the coffins of monarchs;

I crave not to be strewn on the deities heads and swagger on my fortune,

Pluck me, O Gardener !
Throw me on the path
On which go the many gallants
To offer their heads for their mother land.
(Translation mine)

In the same inspired spirit Agostinho Neto from Angola writes in his Portuguese poem :

My desire
transformed into strength
inspiring desperate conscience

This kind of poetry is used for awakening the people to participate in the national liberation movement and the masses are set free from the fear of prisons, therefore Morgane Serote from South Africa asserts :

When jails are becoming necessary homes for people
Like death comes out of disease.

This gives us an insight into the genre of prison poetry both during the colonial period and the post colonial eras as well. In his preface to the Selected Poems of the South Korean Kim Chi Ha. Denise Levertov rightly points out :

Recent times have seen the publication of many poems written in prison, sometimes by persons who, though often they had neither read nor written poetry before their incarceration, have turned to verse as a mode of expression. When the writer is already a poet before imprisonment, he or she has the advantage of developed craft and a specific verbal gift. This given the circumstance, to turned to the subject of a loss of freedom that is usually, in such cases, the result of conscious political acts, but was not brought into being first and foremost by that subject that circumstance;

where as people whose first and often side stimulus to making poems has been the fact of their imprisonment (for whatever reason) too often have neither craft nor gift, and then produce verse that has the pathos of its subject and of the conditions under which it was written.

[*The Middle Hour : Selected Poems of Kim Chi Ha*, p.VII).

There have been poets in many colonised countries who wrote poetry in prison but are forgotten now. It is important for historians to collect these poems in order to evaluate the motivating ideology and the various levels of consciousness of the resistance movements. One such poet is S.H. Jhabvala who describes the "Himalayan peace of jail" and asserts like Tilak 'that freedom' is man's right from his birth" in poems written in English. This is an example of the total fusion of political aspirations of the Indians with prison poetry. This fusion is evident in the prison poems of India, Indonesia and Angola too.

The Indonesian poet S. Takdir Alisjahbana writes in Bhasha- Indonesia. In his poem written as a prisoner in Tanah Abang Section in 1945 he questions himself :

"What of my hopes, my ideals ?
There is still so much I would do !
Where are my wife, my children
My closet friends ?
Will everything vanish forever ?
Emptiness !
Darkness !
Fear !"
... So much struggle !
Such changes !
Bind my heart to the world !"

He knows that his imprisonment was the result of his conscious political decision. Therefore in the concluding stanza he underlines this fact :

"And from all the possibilities of death,
Is it not this also that I have chosen,
With a knowing heart and open eyes ?
Oh ! the mystery of life ?
Full of contradictions, full of doubts
How heavy it is to be a man !"

This decision and the firm faith in it coupled with a revolutionary hope of national liberation is shared by Agostinho Neto who became the President of Independent Angola. In his poem 'We must Return' which is written in Aljube Prison, Lisbon in October 1960 he also shares the faith and hope of Takdir Alisjahbana.

To our homes, to our labours
to the beaches, to our fields
we must return

To our lands
red with coffee
white with cotton
green with maize
we must return

To our diggings of diamonds
gold, copper and petroleum
we must return

To the freshness of the fig tree
to our legends
our rhythms and fires
we must return

To drum and thumb piano
to the throb of carnival
we must return

To the fair Angolan country
to our land, our mother
we must return

We must return
to liberated Angola-

Angola independent

Neto's confidence is shared by his compatriot Henrique Guerra in his *Prison Song* which was written in Caxias prison in 1965.

that companion
went out with tears in his throat
and I saw
that he was not weeping from sadness
he was weeping with unshakeable confidence
that from tears should rise laughter
as hands make bread
and I stayed
pinned in my solitude

that comrade

on going out of the prison cell
carried
and left

the crying of unshakeable confidence
that feet would journey on hard ground
that the hands raised
to make bread
would be raised

so that there should be wheat instead of prison bars

....from cactuses do flowers rise
songs will sprout on this wall

Even after the collapse of colonialism the post colonial Nation States tried to subdue opposition through solitary confinement and imprisonment of the dissenters. The Pakistani poet Faiz Ahmad Faiz was imprisoned and he asserted in his oft quoted lines :

"If ink and pen are snatched from me, shall I
Who have dipped my finger in my heart's blood complain
Or if they seal my tongue, when I have made
A mouth of every round link of my chain ?"

[Tr. by V.G. Kiernan]

His assertion of his poetic liberty attacks the neo-

colonial ennui and also the failure to achieve the goals of national liberation movement. In this context the South-Korean poet Kim Chi Ha describes the brutality of a state which brutalises its own people. But the poet has firm faith in his principles. Therefore his optimism is akin to that of Neto. He writes in his poem.

Dear mother, I shall return home;
return, even though I die.
Though my dead body be torn
in a thousand, ten thousand pieces,
I shall return.
Through this wall,
Over the next,
even as a spirit
I shall pierce and vault
these red brick walls,
I shall return, mother;
even in death, I shall return.

South-African prison poetry has a very marked identity due to apartheid and a fascist regime which made armed struggle go hand in hand with non-violent protest as well. The Robben Island received International recognition for his brutish racial notoriety. Dennis Brutus in his well known collection *Letters to Martha* talks of :

"How soft and vulnerable is naked flesh," And it is religion which gives solace to him at times :

"But in the grey silence of the empty afternoons
it is not uncommon
to find oneself talking to God."

He also describes the human degradation of the prisoners and the sexual crimes committed there :

Two men I knew specifically
among many cases :
their reactions were enormously different

but a tense thought lay at the bottom of each
and for both there was danger and fear and pain-
drama.

One simply gave up smoking
knowing he could be bribed
and hedged his mind with romantic fantasies
of beautiful marriageable daughters;

the other sought escape
in fainting fits and asthmas
and finally fled into insanity :

so great the pressures to enforce sodomy.

This analysis of the different types of the prison poetry helps us in understanding the cognitive emotive and stylistic features of this specific genre. In these poems there is a concern for the fellow countrymen's defiance of a despotic state, life and growth, the human virtues of dignity and sacrifice for others. On the level of attitudes, tone and imagery too there exists a striking similarity. The imprisoned poets are sensitive to chains bars, sound, cell and remember there near and dear ones. But mostly the mother and the country recur over and over again. Their love for the birds and cloud and sky stand in opposition to their small cell and also accentuates their indomitable will.

Makhan Lal Chaturvedi's 'Kaidi aur Kokila' (The Prisoner and the Nightingale) is remarkable from this perspective in which he says :

"In the surrounding of the high black walls
In the aboard of robbers, thieves-
and-
They don't give enough food to live
They don't let us die, we just suffer
Day and night, there is a strict watch
over our life
This is government of deep effect of drakness
The noon leaves us sad, New nights are black

Why did you arise now, on black mate."

[Translation mine]

Prison poetry makes us question with Papillon, the rationale of imprisonment and solitary confinement :

"I looked around my cell. It was hard to believe that a country like mine, France, the cradle of liberty for the entire world, the land which gave birth to the rights of man, could maintain even in French Guiana, on a tiny island lost in the Atlantic, an installation as barbarously repressive as the Reclusion of saint Joseph."

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Spectrum in the Dark: A Study of the Kaleidoscopic Aesthetics of Prison Literature

Rajdoot Mukhopadhyay

"Come, let's away to prison;

We two will sing like birds i' the cage..."

(William Shakespeare, 'King Lear', V,iii, 8-19)

Introduction:

Prison literature emerged out of the injured sentiment of the authors who find literary imagination as the only tool to negotiate with the hostile space called 'prison' within which he/she is forced to live. The discernible body of writing called 'prison literature' is in essence the medium in which the prisoner-author can retain their 'sanity' while communicating with the 'outside' world in forms of literature that contains the 'dark inside' picture of the prison, sometime by sharing their personal experiences, memories, wishes and imagination in several generic forms of fictions and non-fictions. It is not that the prison writers are always the intellectuals or members of revolutionary movements, since many of them had been common criminals who became writers during their imprisonment. In the second case, prison narratives itself become an unfolding self. These varied critical responses belonging to a more diverse corpus are found to meet despite having tangible differences in style, context, implied audiences and even ideologies. Prison literature, through these 'varied responses', speaks about confinement, exposes the carceral state, troubles the prisoner's changing identity and voice and invokes relevant space and collectivities, beyond as well as within prison walls.

The present paper undertakes to foreground the anguished sensibility of the authors of such literature that contributes towards formation of such rhetorical and aesthetic base even after being manifested through different genres in a socially or chronologically different milieu and space. The privatization of physical labour, the 'warehousing' of prisoners and the extended periods of solitary confinement are all part of the malaise that surfaces through such literature. An attempt has been made to correlate three different forms of prison literature- Jawaharlal Nehru's historical piece '**Discovery of India**', Vaclav Havel's epistolary '**Letters to Olga**' and Hans Fallada's autobiographical novel '**The Drinker**'- to ascertain their commonality of thought and the methodology employed to convey the writers' sensibilities.

Power/Freedom Dialectics:

The inevitable question arises as to why a prisoner makes use of a 'tool' when the stereo-typed social-view hardly recognizes the literary talents and discourses made by a 'criminal' who is incarcerated and the dominant power structure constantly assays to suppress the discourse with all its manifest agencies of domination. But the reality is that the conventional social assumption that a jailed 'criminal' with his 'degraded' morality and education is unfit to contribute to the literary spectrum, is destabilized by the rubric called prison literature. This body of writing problematizes the notion of literary aesthetics by questioning about the sanity of the judicial, social system and parameters that give verdict to imprison a mind that subverts this attempt through writing. To quote Paul Gready: "...the word is a weapon that both inflicts pain and secures power. Prisoners are relentlessly rewritten within the official 'power of

writing'...Within this process the prisoner's sense of self and the world is undermined, pain is made visible and objectified in writing and converted into state power [but] prisoners write to restore a sense and world, to reclaim the 'truth' from the apartheid lie, to seek empowerment in an oppositional 'power of writing' against the official text of imprisonment."(1993:489)

Again the Foucauldian dictum of power-structure substantiates that modern power to punish is based on the supervision and organization of bodies in time and space. From this view, it can be deduced that the creation of 'prison literature' is out of a 'context' that embeds the hostile space of prison and prison-life and the oppression of this space is extended even in the 'after-life' of a prison beyond the cessation incarceration of the author.

Prison Literature: A Historical Kaleidoscope:

A survey of the historical panorama of the European, African, Asian or American prison-literature offers us a glimpse of the parti-coloured aesthetics in them revealed through various generic forms. Boethius's 'Consolation of Philosophy' (524 AD) is a philosophical treatise regarded by many as the 'most interesting example of prison literature the world has ever seen'. Hugo Grotius's "Commentaries", Marco Polo's epically fascinating travelogues, Miguel de Cervantes's 'Don Quixote'(1605), Sir Walter Raleigh's 'History of the world' Vol.1, Raimondo Montecuccoli's aphorisms on the art of war(C.1639-1641), John Bunyan's allegorical master-piece 'Pilgrim's Progress'(1678), Martin Luther's translations of the New Testament, Marquis de Sade's prolific writings including his novels, novellas, essays, diaries and plays, Napoleon Bonaparte's 'Memoirs' written during his days of imprisonment in St. Helena, Fyodor

Dostoyevsky's dark and complex novels written as a reaction to the development of a resistant psyche in him against the contemporary socialist and nihilistic viewpoints, Oscar Wilde's philosophical essay 'De Profundis' are all forms of prison literature.

Further instances of such works are Adolph Hitler's 'Mein Kampf', containing his political ideology on autobiographical manner, Jean Genet's first novel 'Our Lady of the Flowers', the famous short stories by O' Henry, e.e.cummings's autobiographical novel 'The Enormous Room', Nigerian author Ken Saro Wiwa's novel 'Sozaboy' and the Iranian writer Mahmoud Dowlatabadi's 500 page 'Missing Soluch'. Apart from that, some post-colonial texts also contain variegated nuances of this genre by exposing their author's experiences in prison. Such texts are Nigerian author Chris Abani's book of poetry 'Kalkuta Republic', Pramodya Ananta Toer's 'Burnt Quartet' and the Kenyan author Ngugi wa Thongo's 'Detained: A Prisoner's Diary'(1981).

In the 20th century, many pieces of prison literature were published from America through multi-dimensional genres. Some examples of such kind are 'My Life in Prison' by Donald Lowrie, 'Cell Mates ' by Agnes Smedley,' Crime and Criminals' by Kate Richards O'Hare, 'The Autobiography of Malcolm X' by Malcolm X, 'Sing Soft Sing Loud' by Patricia McConnel, 'AIDS : The View from a Prison Cell' by Dannie Martin etc.

Uncovering the Resistant Force in Jawaharlal Nehru's 'Discovery of India':

'The Discovery of India' written by Jawaharlal Nehru in 1944 during his last internment at the Ahmednagar Fort was dedicated to the prisoners of that jail. Nehru's

professed objective was to ignite the spirit of patriotism among his countrymen by glorifying the past of the nation vis-a-vis '[the] present day thoughts and activities.' In this work, Nehru is a seeker of his inheritance as an Indian and finds himself in line with a heritage. 'The thought of this particular heritage and of its application to the present' makes Nehru survey the annals of Indian history from the Indus Valley civilization to the nineteen forties. Interestingly, the confinement to prison could not diminish his lively historical sense, his passionate love for his country, his faith in the destiny and his awareness of the cross-currents of world history, his commitment to the value of democratic socialism, secularism and humanism. The hostile prison atmosphere could not undermine his innate spirit of internationalism and holistic approach to life and being. Rather, with a scientific outlook, Nehru carefully avoided narrow patriotism and instead urged his countrymen to cooperate with other races and nations in common tasks. The work neither does incite the mind for an armed rebellion against the colonial force nor does it allegorize the proceedings of the British Raj. Rather it emerges as a force of resistance against the oppressive foreign rule on two counts: first, it invokes the hidden pride of his own countrymen to exalt on their creative past and, second, it posits a counter 'history' of his own nation before the existing discourse under a colonial rule.

Vaclav Havel's 'Letters to Olga': An Allegory against the Regime-

The Czech playwright and later president Vaclav Havel's 'Letters to Olga' represents the carefully vetted missives in epistolary form he wrote to his wife during his incarceration by the communist regime for the alleged subversive activities. His brother Ivan M. Havel

remained to be the main author of the replies to the prisoner. Vaclav Havel dared censorship and that accounts for his inclusion of some of the persons in his correspondence, especially philosopher Zdenek Neubauer, the main commentator on Havel's reflections about the ethics of responsibility and the "absolute horizon." These 'Letters' were like reflectors to look at himself and to examine his attitudes as well as to the fundamental things in life. 'I [Havel] became more and more wrapped up in them; I depended on them to the point where almost nothing else mattered. All week long I would develop the essays in my head- at work, when exercising before going to bed- and then on Saturday, amid constant interruption, I would write them out in a kind of wild trance'. In prison, Havel was allowed only one four page letter every week without any scratching or correction. Since he was not even allowed to "keep a copy", he would eventually lose track of what he had written and that accounts for so many gaps, repetitions and flaws in logic in those 'Letters'. To Havel, those were 'endless spirals' in which he tried to inscribe something. To hoodwink the authority, Havel resorted to the elliptical ways of communication like the use of long, compound sentences and the intricate ways of expression. The dichotomy of using an obfuscatory idiom to evade the attention of his captors and the exasperation at his failure to enjoy at least a writer's freedom are poignantly found in the ironical layers of these letters. In a 1999 interview, Salman Rushdie also stated how 'Letters to Olga' gave him inspiration during his years of hiding from possible execution.

Hans Fallada's 'The Drinker': The German Experience—

Originally written in 1944, Hans Fallada's novel

'The Drinker' is rescued from history's dust-bin. The novel, written during Fallada's incarceration in a Nazi asylum had to be deciphered from an encrypted notebook that Fallada kept to evade persecution by the Nazis. The 1952 version of the book went into oblivion soon. Apparently the novel is the tale of an unfortunate man whose potentialities in life are doomed by his excessive drinking bouts. The novel's plot centres on the mental institutionalism and Fallada's personal and felt experiences could stamp authenticity on it. The narrator's wife claims that her husband, during a spree of binge drinking attempted to strangle her. The result was his incarceration and his explicit delusion of revenge against all those wrong-doers responsible for the misery of his life. The prison authority also decided to release him only after having been assured of the fact that he was 'changed'. He, however, continues to be attacked by the buffets of fortune-his wife remarries after divorcing him while he was in jail, and steals his business. He himself is attacked by one of his jail in-mates and had to suffer misery, disease and hunger.

But beneath this surface, the narrator explores the real cause of his illness which is the Nazi regime. His real crime was his inability to adapt to the fascist hostility under which he was brought by the contemporary regime. Placed under house arrest, 'he was ordered by the German propaganda minister Joseph Goebbels to write an anti-Semitic novel for 'national distribution'. But the strain felt by the creative and freedom-loving impulse proved too much and as a consequence, Fallada experiences a mental breakdown which was aggravated by drinks and drugs. He was placed by that oppressive regime in a facility for the 'criminally insane'. In the hope of winning his

freedom, Fallada pretended to attempt the book Goebbels wanted. But in its place, he ended by finishing his 'The Drinker' and two other novels using a code of his own devise to hide his intention.

'The Drinker', then, is an attempt to subvert the existing system of totalitarianism by resorting to oblique narration. The narrator's true life account adds poignancy to the total literary effect which embeds the anguished cry of a sensitive soul who fights a lone and brave battle against a repressive regime that undermines his own sensibility. The work thus depicts the dual role -as a metaphor and as an experience. The brutalizing dynamics of everyday life in prison is sensitively portrayed by Fallada which in itself is an allegorical commentary on the third Reich. The novel is also an account of the brutality that human beings can inflict on one another and themselves being a prey to their 'short-sighted inconvenience.'

Prison Literature: The Genre Ahead-

In a sense, prison writing shows a liberating gesture by inscribing confinement and writing beyond it as well. In a prison, even a transcendent spirit experiences a foreclosing of concrete and imaginative space. However, though it is proved historically that the prisoners are not alienated from literary cultures, yet literary criticism often allegedly misses the rich cross-pollination of prison-literature. It is then argued that prison literature 'should' become the site to include many minority languages .Prison writing gets a global overview through works such as Jason Haslam's 'fritting Sentences ' and 'captivating subjects' by encapsulating a critique of 'nationhood' and 'citizenship'. In certain cases, a rich dialogue opens up between prison writing at a local level and that produced internationally. Such a dialogue points to the trans-national currents of this

genre. For example, letters published from various US prisons appear in the newsletters published by the Canadian prisons. Political geographies, as they are conceived, are finally dissolved in prison and literature emanating from such marks a testimony to that. Future research might explore how the present era of transnational capitalism also influences prison literature by transforming it through global capitalism, since in the transnational framework there are scopes for the transformation of the prison system.

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Writing in Hostile Places : A Critical Examination of Herman Charles Bosman's Prison Memoir, "Cold Stone Jug"

Dr.Purnendu Shanker

Prison literature is a genre characterized by literature that is written while the author is confined in a location against his will, such as a prison, jail or house arrest. Such a literature can be about prison, coincidentally written while in prison and can be a memoir, fiction or non-fiction.

Prison has been a fertile setting for writers who have produced hundreds of books that have encompassed a wide range of experience. Examples of some of the great works are John Bunyan's "The Pilgrim's Progress", Martin Luther's translation of "The New Testament" into German while held at Wartburg castle, Oscar Wilde's philosophical essay "De Profundis" while in Reading jail and Defoe's "A Hymn to the Pillory" while in Newgate prison.

Among the American writers, O. Henry wrote most of his stories while in prison and it was during this time that his pseudonym O. Henry began to stick. Jack London, another famous American writer who was sentenced to thirty days' imprisonment, wrote in his book, 'The Road', about his arrest and about those thirty days that he suffered in Eric County Penitentiary

Fyodor Dostoyevsky, the Great Russian writer, produced "The House of the Dead", a semi-autobiographical account in which he has portrayed the life of the convicts in a Siberian prison camp. He himself spent four years in exile in such a camp following his conviction for involvement in Petrashevsky

circle and recorded with great poignancy the conditions of prison life.

As regards Africa, we notice that the contemporary African governments have detained a number of nation's writers and imperviously turned down their pleas for their release, resulting in the production of a burgeoning mass of literature, a literature written from the prison and about the prison experience

Wole Soyinka, the Nigerian playwright and poet who has been a constant crusader of peoples's right against the dictators of Nigeria, wrote his prison book "The Man Died". Breytenbach, a South African writer, wrote his prison memoir "The Confessions of an Albino Terrorist" after being arrested for the liberation movement in South Africa. But perhaps the foremost voice among the South African writers is Herman Charles Bosman.

Regarded as South Africa's greatest short-story writer, Bosman has captured in detail the prison experiences of the Swartklei Great Prison where he was sent to, after being sentenced to death for the murder of his stepbrother, in this semi-autobiographical prison account, "Cold Stone Jug".

The novel, a semi-autobiographical one, begins with the self -admission of the writer that he has been jailed for the crime "murder" and after that there is the recording of a catalogue of account of charges of the prisoners for which they have been convicted .This novel like "The House of the Dead" incorporates several of the horrifying experiences the writer witnessed while in prison. He depicts the guards' brutality and cruel acts, the crimes that the convicted criminals committed, and the fact that blended amid these great

brutes was his own good and decent individual life. The narrator, Aleksandr Petrovich Goryanchikov, in "The House of the Dead" has been sentenced to penalty deportation to Siberia and ten years of hard labour. Life in prison is particularly hard for Aleksandr Petrovich, since he is a "gentleman" and suffers the malice of the other prisoners, nearly all of whom belong to the peasantry. Gradually Goryanchikov overcomes his revulsion at his situation and his fellow convicts, undergoing a spiritual re-awakening that culminates with his release from the camp. It is a work of great humanity and so is Bosman's "Cold Stone Jug" in which he has described his entry into the prison on the charge of murder, about his stay there as a gentleman and about the tragic plight of the inmates.

A careful reading throws light on many elements of this novel. That this novel is replete with ironical statements is clear from the description of the living condition inside the jail:

"The ordinary convict wears a brown corduroy jacket, rather ill-fitting and shapeless, and knee-breeches and long woollen stockings, black with red stripes, and a peculiar kind of foot-wear, halfway between a shoe and a boot. But instead of the brown corduroy jacket the indeterminate sentence convict wears a blue serge jacket, as a distinctive garb. Hence the term "blue-coat." At exercise in the yards, in the workshops, in the cell corridors, everywhere, except in the first offenders' section, the sprinkling of prisoners wearing blue jackets is a characteristic feature of life in the Swartklei Great Prison. I noticed that, with each year that passed, the percentage of convicts wearing blue jackets got higher. The imposition of the indeterminate sentence did not seem to act as a deterrent to recidivism. Oh, yes, I almost forgot - on the breast-pocket of the blue-coat

the letters "I.S." are sewn on in red. The letters stand, of course, for "Indeterminate Sentence", but in terms of prison irony the letters "I.S." has long ago been interpreted as signifying I'm Settled." (Bosman p V.)

Bosman ironically laughs at the South African penal code; a heritage of colonialism, which warrants the prisoner to live in an inhuman condition, any civil society will loathe to think. The penal code provides for the indeterminate sentence and the prisoners of the cell assume their hierarchy on the basis of the length of the sentence that they serve:

"One's prestige inside the prison is in direct proportion to the length of the sentence one is serving and is also based on the number of times one has been convicted. Thus, a first offender who is doing a life sentence, while he rates pretty high as a prison "head", hasn't got quite the same status as a lifer with a number of previous convictions. The more time you do, the better you are supposed to know the ropes. And nothing is more annoying to the genuine long-timer, somebody engaged on a stretch of from ten to twenty years, or life, than to find an inferior person, sentenced to a trivial matter of two or three years only, giving himself the airs of a "head," and speaking out of his turn generally." (Ibid. p.6).

The harrowing condition and the hostility of the space inside the prison have been put forth in gruesome detail in the following passage:

"Prison-warders as a class are not distinguished in respect of being particularly clean-mouthed. And Jannie seemed to be much more fastidious about what went into his mouth than he was about what came out. In fact, what came out of his mouth each time he tasted that water in which

the Clown had performed his ablutions, were words and expressions that I felt no soap in the world would ever wash clean again".(Ibid. p.16]

The writer and his fellow convict Stoffels were lodged in the boobs side by side. The two were murder convicts and the writer captures the psychology of Stoffels who is doomed to die, detailing the way he (Stoffels) cheered him, the way he spent the remaining days of life with him and the way he played the final act of life:

“And from the sounds I heard later on, when the hangman came to perform his office, it sounded as though everything went off very efficiently. There was the tramping of feet on the iron stairs and the sound of doors being locked and unlocked, and no sound of voices. No orders had to be given. Each man knew what was expected of him, even Stoffels, - who played his part tolerably well, considering the fact that he was not rehearsed in it and was getting no pay for it. The rest of the actors in this early morning drama of the gallows - the Governor, the warders, the doctor, the hangman, the chaplain - were all salaried officials of the administration. Only Stoffels was giving his services free.” (ibid.,p.18)

After the completion of the drama, the writer received the letter of reprieve from the Governor commuting his death sentence into a term of imprisonment with hard labour for a number of years. From the condemned cell he was transferred to the A-2 section, the first offenders' section. Living in this inhuman condition, the jail-inmates develop their own jargons which the writer has enumerated in detail:

“Colourful conversation. The way these old lags talked, the bluecoats and the near blue-coats. Their vivid phrase-ology sounded like poetry to me. It was

incredible that here, in South Africa, there was actually a class of persons who spoke an argot that was known only to his kind. Boob slang, they called it. Boob, and not jug, being the Swartklei prison word for a prison. The name for a warder was a screw. You never heard any other name for him. Shoes they called daisies; trousers, rammies. A cell was a peter. "I forgot it up in my peter." For "the going is difficult" they would say "the game is hook." Or crook. Or onkus. They would have cliches, like "The boys in the game are still the same." And the queer thing was that nobody outside of ex-convicts knew these expressions, while the criminal class habitually spoke no other language. And all this was going on here, in South Africa, and I had lived to the age of twenty years, and I had never known that there really was a world such as this, here in our midst, with its own criminal parlance, and its own terribly different, terribly mysterious way of life.” (ibid. p.21)

The pathetic human condition of the convicts has been captured in the following paragraph; “Touch a man like that anywhere, and a story would flow from him like blood from a wound. They were no longer human beings. They were no longer people, or living creatures in the ordinary sense of the word. They were merely battered receptacles of stories; tarnished and rusted containers out of which strange tales issued, like djinns out of magic bottles.” (ibid,p.24).

Among many evils that rule the jail inmates, the smoking of dagga and the abuse of heterosexuality are the most serious. This is perhaps the result of the long confinement inside to break the monotony:

“...the dagga habit was pretty strongly entrenched among the regular gaol- birds. They had all sorts of names for it, "boom" being the most common. They also called it "Nellie," or "grass," or

voels," or "American green leaf," or "pappegaai." They also spoke of it as "the weed," or "the herb," or "the queer stuff" (ibid. p.29)

The writer goes on detailing:

"When a man hangs on to a zol for longer than the two or three quick puffs he is supposed to take, and forgets to pass it round, the other rookers in the circle will start getting impatient. "Don't put your name and address on it," they will say to him. Or "Don't put your boob number on it." Or - strongest injunction of all - "Don't put your string of previous convictions on that zol." (ibid. pp.29-30)

The jail-convicts smoking dagga advance this logic for their love for smoking:

"They say there are three kinds of education: a classical education, a scientific education, and dagga. They say you can acquire a good education through studying books in universities, but you get even better educated through smoking boom in boob. And they believe that, too." (Ibid.p-33)

The unhealthy food that is served in the prison is hinted here in the following lines: "Every lunch- time at least two dozen convicts would line up in the hall and, as an empty gesture, proclaim to the head- warden that a dog couldn't eat porridge like that. Or that the beans weren't fit for pigs. Or that an orang-outang couldn't drink that. But we couldn't get much satisfaction that way. Because the fault lay with people higher up than the kitchen. Maybe higher than the stores department, even. To try and remedy the matter by means of a daily gentle-manly protest - a couple of dozen convicts gathering in the hall and showing the headwarder the contents of their dixies - was just about as futile a procedure as taking an impatient kick at one of the trolley- wheels. A convict would say

to the head- warden, "This isn't fit for a pig. Just taste it, sir." (Ibid,pp.92-93)

The effect of the mortification of the mind is captured in the following lines: "...It shows how queer your mind can get after a year or two in prison when you get used to reasoning, day after day, along the same lines and following out the same unvarying routine from month to month and year to year. I had seen what happened to convicts that died. Whether they died natural deaths in the prison hospital ,through illness or whether they died at the end of a rope that was too short; or whether they got killed inside prison through murder or accident :whenever a convict died the invariable procedure was to move him out through the mortuary -gate on a wheel- barrow,with two kafir convicts doing the transporting and with a piece of sacking thrown over the dead criminal" (Ibid.p.79)

Thus, Bosman has loudly and clearly spoken in detail about the harrowing experiences undergone by him in the prison, about his sense of loneliness, about the atrocities perpetrated against the prisoners and about the inhuman conditions and the hostile space in which they are plagued to live in. Besides, he has also stated unequivocally how there is a clear danger of being affected by obsession neurosis in the jail after having passed through the same ordeal day in and day out. The creative consciousness is sullied by the mortification of the body and the harrowing of the mind. The tortured memory affects writer's creative faculty and reshapes his writing process so much so that it becomes highly individualistic. The tortured memory seeks an immediate healing touch in the form of self-expression. Franz Fanon has rightly stated; "a great many men and women who uptill then would

never have thought of producing a literary work, now that they find themselves in exceptional circumstances-in prison, with the Maquis or on the eve of their execution –feel the need to speak to their nation, to compose the sentence which expresses the heart of the people and to become the mouth piece of a new reality in action.(Fanon, Franz, 223)

It is because of this that the prison novels are just the presentation of a series of scenes of prison life and has little of usual narrative structure .The same is true in the case of this novel by Bosman .

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D. M. Zwelonke’s *Robben Island* : Fiction as mode of resistance against Colonialism

Dr. Chhote Lal Khatri

Many of the African writers like Wole Soyinka, Alex La Guma, Ngugi Wa Thiong’o, D.M. Zwelonke have undergone imprisonment under the apartheid rule in South Africa and have voiced their angst in the mode of fiction. Fictional mode gives a writer freedom to resist and narrate the real life he has experienced with a fictional guise as a cover or a defense against anarchic rule. Zwelonke was imprisoned on Robben Island and then he lived in exile at Swaziland until he had to leave South Africa. Initially he was in a dilemma whether to write the whole account of his incarceration in essays or in fiction. His experience was so nightmarish that his voice would be choked if he tried to talk about it. The colonial practice of persecution of black men was so frustrating that he could not keep it to himself despite his disinclination to talk about the place in a direct way. He is not specific about his preference for fiction but he says, “For various reasons. I have written it as a work of fiction. Fiction but projecting a hard and bitter truth; fiction mirroring non-fiction, true incidents and episodes. The characters are all fictional including in a sense myself”. (Robben Island, 3)

The paper proposes to evaluate the novel as prison literature, a work of resistance to the colonial ‘Stone-breaking harshness’ of South Africa’s island prison that bears resemblance to Indian island prisons at Andaman and Nicobar. It evaluates how his maiden novel portrays the theme of political persecutions, prison, the underground movement of the black nationalists and above all the human urge to live and fight against all odds in a world based on racial

segregation and brutal law. The novel is similar to Alex La Guma's *The Stone Country* in its portrayal of prison life in which the prison is a microcosm of the larger prison without an extended metaphor and the prison and the system are seen as one.

Prison literature as an emerging genre written anywhere in the world bears similarity of characteristics in subject and treatment. Sheila Robert rightly says:

This homogeneity of substance, tone, and mood — no matter the form — comes from the physical conditions out of which prison literature springs being always similar. It makes little difference whether the author or protagonist be felon, political dissenter, or a Josef K : a prison is a prison. Of course the line between felon and dissenter can be blurred in any country at times of political instability or panic, a blurring starkly elucidated by E. L. Doctorow in *The Book of Daniel*, his novel based on the Rosenberg executions in the United States. South Africa does not hold the patent for treating political prisoners cruelly, for encouraging the prison administration as well as ordinary citizens to see them as rats or scum, lower than the common jailbird. Be the detainee thug or saboteur, murderer or merely doubting intellectual, his experience of arrest and incarceration will follow a pattern.

There is always the fear of brutal lawless lawmen, the shock of being in custody, the realization of prolonged and multiple deprivations, the post-trial despair, and a partial or consistent retreat into madness. Space shrinks and time expands, and even the shapes and colours of memory are distorted." (internet)

The novel *Robben Island* operates in a binary opposition delineating at one level the physical, psychological and spiritual torture, exploitation and subjugation of the black race, the natives of South

Africa by keeping them in jails, cells and island secluded from civilization in the most inhuman condition and at another level we are made face to face with the prisoners' resistance against the white colonial rule. It shows their spirit to fight back, to survive amidst all odds to get back their land. The conflict between oppression and resistance is powerfully expressed through the narrative of Bekimpi, the imprisoned leader of Poqo, a revolutionary group of south Africa fighting for its liberation. And through the story of Bekimpi narrated by the first person narrator- character Danny, a co-prisoner we come to know the authentic and first- hand account of the horrible condition prevailing in African jail and the Robbin Island equivalent to Kala-pani at Andaman and Nicobar during the British rule in India. The colonial ruler used the island jail for slavery, for deconstructing and brainwashing the prisoners to accept apartheid and the cultural inferiority of the colonized race. The novelist calls it the 'hell of frustration'.(Robben-Island,3)

The narrative begins with the narrator going to meet Bekimpi also known as Zweli in the cell. He finds the place repulsive and stinking as the cell was both living room and toilet in one. But Bekimpi is spirited and invokes Sobukwe, the leader for inspiration in local dialect which means "Sobukwe leads us on, Sobukwe leads us on. We want our land." (5)

The police brutality in jail, third degree treatment with the black prisoners and the miserable living condition there come out vividly in the arrest and beating of the narrator, Danny. He is beaten, punched and hanged by the legs just because he refuses to recognize the man, Bekimpi. The policeman threatens him either to recognize the man or "you will be beaten like him and go to jail for twenty years." (7) He refuses

to do so. Consequently he is hanged and reduced to a punching bag:

“ Before I could recover I was handcuffed, lifted up into space and hung on a hook, like a hunk of meat in a butcher shop.... With the twisting of my wrist, my hand squeezed out of the handcuff. It was too small for those big old things. I gripped the iron, trying to support my weight, while my other hand squeezed out. I fell down, and my body went on falling after my feet hit the floor. My body fell flat on the floor.” (8-9)

What is heartening is the undefeatable spirit of the narrator and for this success he has a feeling of happiness as he has not betrayed a son of the soil in the face of extreme torture. Like any revolutionary he believes that, “My only weapons against them were my moral courage, my ideas, my love of freedom”. (9) He truly falls in the chain of selfless leaders like Sobukwe and Bekimpi who reaffirm Gandhian values in freedom struggle and pay heavy price for it. In 1964 both Bekimpi and Danny were sent to Robben Island as convicts. Bekimpi is brutally tortured too. He gets seven cuts on the buttocks in punishment and is kept in solitary confinement. Several methods of punishment are adopted like spare-diet, no-diet, strip naked, bend position, fingering in their anus, homosexual abuses and fall in at night etc. The prisoners are made to work in the quarry and are given hard menial work. The food served is insufficient and of poor quality. The blankets given are thin and torn. About the arduous work the narrator reports:

Doing any piece of manual labour at a human pace is good; but doing a mule's labour at a mule's pace is something else. The yells rained down harder; ‘Come on, come on, black bastards... do you think this is a picnic? Do you think you are in a hotel? In your mother's home? Come on, kaffirs, come on, baboons...push, push, push...’ (33)

The warders in the jail are cruel Boers who unleash their fury against the Poqos. “Their wrath was like that of a sexually over charged bull, that has been locked in for months, and is now determined to leave no Poqo unturned on its path to a cow”. (33) They lash out at the panting prisoners with batons screaming ‘where is Leballo now? Where is Sobukwe? Where is Nkrumah?’ The prisoners helplessly run helter- skelter. Their only crime is that they refuse to work. The fury of the warders reflects their personal frustration of being deported to the island far away from their land and family and they conveniently hold the prisoners responsible for their lot. Sometimes prisoners are beaten to death for example when Oam Joe fails to stand up for work, he is mercilessly beaten and he succumbs to injury in the hospital.

In another case Nompoti, the girl friend of Bekimpi is taken into custody and interrogated about Bekimpi. When she refuses to divulge the whereabouts of Bekimpi she is made to sit on electric armchair and she dies of fear.

Robben Island is rechristened as Makana Island in the memory of the first political victim of colonialism named Makana the left-handed at the time of Xhosa wars against the white invaders. He happens to be the first Xhosa leader to be banished to this island by the British. Since then it has been serving as a symbol of extremely inhuman torture of the convicts. A new prison is built over there that houses Poqo and ANC prisoners quite distinct from common law prisoners. The Jail has different cells in which CI where the narrator is lodged for sometime is called the University of Makana. It is for those who are granted permission to study. The narrator's prime interest is to study the life of Bekimpi and the life of the Robben Island. Bekimpi's life from birth to death is the saga of tragedy.

Despite parental disadvantage he rises to the height of an inspiring leader and then martyr all because of his selfless sacrifice for the cause of the nation. The narrator writes about his early life:

His father was a hobo who settled down with the Nzobo family on a white man's farm. He worked for the white man's fields for the Nzobo family. He brewed their concoction of beer and dug a pit to hide it in. He fed the pigs and watched over the cattle. In return he got food and a place to sleep. It was when his strength was sapped and he was frail and sick that Bekimpi was born, of an illegal marriage. His mother was accused of witchcraft by the Nzobo family and driven away.

Bekimpi grew up virtually a slave of the Nozobos. He was ragged and pitiful up to the age of fourteen, and up to that age he looked after the cattle and never saw the inside of a school. His father died when he was eight. At the age of fifteen he stood on top of a boulder and viewed the limitless land before him." (18)

But he has an inherent urge to face the world squarely; and he leaves the farm and runs away. Luck favours the brave and the brave boy soon discovers his mother Benoni who does the job of a washerwoman at a white man's house. He goes to school but he finds education as steep a slope to climb as Mount Everest' (19). He falls a victim of the facts of life in South Africa which has a disastrous effect on his character. He is arrested for a pass offence and the police find in his pocket green leaves of marijuana mixed with crumbs of bread. Being a minor he is sentenced for a twenty-eight day jail. Jail metamorphoses the innocent boy into a toughy and a hardcore in course of time. The boss of jail, a hardcore criminal, Bra Kit patronizes him and he is spared from prison labour and served good food. In lieu of his favour Bra Kit forces him to 'nights of sexual assault.'(21) The narrator succinctly

describes the horrible change taking place in him:

"He found it horrible, and it marked the turning- point of his life a young boy with a Christian upbringing, whose boyish delinquency had been meddling with dagga, was subjected to nights of terror. The mess of beastly semen, like a mess of jelly on his thighs, was a sight so disgusting as to make him want to vomit. His blood, his nerves, his shrinking muscles, all rebelled against the whole act.... He became a changed man: he felt bitter, hardened, angry with everything and everyone. He felt as if he could kill a man."(21)

The situation ferments to such a state that he does stab a convict, Toughy who first comes to have sex with him:

So the convicts queued up to have a turn at Blacky, by force if necessary. Under the blanket Blacky clutched a knife. There are many such things in jail. He slept as though cowed. Toughy was the first. He crept inside Blacky's blanket, and barked: Hi, sonny, sleeping well? The next moment he was a pool of blood. He let out a yell; then silence. All was confusion. Blacky stood in a corner... His eyes emitted fire, but his knees were trembling..." (22)

Consequently he is convicted for two years of imprisonment. This second term converts him into a jail- frequenter and a political rebel who "could hardly stay a few weeks outside before being arrested again." (23) In fact he turns into a rowdy angry young man venting his ire against the whites without much knowledge of colonialism. In 1960 he joined the movement launched by Sobukwe who gave a call to protest against the pass laws:

"Sons and daughters of the soil! We are on the threshold of a historic era. We are about to witness momentous events. We are blazing a trail, and we invite you to be, with us, creators of history. Join us

in the march to freedom! March with us to independence! To independence now; tomorrow the United States of Africa..." (26)

To crush the huge protest, the British forces open fire on the protesters at Sharpeville causing a massacre. Sobukwe and many other leaders are arrested. Bikimpi is also arrested. The narrator expresses his saving grace that he would find better company as political prisoners and not the incorrigible criminals and that he 'will come back a better man'. (29) The political prisoners are kept away from incorrigible criminals as 'they feared the spread of political thought to the most dangerous members of the human species, the incorrigible criminals.' (29) Bekimpi along with others is sentenced for life term. The narrator feels enraged on seeing Bekimpi slapped and tortured. He forgets his own hunger and pain and visualizes the map of Africa on his aching face as if saying "I will suffer like Jesus Christ. I will die like Jesus Christ for my people." (17) South Africa is rendered a dark continent of strife and suffering. The narrator uses a myth to describe the plight and predicament of the continent:

There is a legend of a little boy and his sister left in the dark forest by their evil stepmother. In that dense forest man-eaters roared, snakes hustled through the grass or hung from trees. Hyenas and jackals yelped and barked. The little boy led his crying sister through the depths of fear and despondency. When the stepmother took them into the forest he had dropped maize grains on the way to form a trail back home. But the birds of the forest had come and picked the grains. So they stayed into the clutches of the giant.

Africa wanted to walk back to civilization, but had been trapped in a grim forest. (17-18)

We have another reference to a funny myth

popular among the prisoners in the island in which it is said that he who sees the mole shall hear of the death of someone close to him " We have seen the colonial monster in his bathroom, naked, playing 'Mantindane' playing with his penis and anus. In consequence he was enraged. He caught us and dragged us to Makana Island and there we were his prisoners. A curse has fallen on us." (42)

Myths and legends cutting across geographical and cultural boundaries have been the source of sustenance and have been used as survival strategy as they motivate and inspire us and also divert our attention from the depressing realities of life. They offer a second home to roam and live in and make us think of the situation in a different perspective. African novelists have played a vital role in relocating the masses and the movement in its past, tradition, history, myths and legends. Ngugi rightly says:

What the African novelist has attempted to do is to restore the African character to his history. The African novelist has turned his back on the Christian god and resumed the broken dialogue with gods of his people. He has given back to the African character the will to act and change the scheme of things. (Ngugi, 43)

Like myths and history, songs, too, have been used to recharge and enthuse the depressing spirit by the nationalists and revolutionaries. They not only transport the prisoners to a different world but also carry significant message for the fellow men and others. They bring in a new life in the sordid state of the prisoners. Here, too we have soul stirring songs sung by the prisoners in the native tongue. They are quoted in the novel in English version. They cannot help feeling inspirited and rededicated on hearing the song:

We the brown nation,
We are crying for our land
We yearn for our land
That has been taken by the white man
We, the sons of Africa,
we are crying for our land.
Let them get out.(35)

Songs are staple food for their spirit necessary to lift their sagging morale and courage which are the only means they have to fight with. In a welcome gathering for Bekimpi he sings:

Sons of Africa,
Who fell by Attila's own grinding axe,
Your death has not been causeless.
Like all of us, you were faced with a choice:
To live a slave- life
Or to live a free life. (47)

It goes on like this:
No man has a right to subject you
To cheap labour,
To inferior education;
To curtail your movement
In the land of your birth;
To impose influx control on you,
.....
Because of the colour of your skin,
In your own motherland, (48)

Again when the inspector Van der Merwe tries to flatter Bekimpi by offering freedom and spreading rumour that Bekimpi is bribed and bought to serve the colonial design, Thabo, a fellow prisoner sings to dispel the doubt and spread the nationalist message in an emotionally charged language.

But, Sobukwe,
We have missed a vital point.

Why are there traitors among us?
Our brothers who sell out to our enemies'
Our brothers who stand in the witness-box,
Not by an error of knowledge,
But by a breach of morality--(108)

The long song is a valid discourse on the cause and effect of the struggle for freedom:

And in the light of these things,
The basis of our convictions is misconceived.
Unlike you, we wanted to reverse the law of cause and effect.
The cause of struggle is enslavement;
The effect of that struggle is victory or defeat.
We find ourselves moved by the effect, the hoping to win,
Instead of accepting hope as positive to the goal.
When we plunge into the struggle on that premise,
And dark clouds of repression settle over our heads,
They bloat out the ray of hope,
And what we are left with is—no motivation, despair and frustration.
Then we find ourselves marching backwards,
Or turn ought right traitors.(110)

In every movement it is important to diagnose one's own failings and shortcomings and traitors have always been there to align with the enemy for short term gain. This is what has been done in this song besides hailing Sobukwe as the ray of hope for the freedom fighters. Songs can be sung aloud or murmured even in solitary confinement.

In the novel dream and sexual fantasy are used as parallel devices to counter colonialism and slavery at psychic level. When the physical needs are denied Bekimpi makes dream and sexual fantasy superior to physical realities which are reduced to subservient position. In this way Bekimpi helps himself forget the present and escape into an imagined world which is full of pleasure. Above all solitary confinement leads to depression and frustration. Dream and fantasy

which are natural corollary of confinement counter depression. In the novel Bekimpi's story of dream and sexual fantasy is narrated in three chapters. First he imagines himself as Zweli lost in a pool of thought and in talks with Thabo about the absence of the legacy of the past which is important for one's survival. The novelist is able to initiate a serious discourse on the deficiencies in movement and the responsible internal factors, like absence of legacy. Thabo says:

Our past is empty and it has no beginning
Our future is blurred and it has no destination.....
We do not know the beauty of our land, because of
misinterpreted histories.
He concludes the song:
"Fare thee well, brother and rediscover yourself.
Discover your past; discover your base.....
For there lies our survival." (85)

When he receives the message of Bekimpi's murder he mumbles in verse exhorting the black men to give up irrationality and cry for freedom:

Rational men
Whose pigmentation is their superiority,
Temporary superiority;
Whose pigmentation is their survival,
Temporary survival---
Cry, O cry
With those whose pigmentation
Is their degradation and their destruction.
For you and all
Are caught in the web-net of irrationality; (150)

In the chapter "Bekimpi's Dream: Zweli" he lapses into past, revisits the whole course of imprisonment, his suffering, his trial as well as moments of mirth in the prison. He is saddened to think how 'hunger has made his fellow-men like Pavlov's experimental dogs.' (88) He feels elated at the thought of being free but feels insecure and sorry for his fellow prisoners. In

the next chapter he imagines Thandi, his would-be wife, her loyalty and qualities dear to his parents as well as himself. He enjoys the warmth of home and the company of girls. He loves the moral qualities in Thandi but looks for something else. In this indecision he recalls Nomp, Selina and Dora-all sisters. He dreams how Nomp, the youngest is in love with him and in beauty and charm excels Thandi. He makes love to her and talks with her for a long time. He also imagines how Nomp sacrificed her life to safeguard him from the police. He lapses into day dreaming of a free life as a way of resistance. And in this course he comes back to reality several times and we feel proud of his integrity of personality and his dedication to nation for which he is ready to pay any price. He refuses the good food and other temptations offered by the inspector Van der Merwe. He is shown the picture of his wife and children in a miserable condition to bargain with him. He is offered freedom in the bargain. But he refuses to compromise with the cause of the nation. His blunt response is worth quoting:

"My bloody family in bloody need of me. So what? The nation is also in need of me. My wife, my children... I don't need a Boer to tell me that. There is Zweli, about to leave prison. My time will come too, of course."(118)

When the inspector fails to break him he subjects him to the severest physical torture before killing him in the torture room of the jail. The inspector and his white colleagues get sadistic pleasure in killing him slowly and painfully :

"Bekimpi looked at him with his upside-down eyes. He saw murder in the eyes of his torturer. His muscles trembled. The lines of his naked body visibly convulsed. They were lines of straight sinews, oblique and angular. The light from the window shone on his skin, made pale by the cold of two

nights. His triceps strained against his ribs; both arms were tied to his body by a rope. His ribs were ugly corrugations, showing up like those of a skeleton in a laboratory.”(144)

Bekimpi much like the central protagonist of *The Stone Country*, George Adams shows the tenacity of purpose in his self assertive and self sacrificing attitude. He is able to identify himself with the suffering mass of South Africa and thereby he succeeds in resisting the colonial might and his own temptation however thin it might be. Though he dies, he succeeds in defying the British imperialism and setting an example before his fellow-men. So death becomes the ultimate defiance and resistance which no power works.

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John Bunyan's *The Pilgrim's Progress* from This World to That Which Is to Come : Imprisonment and Religious Faith

Gurpreet Kaur

So I saw in my Dream, that just as Christian came up with the Cross, his burden loosed from off his Shoulders, and fell from off his back (Isaiash 26 : 1 The Pilgrim's Progress.)

John Bunyan's dream, written from a prison cell, has become the most famous allegory in English literature. Written almost three hundred fifty years ago, this book has been read in prim parlours, in sophisticated drawing rooms, in royal households, in religion classes, in schoolrooms, in family worships- and still it is read by all those who, too, would be pilgrims.

John Bunyan (1628-1688), an Evangelical Baptist preacher, would have been forgotten long ago if he had not written *The Pilgrim's Progress*, which brought him fame and some fortune as a man of letters. Though he became a non-conformist and member of an Independent church, and although he has been described both as a Baptist and as a Congregationalist, he himself preferred to be described simply as a Christian. John Bunyan's *The Pilgrim's Progress* displays a number of striking characteristics, in addition to a number of prominent differences, despite the fact that they were composed centuries apart. Both depict a figurative Christian pilgrimage, and in each case the destination is the same - Heaven or Heavenly Jerusalem.

John Bunyan was arrested on 12 November 1660, while preaching privately in Lower Samsell by Harlington, Bedfordshire, 10 miles south of Bedford.

He was arrested because of his conviction that God had called him to preach— an especially dangerous calling at a time when Nonconformists were "dreaded as potential revolutionaries only waiting for a chance to murder Charles II as they had murdered Charles I." (Adams, 242). Bunyan's first arrest and sentence demonstrate the political climate : the constables who came to arrest Bunyan acted, as he later recalled, "as if we that was to meet together in that place did intend to do some fearful business, to the destruction of the country," and, after indicting him as "an Upholder and Maintainer of unlawful Assemblies and Conventicles, and for not conforming to the National Worship of the Church of England," the justices sentenced Bunyan to "perpetual banishment." (*Grace Abounding to the Chief of Sinners*, Section 319).

In prison, Bunyan gained a new awareness of the truth of Scripture and of the presence of Christ : "Jesus Christ also was never more real and apparent than now; here I have seen him and felt him indeed" (*Grace Abounding*, Section 321).

The allegory doesn't name any personages but glances heavy debt to reality. It frequently consists of Bunyan's experiences of the civil war, law, court, prison and rustic life. The striking thing is that within these experiences Bunyan has depicted the spiritual striving. He not only dramatizes them perfectly but gives them a convincing and objective public form. It is due to this that the book also gets regarded as "An amalgam of religious aspiration and rustic life."

Bunyan wrote *The Pilgrim's Progress* in two parts, the first of which was published in London in 1678 and the second in 1684. He began the work in his first period of imprisonment, and probably finished it during the second. The earliest edition in which the two parts combined in one volume came in 1728. A third part

falsely attributed to Bunyan appeared in 1693, and was reprinted as late as in 1852. Its full title is "The Pilgrim's Progress from This World to That Which Is to Come."

The Pilgrim's Progress is arguably one of the most widely known allegories ever written, and has been extensively translated. *Protestant missionaries* commonly translated it as the first thing after the Bible.

Bunyan's faith was Bible-based. He believed the Bible to be authoritative Word of God in which men and women may discover all that is necessary for their Salvation. Men and Women are not odds with God, wayward and disobedient. The Human heart is the source of all that is wrong with the world. God in His infinite love and mercy has provided a way back to Himself- a way in which men and women can find true peace and a richer, fuller life. This is through Jesus Christ who died on the cross to reconcile us to God. The Christian, therefore, should Christ reject the evil ways of the world and strive to be obedient to God's will as revealed in The Bible. This is possible with the strength and support of God's Holy Spirit Who comes to live within Christian. Christian Congregations should be free under God to worship and organize their life without interference from ecclesiastical or state authorities and without being restricted to a form of words laid down in the Prayer book.

In his autobiography, *Grace Abounding to the Chief of Sinners, or The Brief Relation of the Exceeding Mercy of God in Christ to his Poor Servant*. Bunyan wrote that he led an abandoned life in his youth and was morally reprehensible as a result. However, there appears to be no outward evidence that he was any worse than his neighbors. Examples of sins to which he confessed are profanity, dancing, and bell-ringing. The increasing

awareness of his un-Biblical life led him to contemplate acts of impiety and profanity; in particular, he was harassed by a curiosity in regard to the "unpardonable sin", and a prepossession that he had already committed it. He was known as an adept linguist as far as profanity was concerned; even the most proficient swearers were known to remark that Bunyan was "the ungodliness fellow for swearing they ever heard".

In the first section of the work, the author John Bunyan speaks directly to his readership and informs them that the story to be told is from a dream. He at once commands attention from his readers and credibility for his story. He does this by revealing two things : the story is his dream, and he wants to share his dream with others. Bunyan plunges into the dream and focuses his attention on its main character, a poor man seeking knowledge and salvation in the form of relief from his burdens. The man reads a book, which is the Bible. His burden, a visible load on his back, represents his sins and misdeeds. Followers of Christ are urged to give up everything and follow him. Everything includes wealth, position even family. Salvation must be the primary goal of the sinner; nothing should come between a man and God- even family.

The Slough of Despond is a self-titled pitfall in the quest for salvation. It represents those situations that cause any seeker to despair of ever reaching his goal. Christian, at his lowest moment in the Slough of Despond, receives unexpected aid from Help. Christian's meeting with Mr. Worldly Wise is interesting because of its ambiguity. He is a good solid man with advice and friendliness. He thinks the village of Morality will be a good place for Christian, since he can bring his family and live in relative comfort. But Christian is not supposed to settle for good; he is to

aim for the best. His moment of weakness is a sin because he nearly gives up the goal the Evangelist has given him. Morality, while comfortable, will never completely ease him of his burdens in the way that the Celestial City will. The mentioned character Legality represents people who obscure the truth of Christianity in mere obedience to laws. The Evangelist encourages Christian to see comfort in heartfelt ideas, not blind obedience to arbitrary laws.

Once Christian makes his way to the gates, he concentrates on listening to the stories of the Interpreter. Passion and Patience are allegorical examples of the two kinds of men there are : those who live for the present and those who live for eternity. The Interpreter advises Christian to be a man of Patience. Later, the Interpreter shows Christian the gates of heaven through which many long to pass. The armed guards are there to make entry difficult, if not impossible. A man in the crowd forces his way in, ignoring all obstacles.

The two men Christian observes and speaks with are examples of the kind of man he does not want to become. This entire section is a lesson in observation and interpretation. Christian must watch, learn, and remember. John Bunyan keeps referring back to himself and the fact that this narrative is a dream.

John Bunyan's work is reflective of the religious dissension that existed in late seventeenth century England. He composed *The Pilgrim's Progress* while imprisoned for his refusal to cease preaching in his local Independent church. During Bunyan's lifetime, the Church of England was viewed by many as an institution guided by the powers of oppression and repression. Bunyan's brand of religion (Baptist) was a hybrid of English Protestantism, and the newly emerging sects of Calvinism and Puritanism.

John Bunyan's *The Pilgrim's Progress* embracing a wide range of thought, emotion, and spiritual subtlety is a cardinal doctrine of effectual calling and imputing righteousness. "Its story is about no one man and of no one age. It is the story of an ordinary Christian man engaged at his everyday trade or profession, who is trying earnestly all the time to know about God to do everything in Christ spirit and in short to live so that he may reach heaven at last." In this way the book deals with the human theme of man's struggle with moral evil. Bunyan wanted *The Pilgrim's Progress* to appeal to the Common People. In order to make people understand the nature of Spiritual Salvation and its Quest, he relies on this "long line of popular preaching" on illustrations and examples drawn from common life. As we know that from the Bible. Bunyan learnt that truth prevails with double sway when put in the shape of parables or metaphors or allegories. Therefore, within the framework of a dream narrative through allegorical technique Bunyan presents the Book in 'a condensed, abrupt and repetitive mode of representation'.

But the striking thing which makes the things universal and timeless in appeal is that it possesses the consequences of conscience for the signs and proofs of Salvation and damnation. About impact of Calvinism on *The Pilgrims Progress* S.T. Coleridge has rightly stressed that :-

"I couldn't have believed beforehand that Calvinism could be painted in such exquisitely delightful colours. I know of no book, the Bible accepted above all comparison, which I according to my judgment and experience could so safely recommend to mind that was in Christ Jesus as in *The Pilgrim's Progress*. It is in Conviction, incomparably the best Summa Theological Evangelical ever produced by a writer not miraculously inspired."

Like all the allegories *The Pilgrim's Progress* presents the conflict between the forces of good and evil. But the thing which differs it from the other allegories is that "it doesn't present a recurring dramatic tension between the two forces of good and evil. But the linear development in which each virtue or vice is confronted just once and Christian goes on to meet the next." There is no confrontation of the same virtue and vice i.e. from beginning to end the poem truly remains "a progress" an outward movement from one stage to the next following stage.

It has been pointed out by Beatrice Batson that within the dream narrative Bunyan has constructed the four levels of allegory. At first on individual level as pilgrim. Secondly on Biblical level follow the major line of Old and New Testament. Thirdly on the Theological levels emphasizes a lost man's need to find Salvation in the cross through repentance of Sin and Faith in Christ. Lastly on Historical level he deals with the particular events of contemporary time.

On the individual level the book brings in to light how Bunyan has fleshed out abstractions. Here, we see that Christian is burdened with deep sense of sinfulness. Therefore in order to avoid the snares of worldly experiences, he steadfastly sets his face away from the City of Destruction, his family and friends. But it has been noticed that in his journey Christian meets two sets of people in which one impels him to his journey and other impedes. In the first sets, belongs Evangelists, who frequently appear to advise him out of his critical moments. Help, who pulls him out of the Slough of Despond and faithful who gets martyred of Vanity Fair while other sets consist of a large number of impederes. The first is worldly wise man, who gives Christian bad advice and tries to deflect him from the pilgrimage. Apply on whom he overpowers after a fierce battle. Pliable a neighbour who

accompanies him but leaves him just before the Slough of Despond. Most important thing is that throughout the journey Christian either gets instructed or checked about his knowledge and faith. But as the journey progresses he grows in spiritual understanding and becomes able to analyze his own experiences, i.e. his moral and pitiful awareness always keeps developing. In short behind the struggle of heaven and hell Bunyan fleshes out an allegorical character into a living man, who undergoes a spiritual transformation and becomes a triumphant entrant into the celestial city. The following lines manifest the growth of Christian mind and spirit with its fluctuation of temptation and resistance.

"There are flocking in my mind an innumerable company of my sins and transgression.... my want of love to god, his ways and people, with this at the end of all. Are these the fruits of Christianity ? Are these the token of a blessed man ?" (Grace Abounding, 72)

According to Richard. L. Greaves, theologically, *The Pilgrim's Progress* indicates eight stages of spiritual development- election, calling, faith, repentance, justification, forgiveness, sanctifications and preservative. In this Christian represents one of the Lords elects to leave the "City of Destruction". His calling or strong inner impulse includes a personal realization of the evil of unbelief and an awareness of a need of someone or something greater than the individual self. Christian responds to his calling by faith which further gains for him the assurance that his sins have been forgiven. Thus, Christian's repentance earns for him God's forgiveness and justification. From here the journey symbolizes the sanctification of Christian who preserves through grace until he joyfully enters the Celestial City.

At the sociological level the episode of the doubting

castle where Christian and the hopeful get imprisoned by Giant Despair represents the tyranny of the land owning classes of Bunyan days. But the symbolic Giant Despair emerges when he urges the pilgrims to commit suicide. This is because committing suicide is regarded as a sin. But soon all the doubts get dispelled when they realize that Jesus has promised all his faithful disciples to give heaven. Thus, on the second level of meaning the episode manifests at that one must remain eternally vigilant otherwise devils will overpower him. Another most important emblem is the Palace Beautiful with many chambers each one a perfect emblem itself. It stands for the church of Puritans where they used to strengthen their faith. And the virgins like Discretion, Prudence, Piety and charity repress the cardinal virtue of Christianity. Thus through such an artistic and outstanding use of emblems Bunyan concretizes the homiletic content of the allegory.

This stirring allegorical narrative gets told with such forcible directness, truthfulness and plainness of speech that it not only offers much too literary criticism but to childhood, wonderment as well. It takes hold of the mind of the boys and girls in the same way as to that of a devotional poet. The following experiences of George Crab about his six year old child emphatically brings into light the truth what a child feels about pilgrim's progress :-

"Caroline, now six years old, reads incessantly and insatiably. She has been travelling with John Bunyan 'Pilgrim' and enjoying a pleasure never, perhaps to be repeated.... the dear child caught reading by her sleeping maid at five o'clock in morning impatient." (Mary Trim, 150)

Every reason behind this universalistic appeal to the work lies in its mysterious background effect. This is because the technique of the use of dreams to

present the journey with allegorical qualities points to a suppressed narration, an implicit story to which the surface story alludes. Hence, it can be said that in the guise of an allegorical novel "*The Pilgrim's Progress* describes the progress of every Christian Soul, with its aspirations, its struggles, its weariness, its recoveries along the path of life."

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Autobiographical Theory and Discourse on The Discovery of India

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Written over five months when Jawaharlal Nehru was imprisoned in the Ahmednagar Fort, *The Discovery of India* has occupied the status of a classical as well as an autobiographical treatise since it was first published in 1946. In this work of prodigious scope and scholarship, one of the greatest figures of Indian history unfolds the panorama of the country's rich and complex past, from prehistory to the last years of British Rule. Analyzing texts like the Vedas and Arthashastra, and personalities like the Buddha and Mahatma Gandhi, Nehru brings alive an ancient culture that has seen the flowering of the world's great traditions of philosophy, science and arts, and all its major religions. More than this his the *Discovery of India* is intimately tied to his own growing understanding of the nature of his Indianness. He uses his own life story strategically in the hope it would lend 'colour' to what he saw as 'an objective record and analysis.' The present paper enumerates the basic tenets of autobiographical theory analyzing Nehru's the *Discovery of India* as an autobiographical treatise.

Introduction

Autobiography as a genre of literature is a metaphor of the self and it's a journey on the part of the autobiographer from the known to the unknown. It can be taken as an attempt to find an objective-correlative for the self. James Oiney describes autobiography as, 'a monument of the self as it is becoming, a metaphor of the self at the summary moment of composition' and further states that its

objective is to build, “a metaphoric bridge from subjective sub-consciousness to objective reality” (1999: 25). Autobiography is a powerful medium of self expression which is an innate human faculty. It is a literature of personal revelation and its chief interest lies in conscious or unconscious self-revelation or self portrayal by the author. Defining autobiography, Shipley writes: The autobiography proper is a concerned narrative of the author’s life with stress laid on introspection or on the significance of his life against a wider background (32: 1955).

Therefore, in an autobiography, great stress is laid on self introspection, sincerity, frankness and integrity. Autobiography provides a true and sincere presentation of oneself. It may be the truth about one’s moral, spiritual and religious beliefs, or the truth of worldly or material achievements or the truth of one’s profession. It is a vivid recordation of the growth and development of human personality in the existing milieu. So, it presents also a graphic picture of the time the autobiographer lived in.

Autobiography has been a topic of central interest for literary and cultural theory in the past few decades, enlivened and in many cases transformed by feminist, working-class and black criticism and historiography. More traditional literary critics have tended to distance themselves from earlier approaches to the study of autobiography-- although holding on to some of the major claims made for the ‘genre’-- on the grounds that their studies constitute a radical new departure in the field and that autobiography has only recently been recognized as an important form of literary creation. Yet an examination of earlier autobiographical criticism reveals a number of preoccupations and suppositions, which are often

continuous with those present in recent criticism. In fact, autobiographical writing as a genre has proved very difficult to define and regulate.

Major Exponents of Autobiographical Theory

Major exponents of autobiographical theory are-- Bella Brodski, Paul de Man, Jacques Derrida, Paul John Eakin, Leigh Gilmore, Georges Gusdorf, Carolyn Heilbrum, Philippe Lejeune, Françoise Lionnet, Mary G. Mason, Nancy K. Miller, Shirley Neuman, Felicity Nussbaum, James Olney, Roy Pascal, Adrienne Rich, Sidonie Smith, Patricia Meyer Spacks, Domna Stanton, Julia Watson, Karl Weintraub and others. Infact, in this theory no assessment of a work of art is possible without a thorough knowledge of the artist. This is known as autobiographical and biographical approach. It provides materials for a study of the psychology of the artist and his social and cultural background.

Basic Tenets of Autobiographical Theory

Autobiographical theory is based on some basic tenets. These are mainly- Emotional Memory Probe, Positive Autobiographical Memories, Negative Autobiographical Memories, Depression, Shifting of Episodic Memories to Semantic, Voluntary vs. Involuntary Memories, Cultural Identity, Dislocation, Relocation, Memory Realization, and Cosmopolitanism, Ethnic Assertion, Multiculturalism etc. ([http:// www.kristisiegel.com/theory.html](http://www.kristisiegel.com/theory.html)).

As a contested genre, autobiography or life writing turns upon itself, for the autobiographer labours hard to maintain a balance between the demands of the narrative and the fluidity of events in one’s life, interlaced with contradictions and tensions. The tensions derive from conflicts between Being-For-Itself

and Being-For-Others within the horizon of Being-in-the-World. Being-for-Itself is constituted of the actions of the self while Being-for- Others is the image of the self that others hold for it. It bears on the sum total of the potential of the self's awareness of what is not realized by the self while working on them towards its projected image. Beyond this existential model, Jacques Derrida and Michel Foucault have contributed to a more complex understanding of the genre in which personal truth, its narrative load/effect and the relationship between the self and the other(s) have been contested and complicated. To Paul de Man, autobiography is an effacement of the autobiographical figure in that the narrative becomes conflictual in a struggle between the author, the narrator and the protagonist (1982:193). Such conflicts underwrite the internal tensions of the genre. Might be for this reason, to de Man autobiographies look slightly "disreputable and self-indulgent" (1979: 919). Derrida's position on autobiography further substantiates de Man's contention that the law of the genre is always impure that underlines a "principle of contamination" (1988:206). But what is fascinating in Derrida's larger perspective is that there is always a sense of "inclusion" and "exclusion" as the genre always transgresses the norm. Beyond Derrida's larger vision of the law of the genre, in an autobiography the 'I' moves between "inside" and "outside" with a Barthean perspective of the instance of the 'I' through the instability of writing of "the Text of life, and life as-text" (1977:64). de Man claims what remains after effacement is only writing as the autobiographer's story as well as his/ her identity depends on the 'I' that turns into a dominant signifier within the narrative in that "language both gives it a voice and takes it away" (1988:13).

Michel Foucault explains the ontological status of the subject and how in an autobiographical writing the subject forms its subjectivity and goes beyond it: The critical ontology of ourselves has to be considered... as an attitude, an ethos, a philosophical life in which the critique of what we are is at one and the same time the historical analysis of the limits that are imposed on us and an experiment of going beyond them (1984:50). This dialectics can well be explained in James Kinneavy's rhetorical model based on Sartrean Being-for-itself and Being-for-Others thesis. Following Sartre, Kinneavy identifies three constituents of the self: Being-for-Itself, Being-for-Others and Being-in-the-World. The Sartrean concept of the For-Itself, he points out, has three dimensions: "As present, the For-Itself is constituted by its presence in the world; as past, the For-Itself is constituted by what has made of itself in its previous actions and expressions; as future, the For-Itself is what it is working on to make itself - it is its possibilities" (1971:398). Being-for-Others, from the same Sartrean perspective, is the image of the self which another holds for it. Foucault's historico-critical reflection on the self in the context of Western Enlightenment is encoded in a philosophical attitude that "has to be translated into the labour of diverse inquiries" (Foucault, 1984). In this division of labour, the compelling factor is the way the self organizes and integrates the diversity of experience in writing the book of life. If in Sartrean sense it would mean Being-in-the World, in Foucauldian sense it is the concentration of the self in which the gaze of the world not only is turned on one self but also a turning of the self upon itself that underlines one's subject-positions calling upon one's experiences in the world (Foucault calls it typical of the subject's experience in the Western tradition) (2001: 230).

Moving away from a faith in the postulates of Western Enlightenment that emphasizes the value of the subjective experience, one may look at the critical ontology of the self as a means of unraveling the complex relationship between the self and others from other sources say Oriental or Indian. In Gandhi's autobiography the intuitive understanding of the self and its actions derive from a non-rational, non-experiential motivation. Hence the story of his life doesn't emphasize the mundane but underlines a moving ahead from the personal to the non-personal (here public) domain naming his life story as 'experiments'; interestingly using a rational trope for a non-rational method of telling the story of his life. Nehru's *An Autobiography* and *The Discovery of India* have the tenets of Foucault's view of subjective experience; however there is more emphasis on historicised traditions and civilizational ethos. Following Derridean indeterminacy of truth, it is assumed that in life writing the so called truth sits uncomfortably in the middle of so many factors to which the self is indubitably a witness. It is in this witnessing many discourses align with life writing. Particularly, in the context of postcolonial life histories, the witnessing plays a crucial role in the making of a nation, for most postcolonial struggles and consequent liberations are mirror reflections of some illustrious life histories.

The Discovery of India as an Autobiography

Nehru's *The Discovery of India* is divided into ten chapters comprising- Ahmednagar Fort, Badenweiler, Lausanne, The Quest, The Discovery of India, Through The Ages, New Problems, The Last Phase 1, 2, and 3, Ahmednagar Fort Again. Only the first half of the autobiography deals with the facts and events of his

personal life. The second half turns into the chronicle of the times and deals with the national events and freedom struggle. It is because his individual existence merges into the collective existence of his poverty-struck fellow-creatures reeling under the foreign yoke. He had nothing to say about his own life. He had much to say about the life of India. In *The Discovery of India* we find the further developing and deepening of the same self of Nehru. Here he travels into the past to arrive at the roots of his existence, his India, and writes what he finds from the twilight past stretched up to the complete dark of antiquity. It is in a way an extension and continuation of his autobiography. Only it is a more mature and more comprehensive work than the earlier one.

The first three chapters of the book are outright autobiography. Nehru is imprisoned in the Ahmednagar Fort while the country is struck with famine and the world is torn in war. In leisurely mood, he rambles into the past of India and her present, reflects on life's philosophy and the future of democracy, and begins writing. In the second chapter he narrates the events of his life after his term of imprisonment at Almora in 1935, the illness and death of his wife, his journey to Switzerland and back from there. "The Quest;" the third chapter is the real beginning of the discovery of India. Still, even here he is busy clearing his approach to India, her appeal to him, and lapsing once more into the stray reflections on nationalism and internationalism, his journeys and general elections. The first three chapters thus, have distinctly autobiographical content and flavour.

Even afterwards Nehru continues to be the centre and the style is autobiographical. The only unity which the book has is the unity imparted by his personality

pervading all throughout. We see his vision and learn his views. There is never a straightway developing and to the point method in Nehru's writings. He frequently digresses and forgets the main thread. He narrates the past, but leaps back to present drawn by a remotely relevant thought current. He considers India, but in slow and pleasant digression would retreat into himself and go on thinking aloud as if talking to himself. He freely rambles now in past, now in present and dreams of the future. He is not bothered by the sense of a unified mode of writing and therefore does not care to avoid the irrelevant. He is aware that he himself is more interesting to his readers than the merits of his writing. Consequently, every felt thought and emotion of Nehru finds expression in thousand threads loosely kept together. We feel that Nehru is talking out to us in confidence all that he knows and all that he feels. Except in the first three chapters, *The Discovery of India* does not relate the events of Nehru's life. Yet it is autobiographical for it reveals his inner existence and clears many facets of his personality.

The book is a sweeping story of India's past, a story designed to recover that past for Nehru himself, and to restore it to his compatriots. If the world order was indeed on the verge of change, psychological readiness was now essential for an India that had been doubly wounded by the British-- the British had colonized not just India's physical self, but also its historical imagination, and therefore its ability to conceive future possibilities. In order to rediscover India, Nehru has explored the Positive Autobiographical Memories and Negative Autobiographical Memories.

Positive Autobiographical Memory

Positive Autobiographical Memories contain more

sensory and contextual details than negative and neutral memories. People high in self-esteem recall more details for memories where the individual displayed positive personality traits than memories dealing with negative personality traits. People with high self-esteem also devoted more resources to encoding these positive memories over negative memories. In addition, it was found that people high in self-esteem reactivate positive memories more often than people with low self-esteem, and reactivate memories about other people's negative personality traits more often to maintain their positive self-image. Positive memories appear to be more resistant to forgetting. All memories fade, and the emotions linked with them become less intense over time. However, this fading effect is seen less with positive memories than with negative memories, leading to a better remembrance of positive memories. As well, recall of autobiographical memories that are important in defining ourselves differ depending on the associated emotion. Past failures seem farther away than past achievements, regardless if the actual length of time is the same. The Positive Autobiographical Memory is to be seen in the following lines of the *Discovery of India*:

The World War goes on. Sitting here in Ahmednagar Fort, A prisoner perforce inactive when a fierce activity consumes the world, I fret a little sometimes and I think of the big things and brave ventures which have filled my mind these many years.....I remember the words that Gandhiji said on that fateful evening of August 8th, 1942: 'We must look the world in the face with calm and clear eyes even though the eyes of the world are blood- shot today' (2004: 26-28).

Negative Autobiographical Memory

Negative memories generally fade faster than positive memories of similar emotional importance and encoding period. This difference in retention period and vividness for positive memories is known as the fading effect bias. In addition, coping mechanisms in the mind are activated in response to a negative event, which minimizes the stress and negative events experienced. While it seems adaptive to have negative memories fade faster, sometimes it may not be the case. Remembering negative events can prevent us from acting over-confident or repeating the same mistake, and we can learn from them in order to make better decisions in the future. Nehru's use of Negative Autobiographical Memory is exemplified here:

The abrupt termination of the Cripps' negotiations and Sir Stafford's sudden departure came as a surprise. Was it to make this feeble offer, which turned out to be, so far as the present was concerned, a mere repetition of what had been repeatedly said before—was it for this that a member of the British War Cabinet had journeyed to India? Or had all this been done merely as a propaganda stunt for the people of the U. S. A.? The reaction was strong and bitter. There was no hope of settlement with Britain; No chance was given to the people of India even to defend their country against invasion as they wanted to (2004: 515).

Thus from the above extracts it has been noticed that the two important tenets of autobiographical theory, viz.: Positive Autobiographical Memory and Negative Autobiographical Memory are quite minutely implemented here. During his journeys and meetings with the people of India, especially the peasants, Nehru told his audience about Bharat, for whose freedom they were struggling. He told them that Bharat Mata,

Mother India, was essentially these millions of people, and the victory to her meant victory to these people. Nehru felt that a common cultural background had exerted a powerful influence on the minds of Indians. He was very much impressed by a mellowness and a gentleness, the cultural heritage of thousands of years, which no amount of misfortune has been able to rub off.

Emotional Memory Probe

Emotional Memory Probe affects the way autobiographical memories are encoded and retrieved. Emotional memories are reactivated more; they are remembered better and have more attention devoted to them. Through remembering our past achievements and failures, autobiographical memories affect how we perceive and feel about ourselves. The Discovery of India opens with poignant, if condescending, reflections about his wife, Kamala, who in 1936 had died of tuberculosis at a sanatorium near Lausanne in Switzerland. Here, he could not help suffering from Emotional Memory Probe and so he writes:

Or perhaps my mind was full of other matters. My past life unrolled itself before me and there was always Kamala standing by. She became a symbol of Indian women, or of woman herself. Sometimes she grew curiously mixed up with my ideas of India, that land of ours so dear to us, with all her faults and weaknesses, so elusive and so full of mystery (2004: 33).

After Kamala's death Nehru was very much upset. He felt lost and broken hearted. So, Indira and he went to Montreux to spend a few quiet days together. Even Nehru did not accept Mussolini's invitation to see him. For the past of his country, Nehru had a

healthy and undogmatic respect which he revealed in his *The Discovery of India*. He was shrewd to know its significant relation to the present and the future: "The past becomes something that leads up to the present, the moment of action, the future something that flows from it; and all three are inextricably intertwined and interrelated: Past history merged into contemporary history; it became a living reality tied up with sensations of pain and pleasure"(2004:167). He was fascinated by the personalities of the past like Buddha, Shankaracharya, Ashoka, Akbar and Saint Kabir who were symbols of integration and unity and their philosophic contribution was made to Indian history, philosophy and culture.

Nationalism

Although Nehru's *The Discovery of India* (1945) is not exactly an autobiography but it describes the historical identity of Indian civilization along with its contemporary reality. Nehru opines, "I am convinced that nationalism can only come out of the ideological fusion of Hindu, Muslim, Sikh and other groups in India. That does not and need not mean the extinction of any real culture of any group, but it does mean a common national outlook, to which other matters are subordinated. I do not think that Hindu-Muslim or other unity will become merely by reciting it like a mantra. That it will come, I have no doubt, but it will come from below. Social and economic forces will inevitably bring other problems to the front" (2004: 395).

This text underlines a particular civilizational identity without contesting or being nostalgic about India's "nationness." The vision of India's "nationness", Nehru is emphatic to term it as middle-class: "That middle class felt caged and circumscribed under the British rule and wanted to grow and develop itself.

But it was too much the product of that structure to challenge it and seek to uproot it" (2004: 13). This position of Nehru has not been examined critically but stands in contradistinction to many established views on nationalism and India's nationhood. Such a view also confirms to the social background of the prominent players in India's freedom struggle. Time and space are two important vectors in Nehru's *Discovery of India* that map the evolution of a nation while transcending the divisive factors that fracture a coherent national identity. He writes:

A blind reverence for the past is bad and so also is contempt for it, for no future can be founded on either of these. The present and the future inevitably grow out of the past and bear its stamp, and to forget this is to build without foundations and to cut off the roots of national growth. It is to ignore one of the most powerful forces that influence people. Nationalism is essentially a group memory of past achievements, traditions, and experiences, and nationalism is stronger today than it has ever been.... (2004: 573).

Nehru wrote *The Discovery of India* while imprisoned at the Ahmadnagar Fort Prison Camp from August 9, 1942 to March 28, 1945 i.e., while World War II was raging in Europe and Africa. Because he was imprisoned as part of a mass movement for Indian independence, he had the fortune of sharing his prison cell with numerous Indian freedom fighters and scholars. Drawing on their mental resources and whatever books he could obtain, he constructed a universal history of India and its relations to the other major powers in Asia and the West from the earliest period of the Indus Valley Civilization, centuries before Christ, to the period of World War II. By developing this broad sweep through history, which encompasses

scientific, artistic, economic, and cultural achievements, Nehru establishes that the India which the East India Company so brutally raped, beginning from the 17th century, was once an advanced civilization. He breaks through the racist preconception held by most (illiterate) Westerners today that India is just a backward, illiterate, and impoverished nation. Indeed, as Nehru establishes, India was the leading scientific force in the world, giving so-called "Arabic" numerals and the Sanskrit language, which is the basis for every modern European language today to a Europe enveloped in the Dark Ages.

Colonialism

When *The Discovery of India* was being written, the key problem facing India was to gain independence in the context of Britain's involvement in World War II. Nehru's Congress Party was clearly opposed to fascism, and knew that Japan threatened invasion of India. Yet, the question, whether to fight as a colony of Britain, knowing that the war would not end that colonial status, was a very difficult one. It forced Nehru to weigh the fascist character of the British oppressor against the evil of the Nazis. In the balance, he found no real difference. Indeed, as he said, the Nazis invented nothing new--they just used the methods that Britain had been using in India for over a century. British Nazis in *The Discovery of India*, Nehru compares British colonial rule directly to Nazi policy: "Since Hitler emerged from obscurity and became the Fuhrer (leader) of Germany, we have heard a great deal about racialism and the Nazi theory of the Herrenvolk.

That doctrine has been condemned by the leaders of the United Nations. Biologists tell us that racialism is a myth and there is no such thing as a master race. But we in India have known racialism in all its forms

ever since the commencement of British rule. The whole ideology of this rule was that of the Herrenvolk and the master race, and the structure of government was based upon it. . . . There was no subterfuge about it; it was proclaimed in unambiguous language by those in authority....India as a nation and Indians as individuals were subjected to insult, humiliation, and contemptuous treatment. The English were an imperial race, we were told, with the God given right to govern us and keep us in subjection; if we protested we were reminded of the 'tiger qualities of an imperial race.' "The East India Company, which actually ruled India on behalf of the Crown for more than a century, began to loot India of its wealth and resources as early as the 17th century. Nehru points out that the English word "loot" comes from the Hindustani word to describe the operations of the British East India Company in Bengal. Then as now, the British looters hid under the mantle of "free trade;" says Nehru, "It was pure loot. The 'Pagoda tree' was shaken again and again till the most terrible famines ravaged Bengal. This process was called trade later on but that made little difference. Government was this so-called trade, and trade was plunder. There are few instances in history of anything like it. And it must be remembered that this lasted, under various names and under different forms, not for a few years but for generations. The outright plunder gradually took the shape of legalized exploitation which, though not so obvious, was in reality worse. The corruption, venality, nepotism, violence, and greed of money of these early generations of British rule in India is something which passes comprehension" (2004:254-56). The famine of 1770, caused by the policies of the British East India Company, killed over a third of the population of Bengal and Bihar. The objective is depopulation Nehru notes,

a "significant fact which stands out is that those parts of India, which have been longest under British rule are the poorest today. Indeed some kind of chart might be drawn up to indicate the close connection between length of British rule and progressive growth of poverty.... Bengal, once so rich and flourishing, after 187 years of British rule, accompanied, as we are told, by strenuous attempts on the part of the British to improve its condition and to teach its people the art of self-government, is today, a miserable mass of poverty-stricken, starving, and dying people (2004:305). "He describes the progressive "re-ruralization" of India under British rule."India became progressively ruralized. In every progressive country there has been, during the past century, a shift of population from agriculture to industry; from village to town; in India this process was reversed, as a result of British policy. The figures are instructive and significant. In the middle of the 19th century about 55% of the population is said to have been dependent on agriculture; recently this proportion was estimated to be 74%. This then is the real, the fundamental; cause of the appalling poverty of the Indian people, and it is of comparatively recent origin" (2004: 356).

The former British colony, India, became independent in August 1947. Indeed two new states emerged from it-- India and Pakistan. Jawaharlal Nehru was the first Prime Minister of India, while Muhammad Ali Jinnah held office as Pakistan's first Governor General. Nehru had, as one of the most important leaders, fought many years for India's independence. During this fight, he developed his own views about what modernity meant to him and how a future free Indian modernity would look like. In his opinion, it would be connected with democratic,

secular, and socialistic principles, and also with equal rights for every Indian independent of his or her religion, language, caste, sex and so on.

The Discovery of India is concerned with Nehru's perceptions about modernity, its features and the role religion should play in it and in politics. The question, which shall be answered, is why Nehru found difficulty in fitting Jinnah and the idea of Pakistan into his own conception of a modern India. The first of the two main arguments to be discussed is that, in his opinion, all Indians belonged to one nation. The second argument, which Nehru discussed in his writings, is that for him a modern India should be a secular state. In this state, politics and economics should not be mixed with religious matters, and political parties and organizations not be formed along religious lines. He writes:

The modern mind, that is to say the better type of the modern mind, is practical and pragmatic, ethical and social, altruistic and humanitarian. It is governed by a practical idealism for social betterment. The ideals which move it present the spirit of the age, the Yugadharma.... (2004:621-22).

In his Discovery of India, he tried to show that there is continuity in his homeland; that India remains India. He stated that, of course, there are distinctive features amongst the Indian people, but he was also convinced that they had a common ground due to the same virtues, national heritage and moral as well as mental qualities (2004:52-61). Starting from this point of view, Nehru disagreed with Jinnah's theory that India consisted of two nations. Jinnah, who led a political party, the Muslim League, argued that a Hindu and a Muslim nation existed in India (2004: 392). Nehru

rejected the ideas, the theory of two nations within India and the concept of Pakistan. In his opinion, the Indian people belonged to one nation, independently of their religion. He argued that if nationality would be based on religion, there would be more nations within the Indian territory than only the Hindu one and the Muslim one (2004: 392). The distinctive feature that separated one nation from another was, in this view, not religion, but rather "a sense of belonging together and of together facing the rest of mankind" (2004:392). He declared that there was no other difference between a Hindu and a Muslim who, for example, both lived as peasants in the same village than a religious one. Their language, customs and traditions were, in his views, the same (2004: 393). It can be stated that Nehru's views about a 'modern India' and his denial of concepts like religious nationalism had a strong influence on the events which led to the partition and on the development of a democratic Indian state after 1947 in which emerged a typical Indian type of secularism.

In conclusion, Nehru's *The Discovery of India* is a remarkable assertion of an individual imagination trying to give his country a unifying sense of itself. Here, he evolved a personal approach to history which integrates his personality with the events of the past of India as well as into the events which were shaping her present and her future. This book clearly reflects the autobiographical elements and so it can be regarded as an autobiography. Its intrinsic qualities place it beside his *An Autobiography* as one of the more impressive prose works by Indians writing in English in the twentieth century.

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Inside Lahore Fort: The Men Behind Masks: Their Ideologies And Psychology

Dr. Kalikinkar Pattanayak

...as the sun goes down and darkness falls over men's deeds, I hear both the howls of the captives and the thudding of the ogre's blows-the ogre who rules over this cosmos. No, the ogre is not an individual. He is like Brahman-all pervasive. He is a spirit, the spirit of system, a system, that makes brutes of men.(Inside Lahore Fort:94)

No language can be as poignant as used by Jaya Prakash(JP), the prisoner inside Lahore Fort. The prisoner bewails and blames the system in which he operates. The ogre is a fierce character. Here JP, overwhelmed with tender human emotions, compares and condemns the brutal face of British imperialism to an ogre which could make the sensitive souls, the innocent freedom fighters, shed silent tears inside the lonely apartment in jail.

Inside Lahore Fort contains the notes of a prisoner who is none other than Loknayak Jaya Prakash Narayan(JP): an Indian socialist freedom fighter, a staunch patriot and a man whose 'stream of reasoning doesn't lose its way in the dreary desert of dead habits'. The book published by the Socialist Block Centres, Madras (1959) and reprinted by Sarva Seva Sangh Varanasi (2010) embodies the heart-rending descriptions of the tortures that were inflicted upon the freedom fighters imprisoned; it also highlights the policies and programmes of the British government and the Indian nationalists. There are references to brilliant minds: the revolutionary like Stalin, the leader of the Muslims, Jinnah; Gandhiji, Rajaji, E.M. S. Namboodiripad, Hemingway and so on. What strikes

the reader is the dispassionate attitude and rational analysis of the speeches, programmes and activities of the great minds by JP. Hence to do justice to the reading of the book a scholar is to study the ideology and psychology of the persons and behind the movements mentioned. Ideology refers to 'a theory, or set of beliefs or principles, especially one on which a political system, party or organization is based'(Cambridge :713). This book primarily deals with the ideology of the revolutionaries: Gandhiji, Jaya Prakash, Jinnah and so on. It highlights the imperialistic ideology of Winston Churchill. It makes reference to the Marxist and socialist ideologies. Psychology is 'the scientific study of the human mind and the reasons for people's behaviour'(Collins Co-Build:1158). JP himself finds behaviourism which gives more satisfying explanation of human psychology than psychoanalysis which is based upon the subconscious. The paper also makes a reference to psychoanalysis which is relatively recent in its origin than psychology which can be looked upon as the mother of it. Psychoanalysis focuses upon the suppression, inhibition and sublimation of instinctual desires; it dissects the instinctive feelings of an individual in order to understand the unconscious mind where in lies 'hidden the causes of mental problems' (Cambridge P.1145). An instinctive feeling or action or idea is one that someone has or does naturally rather than one which is based on reasons or facts (Collins Co-Build:757). Gandhiji is an instinctive humanist; Churchill, an imperialist, Jinnah, a leader of the Muslims and above all, Jayaprakash, a leader of the masses. This paper aims at pointing out the hidden agenda of these distinguished persons, as reflected in the book, who shaped the history of India. This book contains several letters, notes that JP wrote in 1944 when the second world war was going on and the Indians were fighting hard to free themselves from the shackles of foreign domination.

This paper is divided into four sections: the first section is Introduction in which the objectives of the paper are highlighted. The second section deals with the brutal face of the British imperialism; it sheds light upon the ideology of the British rulers and that of the freedom fighters. JP's critical analysis of the ideologies in which lies hidden the psychology of the leaders, rulers and the masses is brought to light. In the third section JP's references to some of the leaders of the world, important events and books are studied; the objective is to picture the ideology and psychology of the rulers and the ruled and of the thinkers who tried to shape the history in the first half of the 19th century. The fourth section which is the last section is the Conclusion; here the book is rated as a fine specimen of jail literature.

II

JP holds that inside the prison a great many things happen to him; he grows emotional and lyrical. He vents his feelings in such a language which needs to be studied with care and caution:

I find myself turning into a brute—a raging, tearing brutal vengeance wells up within my being. I fight hard keep my humanity. It is difficult, and I am not sure I can quite succeed. Such is my microcosm. (Fort:95)

The book exposes the brutal face of British imperialism; the British government were taking harsh measures against the freedom fighters. The measures were inhuman, brutal and vindictive. The pictorial descriptions by JP can rouse passions in a sensible human being to condemn imperialistic ideology and psychology of the colonizers. This book written in pre-independence period has enough provocative materials for post-colonial study.

In the opening pages of the book JP narrates the interrogations made by the British officials and the physical tortures that were meted out to freedom fighters during the course of interrogation. He quotes the excerpts from Shri Rama Nandan Mishra's letter to the Hon'ble Prime Minister and the Ministers, of the Punjab Government, from Lahore Fort :

During all these interrogations I was subjected to physical violence in the shape of kicks, slaps, fist blows on my face and violent pulling of my hair. Apart from these assaults during interrogations, on several other occasions I was similarly beaten. Beatings were also administered to me at least another 20 times after trussing me up and after my buttocks had been covered with blankets in order to leave no trace on my body. On the 11th of March, 1943, during one of the beatings of the latter type I lost consciousness and I do not know if the beating was continued thereafter. On a number of subsequent occasions unconsciousness came to me as a relief during such beatings. (Inside Lahore Fort P.10-11)

The harrowing descriptions reflect the culture of cruelty rooted in the imperialistic designs of the British. The torture meted out to the prisoners was both physical and psychological. Hence Mishra rightly states that losing consciousness was a blessing in disguise—a paradox.

The Britishers believed in the principle of segregation; the freedom fighters weren't allowed to meet or associate with the political prisoners. Mr Mishra narrates that he was kept isolated from other co-prisoners who were fighting for independence.

Thus this book contains the description of the policy of the British government: the policy of suppression, repression and segregation; it also brings to light the sacrifice, the torture, the agony and anguish of

many freedom fighters which can set the moral standards for the people who tend to rule India today.

Jaya Prakash is a true leader of the people because he understands the ideology of the patriots and psychology of the masses. On 16th Aug.1944 he shed light upon the nature of the freedom fighters who could be classified into two categories: ordinary people who desired independence and the leaders whose motto was to do or die for the country. He says:

The masses can be revolutionary at the right moment but they can rise only once. That is the difference between them and the revolutionaries. The latter are revolutionary all the time working day and night after every failure with renewed effort for the revolution. But the masses, while ready at the proper moment to go beyond the extreme revolutionary, cannot do it everyday. A failure not only ruins them but also demoralises them, except those who are conscious. But they are very few.

That is why the revolutionaries must understand not only the factors of success and failure, but also the mood and tempo of the masses- in itself a great factor.(P.55-56) Jaya Prakash understands the pulse of the time, the psychology of the masses and the spirit of the revolutionaries who are staunch patriots; the revolutionaries never get dispirited; borrowing the language from Hemingway it can be said that they can be destroyed but not defeated: the cause is more important than the consequence. JP instructs and exhorts the true revolutionaries to understand the attitudes- the states of the minds of the masses so that they can plan out their action and execute their plans effectively.

While dwelling upon the imperialistic policy of the British and that of Gandhiji the leader of the Indian masses under British rule JP says that the British

have a two-fold policy, that of repression now and concession again, so has Gandhiji: direct action when the situation is ripe and negotiation, temporizing, constructive work when it is not possible. Thus JP highlights that both the British and Gandhiji frame and change their policies depending upon the situation. But the August Resolution passed by A.I.C.C. in 1942 was of a serious nature:

The peril of today, therefore, necessitates the independence of India and the ending of British domination. No future promises or guarantees can affect the present situation or meet that peril. They cannot produce the needed psychological effect on the mind of the masses. Only the glow of freedom now can release that energy and enthusiasm of millions of people which will immediately transform the nature of the war. (Fort:109)

The August Resolution embodies in categorical terms the independence of India demanded by the freedom fighters, the masses and Gandhiji; they weren't in favour of any kind of concession by the British to India. By this time the freedom movement reached its climax.

The chapters on Gandhiji's release from prison make thought-provoking reading. On 8th May 1944 JP made a paradoxical statement. He said that it would have been better if Gandhiji had been kept in prison(i.e., if he didn't fall ill) till the end of the war. The reason was that the 'risks and drawbacks of a wartime settlement would have been absent' (Fort:18). On 10th May 1944 JP wrote that 'the August Resolution has two parts: one ideological or explanatory and the other practical or the operative' (21). He further opined that withdrawing such a resolution was merely 'British humbug' (23). On 13th May 1944 he writes that 'the British hardly know their Gandhi. That restless soul will vegetate nowhere-in or out of prison'(24).

Thus an analysis of the views of JP on the imperialistic designs of the British and the nationalistic zeal of the freedom fighters reveals that he was not only an idealist but also a pragmatist. His ideology was to free the nation and empower the countrymen to rule themselves . He perceived the psychology of the Indians: the passive and the active freedom fighters. He was intelligent enough to understand the shrewd policy of the British government. He had tremendous faith in the leadership of Gandhiji. His reading and writing inside the jail reflect his agile mind, the burning desire to free the country from the rule of the foreigners and record profound love and regard for the freedom fighters.

III

The book pictures the ideologies and psychology of a good number of leaders, thinkers and writers of the world: Stalin, Mussolini, Gandhiji, Jinnah, Minoo, Erich Fromm, Rajaji, Einstein, Dr. Bhagwan Das, Jimphalen, Michael Straight, Douglas Reed and so on.

JP is a humanist, a democrat and a socialist in true sense of the term. He boldly criticizes Lenin and Stalin as he does Churchill or Mussolini . On 18th Nov. 1944 he wrote that Stalin's speech on the occasion of the 27th anniversary of the Russian Revolution would be read by socialists with consternation and sorrow because his conception of internationalism was a negation of Marxist fundamentals. Stalin the head of a professedly socialist state was talking like the imperialist and capitalist ruler of the world. All that Marx taught about the cause of war and means of peace was forgotten by him. Hence he could betray the cause of the oppressed, the suppressed and the depressed who constitute the real have-nots.

Jayaprakash is a Gandhian in the right sense;
hence he quotes the views of Prof. Einstein on

Gandhiji: Generations to come, it may be, will scarce believe that such a one as this ever in flesh and blood walked upon this earth. (Fort:76-77)

These words are the greatest tribute to the scintillating personality of Gandhiji, the ideal before the freedom fighters. It is this personality factor that led the AICC to choose Gandhiji as the sole leader of a mass struggle like Quit India Movement . JP holds that the movement that started on Aug. 8th 1942 was by far to a considerable extent, a non-violent mass demonstration- swift, elemental and cyclonic- an open rebellion against the British but the British Govt. were shrewd enough to put the leaders behind the bars .

JP is a nationalist in true sense of the term; he spells out the interest of the nation ,that is, India in categorical terms. On 5th Oct. 1944 he wrote such lines as a rejoinder to the conflict between Jinnah and Gandhiji:

It is as clear as a Kartik sky now there cannot be any agreement between Gandhiji and Mr. Jinnah. And where Gandhiji has failed, no other Indian nationalist can succeed. someone in the press has marked that Mr. Jinnah wants to destroy Indian nationalism. That is true. But Indian nationalism will not oblige him. I am afraid he thinks that the nationalists', anxiety for independence would compel him at last to sign at the dotted line. The nationalist indeed is ready to do many things for independence but one thing he is not prepared to do is to put nationalism to death. (To-day's note is very badly written, anyhow to-day's ideas are there. (89)

JP is a pragmatist. He understands the psychology of both the leaders: Gandhiji and Jinnah . Gandhiji loves India; Jinnah loves to lead the Muslim community- a passion which is stronger than that for the undivided India- here lies the source of conflict. Hence JP in his prison notes gave a practical suggestion; there

shouldn't be any kind of bargaining manoeuvre between Gandhiji and Jinnah.

It was the hobby of JP to read good books and comment on them critically. In this article his critical commentary on two books is noted below.

All Our Tomorrows by Douglas Reed, an English writer is praised by JP for the reasons which none but a Lokanayak can have. He praises Reed in the language which an independent thinker can use:

...He is an English patriot, for his patriotism is not that false political commodity which is peddled from the conventional platform to which politicians pay homage and which is made to hide the selfish interest of the British ruling class...His book is addressed not to the politicians ...but to the common man and woman in England- the miner, the mechanic, the soldier, the bus-driver, the waitress, the clerk, the farmer. There is a note of despair in his appeal, for though he believes in the common man, he feels that if he doesnot awake in time all would be lost even victory in this war of which he is now assured (32).

The analysis of the book by JP reflects his own mentality. JP doesn't dislike the British but the British rule in India. He has real admiration for men of England who are the men of many parts.

JP does appreciate Erich Fromm's book Fear Of Freedom critically. He holds that Fromm's psychology is that human psychology which is the result of a dynamic adaptation of human organism to society. Human nature is neutral, neither moral nor immoral, neither good nor evil but life has an urge to grow, expand and find fulfilment. It is this urge or tendency that is at the root of dynamism, the root of all activities which can be good or evil depending upon the social forces. JP is thankful to Fromm because he has

brought nearer the readers to Karl Marx who was always 'conscious of the creative or active principle in human nature, (Fort:86). Fromm was advocating the evolution of a system in which the individual will not be buried in the mass and will live affirmative cooperative life. He used a phrase 'democratic socialism' which includes the forces of centralization and decentralization- the welfare of the society merits as much attention as the freedom of growth of an individual in a socio economic set-up.

Thus Lahore Fort contains the analyses of JP about the plans, the programmes and the ideologies of the top-ranking thinkers, leaders and writers of the world. His analysis is deep and penetrating. His sojourn inside the jail doesn't daunt his spirit to analyse human situations or problems from correct perspectives. A careful reading of his notes inside the prison is sure to titillate the thinking of the sensible human beings about the progress of the humanity.

IV.

Inside the Lahore Fort is a remarkable piece of jail literature; here JP the prisoner gives vent to his feelings in a language that rouses the sense of humanity in a sensible reader. The most moving passage in the book is about the liberation of Paris. On 4th July 1944 JP wrote about the liberation of Paris which reflects his attitude towards the freedom struggle of the peoples anywhere in the world:

It is a great day to-day. Paris has been liberated. The mother of revolutions, the heart of European culture, rises from the dust again. Paris resurrected is Europe resurrected...Today I ask Paris if the resurrection means also the resurrection of liberty, fraternity and equality or merely the resurrection of an Empire and the system of profit and

privilege. Will Paris, risen from the dust, allow Syria, Lebanon, and Algiers, and the millions to rise from the dust? ...I allow this emotionalism as it is after all written behind the bars of the prison where you could not help being as you were outside the sphere of emotion of others.(37)

None but an imprisoned freedom fighter can write a passage like this in which every word is surcharged with emotion-the intense desire to be freed from the governance by the foreigners - the self government is no substitute for any other rule. JP delights in the news of liberation of Paris. He identifies himself with the liberators; such empathy is the mark of a great soul and such description lends beauty to the book.

In this book he gives a note on Jail Journey written by Jim Phalen an Irish revolutionary and an extra-ordinarily powerful writer. The book is a sad commentary on the so called modern civilized society. In this book JP holds that Phalen lifts or rather tears up, the veil that surrounds prison in this self-complacent and self-centred modern world and enables all who have eyes to see what man makes of man. In deep remorse JP holds that a British prison is a factory where man is turned as a 'mindless animal' and all human attributes get 'pressed out of him' (P.43). He concludes in agony that this is the distilled essence of British penology at work.

To sum up, Inside Lahore Fort is a brilliant piece of jail literature which awakens the poignant memories of freedom struggle and world war . Here JP conforms to the hallmarks of good writing as set by Nietzsche:

Of all that is written, I love only what a person has written with his blood.(Quoted by I. M. Soni, Alive: 93)

This book that contains prison notes has been written by JP with his blood in the sense that it embodies thoughts which the author thought intensely and dreams which the prisoner writer dreamt tirelessly.

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