

EDITOR
Dr. Chhote Lal Khatri
University Professor,
Department of English
T.P.S. College, Patna

EXECUTIVE EDITOR
Dr. Kumar Chandradeep
University Professor,
P.G. Department of English,
College of Commerce, Arts &
Science, Patna
E-mail : drkcodeep@gmail.com

EDITORIAL ADVISORS
Padma Shri Dr. Ravindra Rajhans
Dr. Shaileshwar Sati Prasad
Dr. J. P. Singh
Dr. R. N. Rai
Dr. Shiv Jatan Thakur
Dr. Stephen Gill
Dr. Basavaraj Naikar

OFFICIAL REVIEWERS
Dr. Ram Bhagwan Singh
1A/4, New Patliputra Colony,
Patna- 800013, BIHAR

Dr. Sudhir K. Arora
Dept. of English Maharaja
Harishchandra P. G. College
Moradabad, (U.P.) India.

Dr. Binod Mishra
Dept. of Humanities
LLT. Rookee
mishra.binod@gmail.com

Dr. K. K. Pattanayak
Bhagya Residency, Room No.-6,
Ambica Nagar, Bijpur,
Berhampur- 3, Ganjam, Odisha

Estd. 1997 ISSN 0972-0901

CYBER LITERATURE

A BI-ANNUAL JOURNAL OF ENGLISH STUDIES

(vol. xxxvii, No.-I, June, 2016)

PEER REVIEWED REFEREED RESEARCH JOURNAL

CYBER PUBLICATION HOUSE

CHHOTE LAL KHATRI

"Anandmath"

Harnichak, Anisabad, Patna- 800002

Bihar (India)

Mob. : 09934415964

E-mail : drclkhatri@rediffmail.com

www.englishcyberliterature.net

www.clkhatri.com

CONTENTS

CRITICISM

- 1 Women Media Personalities:
Imaging Women
Dr. Alka Saxena/1
- 2 Recreating Contemporary Reality: A Reading of Pashupati Jha's
Taking on Tough Times
Binod Mishra/9
- 3 C.L. Khatri: A Poet of Cultural
Values
Nishi Chauhan, /16
- 4 A Glimpse of Radical Feminism
in R.K. Narayan's 'The Painter
of Signs'
Kumari Rashmi Priyadarshni/24
- 5 The Zeal of Amelioration in Mulk
Raj Anand's Novels
Ravi Prakash /33
- 6 Post-colonial concept: And its
impact on English Literature
Sabita Kumari/40
- 7 Female Protagonists in R. K.
Narayan's Novels : A Critical
Study
Dr. Kumar Chandradeep /44
- 8 The Advent of Dalit Literature
Dr. S. Azam Hussain/55
- 9 The Aroma of Comedy in
English
Sanjay Kumar/62

POETRY

- 1 Life
Dr Sushil Kumar Mishra/67
- 2 The Gifts of Nature
Dr Sushil Kumar Mishra/68
- 3 Water Famine
Amarendra Kumar/70
- 4 S.Radhamani
/70
- 5 Waiting
Binod Mishra/71
- 6 You
Binod Mishra/72
- 7 Hitler
Geoff Sawers/73
- 8 From all directions
/75
- 9 Stenograph
/76
10. Unbroken Ice
/76
11. The Voice Within
/77
12. Transcreation of Bharathiar's
Poem
A. Vanitha/78

BOOK REVIEW

- 1 Vijay Vishal/75
- 1 Christel R. Devadawson/80
- 2 Dr. Shagufa Ghazal/83
- 3 Pashupati Jha/85
- 4 Linda Thbotson/88
- 5 Tulasi Kshetra/91
- 6 Manas Bakshi/94
- 7 Aravind Adiga's/96
- 8 Pranob Kumar Majumder/97
- 9 Sudhir K. Arora/98
10. C L Khatri's/101

Women Media Personalities: Imaging Women

Dr. Alka Saxena

Women have played a significant role in the field of Media and Mass Communication. The first Indian Newspaper came out in 1780, but in the beginning as elsewhere, it was a man's domain. In the 19th to 20th century, especially during the freedom struggle, activists like Kamala Devi Chattopadhyaya, Sarojini Naidu and Aruna Asaf Ali started penning their views. In the beginning women were offered editorial work and there were only a few women reporters. These women reporters/ journalists were usually art, music or film critics. But now with the overnight revolution in Information Technology and Communication there has been a growing presence of women in media. Women journalists are now reporting from the sports grounds to battle grounds. Indian women media personalities like Barkha Dutt, Mandira Bedi, Nalini Singh, Mrinal Pande, Madhu Kishwar have taken up challenging assignments. Many women journalists are working with women's centers and women's studies organizations. They have also been associated with allied agencies such as Newspaper Syndicate.

Some women editors of women's magazine like *Manushi*, *Womens Era*, *Femina* have focused on the image of women in contemporary Indian society. Thought provoking articles and stories have raised women's issues and also shown ways for women's emancipation and empowerment. A seminar was recently organized by the Institute of Journalism and Mass Communication, CSJM University, Kanpur, on "The Role and Responsibility of Media in Women's Emancipation." Speaking on the occasionSenior journalist Kuldeep Nayyar remarked:

Media has played an important role in empowering women. Media industry has become a career which more and more girls are joining. The way media has played its part in portraying about the atrocities faced by the women and empowering the women, no other sector has done. (Times of India Feb 21, 2009)

Through the present paper I wish to discuss some important women media personalities who have authored books on women's issues thereby imaging the status of women in contemporary India. I would like to begin with Amita Malik, who has been rightly called the first lady of Indian journalism. Incidentally she died on 20th Feb 2009. Her passing away was described by Kuldeep Nayyar as a loss to the aesthetic world. Amita Malik began her career as a radio broadcaster in Lucknow, before Independence, and later moved to Delhi. According to senior journalist Savant Nina "she was a media critic who wrote about all three medias- films, television and radio." She was a freelancer for The Statesman and also reported for the BBC, a columnist for Hindustan Times of India, and was activity involved with NDTV.

Her autobiography *Amita, No Holds Barred*, is an honest record of her personal and professional life. She recounts an incident from her early childhood days when she threw a jar of cream at a servant who tried to paw her. He threatened her by saying 'I'll tell your father' but she retaliated with equal anger. "I'll tell my father too." The vulnerability of a girl child is revealed through this incident, but it is the indomitable spirit of Amita Malik that strikes the readers, and it was this quality that she maintained throughout her life. This spirit of self defense that she displayed as a child was often seen in her personal and professional life as well. Amita Malik also recounts her stormy entry into Doordarshan and its strange ways. At her very

first recording she was ordered by a stern woman producer to change her sari and hairstyle as perhaps it was too ordinary and not eye catching. But she was not one who could be ordered in this manner. She showed her defiance by saying “if you don’t like my hairstyle and sari you can cancel my programme, otherwise I will do.” Needless to say, the recording went on her terms. Her image on TV and media instilled a lot of inspiration and confidence in many young girls who learnt from her that you can survive on your own terms if you have confidence in yourself.

Another celebrity journalist for over three decades is Anees Jung. Born in Hyderabad in an orthodox Muslim family, she was brought up as a child in strict purdah, but later went on to study at Osmania University and the University of Michigan. Returning to India in the mid 70s, she began her career in journalism with Youth Times, a magazine she edited. She is now a columnist for several journals in India and abroad. She has also written several books including *Unveiling India- A Woman’s Journey, Night of the New Moon* (her encounters with Muslim women in India) *Breaking the Silence*, (gives voice to the voiceless from around the world) *Seven Sisters* (about the women of South Asia). She is also the Director General of UNESCO on Women, Development and Culture, Asia. Through her books she not only examines her own identity but also reveals the truth of existence for most Asian women. She is an inveterate traveler, who uses places, towns and villages as the background for her meetings with the people of whom she writes. In *Breaking The Silence- Voices of Women from Around the World* she acknowledges that her book is “a collective work of all the women around the world who let me into their private space, shared with me their thoughts and lives, so often streaked with struggle, sorrow and remarkable strength”(Acknowledgements ix). She found

that the women spoke out against old traditions that kept them silent for so long. But now there are voices infused with a new confidence and vitality. Culled from hundreds of interviews and encounters *Breaking the Silence*, like her other books are, is an extraordinary testament to the new empowerment of women around the world.

Anees Jung was also instrumental in giving a voice to her mother. She remembers that her mother, like all self effacing mothers just stepped aside and watched her family grow. Anees Jung writes, “My mother remains absent in the only family portrait that rests on the last page of the family album. Her seven children are grouped solemnly around a father, proud in the colour black. The inscription below reads *Hosh ki Duniya*. Hosh being my father’s pen name. My mother, it appears, has no claim on this happy world which she has helped create” (Jung 1987:14). Her mother was part of a landscape behind the chilman whom she never questioned or tried to explore. Her mother too was a writer who hid her writings from children. But when Anees came to know about it she decided to publish her mother’s verses in the form of a little book, on the occasion of Moharrum. That book was priced at Rs.3/= and brought in nearly Rs.800/=, her mother’s very first earnings.

This is the trademark of Anees Jung- ‘she sets women free.’ Incidentally this is a small note written by Gloria Steinem in ‘Revolution from Within’ which she has presented to Anees. Anees handles her complex material with rare insight and skill. Her books are an authentic statement on the condition of women in the world today.

Next in line is my all time favourite, Mrinal Pande, daughter of well known Hindu writer Shivani. She had taught at various Indian universities before turning

her attention to journalism. She is an Indian TV personality, journalist and author. She is the chief editor of *Hindustan* and hosts *Baton Baton Mein*, a weekly show on Lok Sabha TV. She has earlier worked for Doordarshan and Star News. She has also been the editor of *Vama*, a prominent hindi magazine. Her first story was published in *Dharmyug* at the age of twenty one, and since then she has been writing both in Hindi and English. She has also spent several years on the National Commission for Self Employed Women, inquiring into the conditions for rag pickers, vegetables sellers and domestic help.

One of her short stories 'Bitch', shows the reactions of Gauri, a matronly Bengali cleaning woman, who does not raise her eyebrows like her Memsahib on hearing that a four years old girl was married to a dog. She says, " Oh Ma, at least he won't come home drunk and beat her on arm, twist her family for a wrist watch or a bicycle or get her pregnant as soon as he can and run off with another woman. A son of a bitch is any day better than a son of a man." (TLM: Sex and Violence)

Most of Mrinal Pande's books are concerned with women's issues and have been written for a social cause. *Stepping Out* is about life and sexuality in rural India. *My Own Witness* is a comic description of life among power mongers and brings to light reality behind the glamorous façade of news reporting. In *Devi: Tales of the Goddess in our Time*, she sees in strong, passionate women who defy the strictures of a male dominated world, shades of the Goddess. She particularly is impressed by the strength and fortitude of her mother, the writer Shivani and her intellectual domineering aunt - Badi Amma. She also talks of some prostitutes, activists and reformers in whom she sees the Goddess incarnate. *Devi* is about such empowered women.

Another prolific columnist is Sudha Murthy who was introduced to her readers through her articles and columns in *The Sunday Express*, *The Week*, *The Hindu* and *The Hindustan Times*. She has also contributed to leading Kannada and Marathi dailies. She is an engineer, teacher, columnist, writer, philanthropist and corporate all rolled into one. Most unassuming and down to earth, but certainly a woman who knows how to fight injustice. As a fresh engineering graduate she wrote a letter to JRD Tata pointing out that barring women applicants from jobs at Telco was injustice. JRD responded to her grievance and called her for an interview. She was offered a job in Telco which she took up, even though at that time she was going abroad for further education. She felt that since she had protested against gender bias and now the job was offered to her, so it was her moral responsibility to honor the offer.

Her articles written in simple style touch the hearts of the readers. Her columns were straightforward anecdotes of people and places she encountered. They have been brought out under the title *Wise and Otherwise*. She has nineteen books to her credit. Her very emotional and touching novel is *Mahaswetha*, which she has dedicated to all those women in our country who suppress their feelings and suffer silently because they have leucoderma, which is just a cosmetic disease. The purpose of the novel is to give hope and courage to such women. The story is about Anupama, a beautiful and talented woman who falls in love with an equally talented doctor named Anand. It is a fairy tale wedding but soon the story takes a turn when Anupama discovers white spots on her body and is met with scorn and disrespect of Anand and his family. She is thrown out of the house. Sudha Murthy is a writer with a mission. She depicts the courage and self reliance of Anupama who fights

against all odds to stand on her feet once again.

Sudha Murthy has received letters from innumerable readers who have got inspiration from this novel. Mahaswehta has made a difference in many lives. She has recounted one such instance from real life in a column "A Wedding to Remember", which is reproduced at the end of the novel. This letter was from the groom's father. His son had backed out from the marriage because his fiancé had developed leucoderma. Incidentally the boy happened to read Mahaswetha. He read it several times and it changed his perception. His parents and friends could not explain and convince him but the novel changed his perception and he agreed to marry Malati. Sudha Murthy attended the marriage and "felt so nice and happy about the whole thing. Never in my wildest dreams had I thought that an ordinary person like me could change somebody's life" (171). Such is the mettle of inspiring writers.

The youngest of the lot is perhaps Nandita Puri, a Loreto graduate who strayed into journalism and aspired to write a book some day. She wrote for Calcutta's leading newspapers *The Telegraph* and *The Statesman* before moving to Mumbai in 1993. Here she is a columnist with city tabloid *Mid Day*. She has also released her first book of short stories entitled *Nine on Nine*. She displays a rare perception of human nature. At the core of each story is an urban woman, asserting her independence and questioning long established social equations. The stories are drawn from real life encounters and experiences of friends and family almost every story has the undercurrent of being betrayed by man, as father, as husband, lover, co-worker or son. In the Prologue she has stated, "In the course of my career as a journalist and writer, I have encountered many strong (both actively and

passively) women, which compelled me to put their stories down. And, in a way also being a woman made sense to write about women, though of course gender has had no bias in my stories." The underlying theme of her stories is the growth and spirit of mainly urban women.

Thus we see that women Media personalities discussed in this paper have taken advantage of their journalistic experiences and have written fiction and non-fiction with a view to transform society. In the course of their journalistic careers they have traveled far and wide and have met people from all sections of society. Therefore it is difficult to separate fiction from reality and vice-a-versa in their works. Each of these writers is conscious about the need to empower through their works. The autobiographical element is deliberate and serves to inspire; the fictional content is thought provoking and compels the readers to understand human relations and give due space and respect to women.

Work Cited :

- Jung, Anees. *Unveiling India*, New Delhi: Penguin. 1987
____ *Breaking the Silence*, New Delhi: Penguin. 1997
Murthy, Sudha. *Mahaswetha*, Madras: East West Press. 2007
Puri Nandita. *Nine On Nine*, New Delhi : Rupa & Co. 2005
The Little Magazine: *Sex and Violence*, Vol II, Issue 1, Jan- Feb 2001.

□

Assistant professor, PG & Research Department of English,
Vellalar College for Women, Erode, Tamilnadu, India,
Pincode - 638011

Recreating Contemporary Reality: A Reading of Pashupati Jha's Taking on Tough Times

*Binod Mishra

Pashupati Jha's fifth poetry collection, *Taking on Tough Times*, stands true to the Arnoldian definition of poetry as criticism of life. Jha has already published widely appreciated poetry collections like *Cross and Creation* (2003), *Mother and Other Poems* (2005), *All in One* (2011), and *Awaiting Eden Again* (2015). Like previous collections, 'variety' is the key word of *Taking on Tough Times* too, for it depicts the multiple aspects of contemporary life with moving depth, though outwardly his lines look deceptively simple. Jha's poetic canvas covers such various elements of modern reality as the plight of women, moral and cultural decline, political degradation, environmental devastation, exploitation of the weak, and pervasive pleasure principal resulting into social, regional, religious, and sexual violence of the worst type. The first three poems of this collection take the seminal theme of women and their predicament. The first poem, appropriately titled 'Woman,' depicts touchingly the confession of fear and dejection in the form of dramatic monologue of a married woman. The speaker tries hard to make her brute of a husband symbolically and significantly realize that "I was his mother long before/ I became his woman" (11). She laments her precarious plight, and that of the entire womankind, by concluding her anguish with the unchanging facts of changing times:

Civilization has brought only cosmetic change
inside it all is the same story—
a monolith of mountain
existing since ages
with occasional wear and tear. (12)

The universal situation of women becomes much more clear in the second poem, "Inside, Outside," where it is poignantly pointed out that the passive acts of eternal drudgery, sacrifice, and suffering of women, do not create history—it is created by outside acts of war and violence, which has become synonymous with grand manly valour. Thus, the women--the creators--are made entirely unimportant for history, for they "are only insignificant passives, can't be/ good and grand enough for history/ they are history's victims alone" (13). But the selfless sacrifice of women ignored by history, is affectionately cherished by the son in "Wait of the Mother and Son". The son here fondly recollects each affectionate act of his mother, regretting that he could do nothing in return: "I fed her only once--/ the burning flame in her mouth," referring to the last rites performed on the pyre of his dead mother. Son's affection for his mother is in full bloom again in "She," where the son entreats his dead mother to visit him at least once, even in his dream. He does not want the umbilical cord to snap off permanently, for: "People thrive on wealth and status/ I survive on your unbound affection" (43). The poet's attitude towards woman in the role of the wife is also positive, despite some strains coming to conjugal life after years of togetherness. This strain is visible in the poem, "What Has Gone Wrong"?:

Why can't we keep our body warm
and temper cool?
Can't we cover our heart and soul
with a thicker layer of love even now"? (58)

But forgetting that burden of age affecting conjugal life, the poet is all agog for love in "Don't Want to Know Further" where one smile transforms everything to a stronger bond between the two; and "there comes a sudden sunshine/ into the dark cave of our dingy

room.”(50). This type of conjugal bliss is quite common in the poetry of Jha. Hence, when a woman is deceived into mismatch of a marriage, he takes the side of the wronged wife in “The Only Expertise,” where she laments at the all pervasive cheating present in the entire air:

Should I blame
his family which shaped his mindset
or my family which zeroed on him
or me who dittoed their choice
or this age, expert only in masking? (45)

Thus, on the whole, Jha’s poems highlight the wrongs heaped on women; but he is also aware of the new breed of selfish socialites, who, though very few in number, are utterly self-centred, and can stoop to conquer anytime. Contrasting such type with Cinderella, Jha writes in “Cinderella: New Version” :

Now the smell of wine and cigarette smoke
floats in my life, fills my dreams
and not the prince charming in shining armour
racing to me on the winged Pegasus;
one, after all, has to be a realist someday. (68)

The socio-political decline is also a major concern in Jha’s collection. None can deny that the moral standard has fallen to such a low pitch that one may even wonder whether it is even worthwhile to talk of any standard at all. “A Sordid Day in the Jungle” speaks of this abysmal situation with the help of an orphan urchin in the first part of the poem, and with a young female political aspirant in the second part. Driven to utter destitute, the urchin is beaten to pulp for trying to pickpocket in a bus. Yet, he thanks the passenger for not reporting him to the police, thus saving “him from the nightmare of sodomy/ by the sadist brutes in the lock-up of law”(27). A corrupt poli-

tician, in the second part, picks up a young, ambitious woman from his constituency, and drunk with his cronies, she is gang raped willy-nilly in a government guesthouse, but she is supposed to keep her mouth shut for a dubious future prospect. Jha very suggestively depicts the whole situation, without turning the event of the night sensational:

No gang rape was reported in the morning
for everything was done by apparent consent;
the dewdrops glistened on the grass
only a few could feel
someone weeping from above. (28)

Political corruption is also the main plank in another poem, “High Class Hedonist.” In a dramatic monologue mode, the politician speaks, and exposes himself and his double standard-- the assumed mask in public and the real self in the darkness of night. Representing the elite political class, his assumed mask cracks open in the company of his cronies, when he enjoys wine and women, “all top class,” thus inverting the Gandhian ideal of selfless service:

We are high-class hedonists
born to enjoy life to the hilt
absolutely unmindful of others;
let the Mahatma’s monkeys
close shut their eyes and mouths
for many more years to come. (78)

The deep-rooted corruption of the rich and the powerful is a recurrent poetic resentment in Jha, as found in “Steep Decline”, “Elite Leeches”, “Stark Reality”, “The Magic and the Tragic”, and many other poems. A sensitive soul cannot remain immune to such mass scale degradation and dehumanization of mankind. Superfluous shine of mere statistical growth cannot hide the ugly fact of steep fall in human values:

Only the drum beat of repeated lies
can't silence this sad truth
that we have added years
but not essence to our human existence. (49)

Jha does not only talk of dehumanization of human nature; he also speaks of the utter devastations of outside Nature in the mindless race for urbanization. "Hymns to Him" depicts the idyllic beauty and serenity as a symbolic hymn to God. The creation of such a harmonious universe is a sure indicator that He conceived this earth as expression of His deep affection for everyone, big or small. But the same earth is polluted by the greedy people while creating city after city, a jungle of concretes bereft of feeling, as presented in "The Contrast." This poem juxtaposes the innocent simplicity of village folks with the self-gratification of town people, who, in their material lust, disturb the balanced harmony of Nature. The poet, while crossing these dehumanized denizens of towns, feels disgusted at their utter egotism:

Whenever I pass by them
I am reminded of a garbage heap
with the overgrowth of useless weeds
always smug at their own foliage. (31)

This creative aversion to city is again artistically expressed in "Muse Protests." It reads like a mild satire on most of the Indian English poets living in the artificial atmosphere of big metros. Jha imagines Muse imprisoned in an AC room of a city, feeling troubled and suffocated there in the absence of open air and natural surroundings. It is quite constricting space for the captive Muse:

Used to living at a wind-tossed hilltop
I am now housed in a designer home
beautiful from outside but breathless within;
I have to spend uneasy sleepless nights in it

till some pious soul rescues me from there. (32)

"My Land" and "On the Verge of Breaking Point" present environmental degradation more openly to highlight how fruits and flowers are blighted by "cancerous caterpillars." The constant exploitation of Nature has played so much havoc that things have come to the breaking point. Remedial measures are to be taken instantly and on an urgent and mass scale to stem the tide of Eden being turned into hell.

The idyllic earth is washed in acidic rains; the entire world wrapped in toxic fog looks like a big gas chamber of death. Sky-touching apartments are ready to be smashed by impending earthquakes. You live and yet not live fully for death lurks behind in many ways. (72)

The poet, therefore, concludes the poem wondering, "What type of legacy/are we leaving behind/for our grandchildren yet to be born?" (Ibid.). Taking on Tough Times, thus, poetically recreates the contemporary reality of our time, which is hurtling fast towards doom and disaster. The objective of writing these poems is not meant for scaring people; it is just in the shape of showing the mirror of impending danger so that people may be activated to action against this sliding downwards towards crass materialism at the cost of human values. In his 'Preface' to this collection, Jha has explained his poetic motive: "One of my major objectives in writing poetry is to generate 'the milk and tears of human kindness.' I am sure, poetry, music, fine arts and similar other subjects may convert the present emotional wasteland into fertile greenery, with all its vibrant humanity and pristine purity, when both feelings and facts would be blended perfectly for the holistic and harmonious co-existence" (8).

This optimistic hope in the final outcome, is part

of the poet's belief in the essential goodness of mankind, which, like the mythical Phoenix, is capable of rising to life again out of its old, burnt-out body. Such poems of hope in this collection are "Bury the Hatchet", "Birth of a Baby", "Future Ahead", "The Last Hope", "The Divine Gift", "Alternatives", and many others. It is part of Jha's poetics to point to the glimmer of light at the end of the dark tunnel:

Time is definitely out of joints
and I am asked to retune the chaotic times
with words of rhythm and rhymes
and to retrieve things to proper points. (67)

This die-hard optimism amid dismal darkness is a recurrent feature of Jha's poems, for he firmly believes that literature should be suggestively life affirming and not life negating; it should be the last sustenance for tormenting souls amid the modern, tough times.

Work Cited :

Jha, Pashupati. *Taking on Tough Times*. New Delhi: Authors Press, 2016.

□

*Binod Mishra, is an Associate Professor in the Department of Humanities and Social Sciences, IIT Roorkee, Uttarakhand, India.

C.L. Khatri: A Poet of Cultural Values

Nishi Chauhan

I couldn't hold ripples
They filled in my pages
Critics called them verse (Ripples in the Lake 8)

These are the lines from the pen of C.L. Khatri who feels ripples in his heart and when he fails to hold them, they come out and fill the page with words which the critics call 'verse.' C.L. Khatri, a professor poet writes poetry with a mission as he states in the Preface of Kargil: "Poetry is my means of fighting." He believes in art for life's sake and this he has shown in three poetry collections namely, *Kargil* (2000), *Ripples in the Lake* (2006), and *Two-Minute Silence* (2014). With his genuine poetic talent, he has waged a war—the war against corruption, poverty, pollution, deterioration of values, and the enemies of cultural values. He wishes to restore the cultural values which are lost in the materialistic world.

He is a poet of love and peace. He wishes to spread the fragrance of love everywhere so that there may be peace and harmony. It is his wish that

Let an endless stream of love
Run through the universe
Wash away the shadow lines
That separate cause from effect. (*Kargil* 9)

Like Tagore, he embraces the whole world. The whole world is his home. The feeling of cosmopolitanism is flowing in his blood. Though he lives in India, he considers the whole world—from Greenland to New Zealand his abode. He is in search of a bank that may provide him housing loan. What he wishes is that people should have the feeling of *vasudhevkutambukam*. Here are the lines which prove Khatri's love for

cosmopolitanism:

Greenland to New Zealand
the whole world is my abode
seeking housing loan. (Two Minute Silence 74)

The poet is not happy when he sees the present scenario. He finds corruption everywhere. Corruption is present in the temple. Politicians have forgotten their duties. Jawans fight on the boundaries against the enemies so that the civilian may sleep in peace. They do not hesitate in sacrificing their lives for the sake of their country. The poet fears that the danger is not so much from outside but from inside. He feels that Kargil is within. The need is to fight against the enemies who are in the country. He wages a war against the evils which are prevalent in the country. He asks the people to wage a war and exhorts them thus:

Let's be Jawans of Kargil!
Arise, Awake, Ascend
And fight to the end (*Kargil 22*)

The people raise fingers but never see within. If they see, they will find that they are culprits. Who is responsible of polluting the environment? Who is responsible for creating the environment of venom and violence? If people peep into themselves, they will find themselves responsible. Hence, the poet thinks that they are their own culprit. What the poet recommends is that they should be true to their own selves. He addresses the people in a satirical tone thus:

You are the culprit
of the air
the flower
the water
the urchins
and of yourself (*Ripples in the Lake 35*)

The poet is a teacher by profession. He is not happy with the relationship of the teacher with the student. Due to the influence of the materialism, the student does not respect the teacher as he used to do and the same is true in case of the teacher. Now the teacher has become so greedy that he has no aim except making money. There is lack of understanding and love between the teacher and the student. The result is that the student does not hesitate in murdering or insulting the teacher. The present education system has made the teacher so helpless that he is afraid of his students lest they should beat him. The poet Khatri finds that the honour of a teacher is in peril. Here is an excerpt which reveals this danger.

Invigilating
I feel policing pupils
teacher in peril. (*Two Minute Silence 76*)

As a true teacher, Khatri wishes to turn his students into the fruitful citizens so that they may contribute and help the society with their talents. He becomes emotional and longs for the days when the mutual relationship was based on love and understanding. A teacher is a gardener. He has to take care of his students in the manner of a gardener. He strongly wishes to graduate his students in the grammar of God. He wishes to teach them love, sympathy and caring through his own example. Here are the lines which present his strong determination:

I'll graduate them in grammar of God
with love and care of a gardener
watch them grow into garden of gods
before I am buried into its breast (*Kargil 13*)

These lines remind us the lines of Henry Louis Vivian Derozio who feels happy when he sees his students progressing day by day. He wishes to make

the life of his students purposeful. Khatri's wish to watch the students into garden of gods is best contrasted with the happiness of Derozio when he feels:

What gladness rain upon me, when I see
Fame, in the mirror of Futurity,
Weaving the chaplets you are doomed to gain—
And then I feel I have not lived in vain. (Derozio
291)

The poet respects woman. He is grieved when he sees her pitiable condition. She is beaten, harassed and exploited. In Indian culture, woman is worshipped. It is said that "Where women are worshipped, gods reside there." It is true but now people have forgotten their cultural values. Women are "twice colonized." The poet's heart weeps when he sees them miserable. They have lost the glory and honour which they used to have in the olden days. They are given test at each step. The poet recalls Draupadi and asks her to come and restore the honour of her sisters. The Pandavas are still inactive. It is the right time to awake them and motivate them to raise hands against the people who insult and exploit women. Here is an excerpt which clearly shows the poet's concern for the women.

Come down from heaven Draupadi
Regain your dignity, awake the Pandavas
Reenact your historical swear
Redeem the dignity of your sisters (24 Kargil)

The poet feels sad when he sees people have forgotten the old traditions and rituals because of the impact of globalization. There was a time when people used to sit on chopal, discuss their problems and sing songs. Where have those days gone? It is really painful that the people have lost such meeting places and things. The chains of slavery are liked if they bring money. The poet is grieved and anxious over what the

people are going to lose next.

'O lord, what's going to happen?'
I cried, 'what next to lose?'
We have lost our chopal, kirtan mandali
age-old family bond, birds like freedom (Kargil 4)

The poet does not like the hangover of the Western culture. It is really irony that the people of the West are following spiritualism while the people of India are running after materialism. Materialism never offers peace of mind. It seems that people have become the manasputra in following the Western culture. They have forgotten the Indian cultural values and traditions. They have shown their alienation with the rich cultural past. It seems that they have become mimic men while imitating the Western culture. The West once again conspires to make the East slave and to some extent it succeeds in its mission of cultural colonization. The poet is grieved over such condition and so he shows the real face thus:

Those who ruled our body now rule our mind
We behave like their manasputra
Languishing in cultural amnesia
Imbibing like a parrot alien definition
Of time, space, culture, civilization, religion
And become alien to what is ours. (*Ripples in the
Lake* 63)

But the poet is an Indian thoroughly. No doubt he writes in English, the language of the Britishers. But he gives its own idiom and makes it Indian in fragrance. He succeeds in doing the nativisation of language. In doing so, he shows his identity. He uses Indian phrases and words. He uses the Indian names of festivals, villages, places, rivers and the traditional things. Here is an example which clearly reveals his use of Indianization of English language in his poetry.

Ari dhunia, are you listening
to what the city babu is saying
sarkar is celebrating Children's Day
with billions served in the saucer today (*Kargil*

37)

Khatri's 'Two-Minute Silence' is the most popular poem which is from the poetry collection of the same name. It is the most discussed poem as Khatri himself admits in Sudhir K. Arora's C.L. Khatri's 'Two-Minute Silence: Discourse Continues': "So the poem is a shocking, jolting thunderbolt that reminds us of our pristine glory, our cultural root, if it is gone we are undone, and the need to retrieve it and harmonize it with the demands of the new age" (qtd. MIT Journal 29). He addresses the people of India as sisters and brothers and asks them to observe two-minute silence over the loss of the centre which used to hold the things, which are not in disorder. It seems that everyone considers himself or herself important and thinks that he or she is the centre. It is sad that leaders in the Parliament throw desks and chairs and uproot microphones. People have no respect for vows and values. Dhoti and pugdi are lost somewhere in light of globalization. People do not labour and so become the victim of various kinds of diseases. This new culture seems to be grand but it is not grand from within. Space has shrunk. Environment is polluted. Self-interest is the root cause of the problem. Relationship and humanity have no more value. The poet fears at such reversal syndrome. No one is ready to wait. Even two-minute silence seems to be difficult. Irony lies when someone asks in the ear of the poet if they cannot observe one-minute silence in place of two-minute silence. The poet addresses the people of India thus and asks them to observe two-minute silence.

Sisters and brothers of India

Let's observe two-minute silence
On the uprooted microphone
On the broken chair in the parliament
On the torn pages of the constitution.

Mothers and Fathers of India
Let's observe two-minute silence
On your death, on the death
Of your fear and deference
To your vows and values..

Ladies and gentlemen of India
Let's observe two-minute silence
On the death of dhoti and pugadi
Oxen and coolies replaced by wheels
Chopped up hands and lame legs.

Friends, stand with me
To observe two-minute silence
On this great grand culture
On this glorious century
On its great promises.

Let's observe two-minute silence
On the shrinking space, shrinking sun
Stinking water of the sacred rivers
Sleeping birds, falling leaves
Watermelon being sliced for quarreling cousins.

Someone whispered in my ear
Can't we do with one minute...? (*Two Minute Silence*
67-68)

In his review of *Two-Minute Silence* published in *World Literature Today*, Sudhir K. Arora praises it highly saying "Two-Minute Silence connects all people into one thread—the thread that binds them to their cultural roots. It establishes C.L. Khatri as a promising poet who values human relationship and considers the whole world his home. (70).

In brief, the poet Khatri is a genuine poet with a mission. He succeeds in his mission of restoring the lost cultural values. He continues to write such social poetry. But his poetry never bores. It always arouses curiosity and the reader feels spell bound to make a tour of his poems, which offer him sense of love, peace, and relief by making him believe in his Indian cultural roots. Khatri is a poet of future. Indian sensibility is his soul. He believes that his dream of India where people will follow the cultural values and spread the fragrance of love will be true. Truly, he is a poet of cultural values.

Works Cited

- Arora, Sudhir K. "Review of C.L. Khatri's Two-Minute Silence." *World Literature Today* March-April 2015. Print.
- . "C.L. Khatri's Two-Minute Silence: Discourse Continues..." *MIT International Journal of English Language & Literature* 2.2 (August 2015). Print.
- Derozio, *Poet of India The Definitive Edition*. Ed. Rosinka Chaudhuri. New Delhi: Oxford University Press, 2008. Print.
- Khatri, C.L. Kargil. Patna: Cyber Publication House, 2000. Print.
- . *Ripples in the Lake*. Bareilly: Prakash Book Depot, 2006. Print.
- . *Two-Minute Silence*. New Delhi: Authorspress, 2014. Print.

□

Assistant Professor, Moradabad Institute of Technology,
Moradabad

A Glimpse of Radical Feminism in R.K. Narayan's 'The Painter of Signs'

Kumari Rashmi Priydarshni

R. K. Narayan is one of the leading Indo-Anglian fictionists, whose creative conviction centres round middle class society. Narayan is one of the three brightest stars in the wide firmament of Indian English Literature, the other two being Mulk Raj Anand and Raja Rao, due to whose contributions, Indian English novel has secured a place of prestige. If Anand's calibre lies in delineating the pathos of the lives of his characters, Narayan is remembered for his genial ironic comedy. Narayan has written nearly a dozen novels and many short-stories, and in all his impact as a writer has been everlasting. He is a dedicated artist who kept himself aloof from the propagandas and various 'isms'. K.R.S. Iyengar has observed in this regard:

"Like Mulk Raj Anand, R. K. Narayan too has somehow managed to remain a writer. Anand at least has, it would appear, some political axes to grind, though these do not offensively intrude into his creative writing. But Narayan has no axes of any kind: he is that rare thing in India today, a man of letters pure and simple." (Iyengar, 358)

Swami and Friends (1935), *Bachelor of Arts* (1937) and *The English Teacher* (1945) are the school and college novels of his earlier periods; *The Dark Room* (1939) is a domestic novel that laments the disharmony of domestic life; *The Financial Expert*, (1952) *Mr. Sampath* (1949) *The Guide* (1958), and *The Man Eater of Malgudi* (1962) are the novels based on the themes related with money; *Waiting for Mahatma* (1952) is his political novel based on Mahatma Gandhi's struggle for independence and ending with his murder in the Birla

House Garden at the prayer meeting. After *Waiting for Mahatma* Narayan wrote *The Vendor of Sweets* (1967) and then in 1976 *The Painter of Signs* which is his eleventh novel.

The Painter of Signs is a saga of man's search for self-identity, most particularly of woman's. It is chiefly an embodiment of, "The spirit of change and urbanization that blows over Malgudi." (Kumar, 129)

It captures the heart-touching story of two young lovers, who could not unite despite the non-wavering flame of love in their hearts for each other. It depicts the sweet-bitter experiences of love of Raman, a young painter of signboards who lives in Ellaman Street in Malgudi with his aged aunt. As per the demand of his job, he one day meets Daisy, an ardent family planning worker in Malgudi. At the very first sight he falls passionately in love with her. He gets lost in carnal thoughts and considers himself enjoying her company in different aspects. He leaves no stone unturned in wooing her and tries to win her favour anyhow; but, all his attempts are turned into ash by "a calculated coldness in Daisy's look". Raman does the job of a painter and sketches the family planning message at different places, which provides him golden opportunity to be in the touch of Daisy. They happen to spend one starlit night together while returning from the village tour, during which, Raman tried to seduce Daisy, but his attempt remained failure due to the latter's objections. This denial of love-making on the part of Daisy reminds the readers of D. H. Lawrence's 'Sons and Lovers', where the advances of Paul Morel had been awkwardly rejected by Miriam, though, the reason of disapproval was different there. Raman proposes for marriage but Daisy, like "Bim" of Anita Desai's novel *Clear Light of Day* strongly detests marriage and does not reciprocate his advances. Raman's contact with Daisy transforms him into a different sort of person.

He is bewitched by her beauty, and more so by her precision, authority and devotion to career and duty. His life takes an altogether new turn. He gets infatuated with Daisyism that becomes a permanent feature of his life. He begins to have erotic dreams associated with Daisy, who however, refused to be treated like a commodity-article. For her the cause for which she is working is more important. She identifies her mission with the cause of the poor. Raman is highly shocked when Daisy rejects the institution of marriage saying:

"Married life is not for me. I have thought it over. It frightens me. I am not cut out for the life you imagine. I can't live, except alone. It won't work." (Narayan, 177-79)

Obviously enough, Daisy stands for selfhood and is a true radical construction of womanhood. When her mother tells her to be ready to present herself before the prospective bridegroom, she utterly refuses to be inspected. Rather, she herself expresses her desire to inspect the bridegroom. Her family is surprised to know all these eccentricities on her part, and warns her for ruining her own life by spoiling the chances of being settled down in life. But Daisy doesn't pay heed to these warnings as she herself likes to work rather than to be married. Though she gets ready to be evaluated by the bridegroom's side, but the marriage could not take place due to her strange behaviour. She has to tolerate much taunting from her family members, who even stop talking to her thinking that she has brought disgrace to the family. However, Daisy is resolute for not yielding before all these familial and societal pressures.

Daisy is extremely frank to Raman and often visits his house. She enjoys talking to him and gives him right advice. She starts spending the nights together

with Raman and nourishes desire to get married in the “Gandharva” style, the simplest form of marital union for lovers. She seems to be unaffected by the relationship, provided it doesn’t cause any hindrance in the path of her career. She is ready to be the wife of Raman provided the latter does not force her to change her name. This shows that she possesses a great sense of self-respect and feels proud to be a woman. She, like Millamant of William Congreve’s famous comedy *The Way of the World*, lays certain terms and conditions before Raman for marriage. Firstly, after marriage they should not bear children, and secondly, if they happen to beget a child, she will not leave pursuing her social services for the sake of looking after the child. Despite the fact that Raman assures her that her needs and wishes will always be more important to him than his, Daisy feels that directly or indirectly her sense of purpose and her independent existence may be affected by married life; therefore, finally, she decides not to marry. She decides to leave Malgudi for a three year family planning initiative in villages all over India. Confused and puzzled, Raman tries her best to convince her, telling her that his house on Ellaman Street will be open for her whenever she decides to return, but all efforts go into vain. At the end of the novel, the readers find Raman left alone in Malgudi with his long-lasting wait for his paramour Daisy. She remains satisfied with a career-oriented life. She turns out to be a typical representative of women’s rights, and asserts woman’s independent status. She reminds the reader of “Rosie” of Narayan’s most celebrated novel *The Guide*. Rosie also tries to live her life as per her own will and aspirations, and leaves Raju, the moment she feels that he is trying to possess her by hook or crook, which may once again pose a threat to her dancing career. Professor Chakravorty says in this regard:

“In our custom-ridden orthodox society, women of independent spirit are always misunderstood. Rosie is in fact a typical example of emancipated women of modern India. These women are compelled to face a lot of problems while pursuing their path of redemption.”(Bhatnagar, 117)

Just like Rosie, Daisy is also an enlightened woman of modern India who favours the concept of a small family in order to get rid of the country’s problem of population. For Rosie her art of dance was a passion, and for Daisy her work. Her dedication to her work is her solemn and profound commitment to life. She moves away to carry on her social service, and leaves Raman to suffer the sweet-bitter pangs of separation and unfulfilled love. This doesn’t mean she was a heartless lady rather she appears before the reader as a woman who is not ready to yield her independence of pursuing her job at the altar of marriage, what generally happens with all married ladies, most particularly, in India.

Desai’s Bim is also a new, educated and intelligent woman like Daisy who has the courage to withstand the compulsion to conform to a society that has only one channel for women, marriage. Bim rejects this obligatory custom of marriage loaded upon the womankind. She gives a snort of disgust over the institution of marriage which is considered as the only resort for women. She cherishes the desire for a career oriented life in her heart ever since she was a young girl:

“I shall never leave Baba and Raja and Mira Masi....I shall work- I shall do things....I shall earn my own living- and look after Mira Masi and Baba and - be independent.”(Desai, 221)

For a woman work is a powerful substitute for marriage, for it provides identity, fulfilment,

involvement and purpose. Now-a-days, feminism has emerged as the most revolutionary concept, which is a critique of male dominance and the male point of view which has forced itself upon the world making the existence of womankind endangered and hellish. Feminists lay emphasis on providing equal rights and opportunities to male and female individuals both in order to live a respectable life in the society, without making any discrimination. Since a long time women have been leading life of subordinates to males, but now feminism aims at eliminating sexist oppression by the patriarchal society. Feminism has not remained simply an ideology, but has turned into a social activism, the purpose of which is to change the world to the advantage of women. Feminism can also be interpreted as women acting, speaking and writing on women's issues and rights. Neeru Tandon, a renowned feminist critic, very nicely observes about feminism:

“Feminism is an ideological position which emphasizes the equality of gender and advocates maximization of potential of women, so that institutionally and culturally created constraints do not hinder the process and pattern of development of women.”(Tandon, 28)

According to Dr. Tandon,

“A feminist is one who is awakened and conscious about women's life and problem”(Tandon, 28)

Feminism is, in fact, liberty of mind, spirit and body of womankind that will ultimately end patriarchal domination and bring peaceful harmony in a family as well as in society. There are different schools of feminism out of which Radical feminism prescribes a plan to create an exclusively female sexuality through celibacy, auto-eroticism, lesbianism and artificial reproduction. According to Radical Feminists, marriage

is a primary tool in the hands of patriarchy to subjugate womankind, hence, they believe in the rejection of this institution both theoretically and practically.

They are also against love that fosters vulnerability, dependence, possessiveness, susceptibility to pain, and hinders the wholesome development of woman's human potential. Radical feminism, according to Daly, is a process or voyage of 'women becoming'. The origin of women's subjugation lies in the weakness caused by childbearing due to which women become dependent on men for physical survival. Obviously enough, the radical feminists discard married status of a woman. A married woman has to surrender her individuality and self-aspirations at the altar of marital obligations, and in this way patriarchy propagates. Simone de Beauvoir observes:

“It has been said that marriage diminishes man, which is often true; but almost always it annihilates woman.”(Beauvoir, 496)

Daisy appears to be quite a true representative of radical feminism. Her mission is to serve the poor and enlighten the ignorant villagers. She doesn't care a fig for name, fame, wealth or luxurious life. She aspires to serve society and thus she wants to “Live with the poorest in their huts, eat their food and sleep on the mud floor”(Narayan, 153)

She cannot be called as an enchantress because she believes in simple living. In order to be unnoticeable she uses to wear simple saris, never tries any make-up on her face and doesn't keep on combing her ruffled hair as women are generally in habit of doing; rather, she smoothens them with her palm. She is very intelligent, painstaking, persuasive, and totally dedicated towards her duty. She doesn't hesitate while preaching before her audience, even, the facts related to population control. She inspires them for small family

for a better life. She is ready to do anything, to sacrifice anything, and to go anywhere for fulfilling her dream of making the people aware of the family planning. She is extremely helping and considerate lady, but she is not ready to compromise with her work. Work is worship for her. She always gives first priority to work, and in her eyes a home is, "Only a retreat from sun and rain and for sleeping, washing and depositing one's trunk." (Narayan, 166-67)

In this respect she seems to be quite antagonistic to Lord Tennyson's Victorian concept of womankind i.e.

"Man for the field and woman for the hearth,
Man for the sword and for the needle she,
Man to command and woman to obey,
All else confusion".
(Tennyson, 'The Princess')

Though, it is a well-known fact that Narayan has always tried to keep himself free from 'isms', movements or protests; yet one can clearly discern the presence of the theme of feministic rebellion in his novel 'The Painter of Signs'. At the same time, Daisy appears to be a lady influenced with radical feminism. She is a woman not made for home, but for making her independent identity in the outer world. She is a well-educated and self-aware lady for whom it has rightly been opined:

"Daisy, who dominates over her male counterpart Raman, manifests the spirit of liberation. She is the only female character in all the Malgudi novels of Narayan, whose dynamism controls all the events in the novel. She is strikingly modern in her spirit of independence. Women like Savitri and Rosie are of the traditional type, who depend on the menfolk and cannot conceive of an independent existence. Daisy is the new woman who

does her best to establish woman's equality with man." (Kumar, 129)

Clearly enough, Narayan's *The Painter of Signs* can be studied as a novel that favours the independent existence and self-identity of womankind by the wonderful characterisation of an emancipated lady i.e. "Daisy". A woman, indeed, has full right to lead her life as per her own will and to materialise her long-cherished dream.

Works Cited:

- Bhatnagar, Manmohan K., *Indian Writings in English*, Vol.-1, Atlantic Publishers and Distributors (P) Ltd., New Delhi, 2001.
- De Beauvoir, Simone, *The Second Sex* (1952), Trans. & ed., H.M. Parshley, Harmondsworth, Penguin, 1983.
- Desai, Anita, *Clear Light of Day*, Random House India, New Delhi, 2008.
- Iyengar, K.R.S., *Indian Writing in English*, Sterling Publishers Private Limited, New Delhi, 2006.
- Kumar, Dr. Satish, *A Survey of Indian English Novel*, Prakash Book Depot, Bareilly, 2006.
- Narayan, R. K., *The Painter of Signs*, Indian Thought Publications, Mysore, 1986.
- Tandon, Neeru, *Feminism: A Paradigm Shift*, Atlantic Publishers & Distributors (Pvt.) Ltd., New Delhi, 008,
- Tennyson, Lord Alfred, 'The Princess', (lines from text)

□

Assistant Professor, Department of English, M. U. Bodh-Gaya,
Email: - pkumarirashmi@yahoo.com

The Zeal of Amelioration in Mulk Raj Anand's Novels

Ravi Prakash

Mulk Raj Anand has won the laurels of fame as the novelist, short story writer, essayist, art-critic and an ameliorator of Indian society. He had witnessed numerous facets of the rural life of the Punjab and The North West Frontier Provinces of his time. He had an intimate knowledge of both sections of society, i.e. life of officers and rich class as well as grim and sorrowful life of poor villagers. He had been a witness to the sufferings and miseries of the exploited people of his locale. His heart wept with the pathetic lots of downtrodden and oppressed sections, and that is why, in almost all his novels, he has delineated this harsh reality of Indian Society. Dr. Satish Kumar writes about Anand's humanitarian outlook:

"Anand has always written to glorify the essential dignity of man and to inspire compassion in the hearts of men for the oppressed and the downtrodden." (Kumar, 72)

Undoubtedly, Anand's characters are always extremely backward, deprived and suppressed since a long time only on account of their lowly birth. They have been exploited socially, physically, economically, mentally, and, above all, emotionally by the upper-caste and upper-class people. Anand is basically known for leading literary crusades against these dehumanising and barbaric distinctions. His characters, both the exploited and the exploiters, are drawn from men and women he saw around. The glaring disparities between the rich and the poor, the haves and the havenots, compelled him to think about the amelioration of the downtrodden. Sweepers like Bakha, cobblers like Chhote, barbers like Ram Charan,

coolies like Munoo, labourers like Gangu and his wife Sajini and daughter Leila, road workers like Bhikhu, farmers like Nihal Singh and Sukhua, soldiers like Lalu, coppersmiths like Ananta, patriots like Maqbool, unemployed educated youths like Nur and machine-workers like Ralia whose individual destiny is to suffer throughout his or her life appear in Anand's novels. They are his most powerful characters whose sufferings represent those of the multitudinous mass of the insulted and the injured, of the depressed and the divested. Bakha is the epitome of all the sufferings experienced everywhere through centuries by the underdogs of Indian society. When one goes through the novels of Anand, one finds him as a true portrayer of the societal problems. Through all his novels, the basic purpose of Anand is to bring amelioration in the pathetic lots of those who have never been provided with the amenities needed to live a respectable and happy life.

Mulk Raj Anand's first novel *Untouchable* (1935) gives account of single day event in the life of Bakha, a young sweeper-boy of eighteen who lived in a dark, dingy one-roomed mud cottage in the outcaste colony with his father Lakha, brother Rakha and sister Sohini. This colony was situated in an extremely uncongenial place to live in where the inhabitants were mostly poor who lived in misery and in dirty unhygienic conditions. He feels segregated and alone, by the alien chants of the temple, the alien gods, and alien people who shun and berate him and loathe his touch. There are moments of disjuncture and separateness when Hindu shopkeepers receive his payment for cigarettes, carefully, avoiding his touch:

"The shopkeeper pointed to a spot on the board near him. Bakha put his anna there. The betel-leaf-seller dashed some water over it from the jug with which he sprinkled the leaves now and again.

Having thus purified it he picked up the nickel piece and threw it into the counter. Then he flung a packet of 'Red-Lamp' cigarettes at Bakha, as a Butcher might throw a bone to an insistent dog sniffing round the corner of his shop"(Untouchable, 33-34)

Bakha is unjustly abused, slapped, beaten, and humiliated, and the sweets in his hands are thrown down, merely because he has accidentally touched a Hindu in his ecstasy. He has to go through the market crying, "Posh, Posh" so that the accident may not happen again. Bakha has a number of other dramatic experiences. An upper caste Hindu Housewife curses Bakha for having polluted her doorsteps by sleeping near them, and throws a piece of bread at him as if he were a dog. When out of sympathy Bakha takes an injured little boy to his home the mother of that boy instead of thanking him, abuses him for defiling her child and home. Bakha turns back insulted and crest fallen like a kicked dog. The pathetic state of untouchables one can also observe in Arundhati Roy's magnum opus novel *The God of Small Things* (1997) where Vellya Paapen and his two sons Kuttapen and Velutha, who belong to Paravan caste, one of the downtrodden castes in Kerala, are also doomed to bear this stigma throughout their lives. Roy writes about the situation of "Paravan" in Indian Society:

"Paravans, like other Untouchables, were not allowed to walk on public roads, not allowed to cover their upper bodies, not allowed to carry umbrellas. They had to put their hands over their mouths when they spoke, to divert their polluted breath away from those whom they addressed."(Roy, 73-74)

Anand's novels chiefly deal with the themes of the caste system, the economic exploitation by the 'Banya' community, the conflict between tradition and modernity, the position of women in Hindu society and their pathetic attempt to retain their gone glory. Anand

does not write about the glories of past or the spiritual heritage of India. His themes are the socio-economic problems of contemporary India. The subjects he chooses for his novels are untouchability, exploitation, poverty and wretchedness, labour problem, hunger, religious and narrow fanaticism, condition of women, economic insecurity and his mission is to improve the society. His novels broke new ground and represented a departure from the tradition of previous Indian fiction. He made the common, the people of lower class his heroes and began to write about them.

Anand's *Coolie* deals with the painful experiences in the life of Munoo, an orphan village boy from the Kangra hills in a picaresque manner. His journey takes him far from home to towns and cities, to Bombay and Simla, sweating as servant, factory-worker and rickshaw driver. Munoo gets a job on a poor payment in Sir George White Cotton Mills in Bombay, where he had to fight a lot for survival. Everywhere he is exploited, sometimes mentally, sometimes physically, and sometimes, even sexually. He dies at the age of sixteen merely, due to consumption, quite lonely and deserted. Munoo is another discarded victim of the social system whose agony has been well portrayed by Anand who always favoured the concept of revolutionary social change in order to make the poor men lead a dignified existence. At one place, Anand makes Munoo wonder at the reason for his being a servant, and his master a master:

"It did not occur to him to ask himself what he was apart from being a servant, and why he was a servant and Babu Nathoo Ram his master. His identity he took for granted and the relationship between Babu Nathoo Ram, who wore black boots, and himself, Munoo, who went about barefoot, was to him like sunshine and sunset, inevitable, unquestionable ..." (Coolie, 34)

K. R. S. Iyengar observes about *Coolie* : “In *Untouchable* the evil is isolated as caste: in *Coolie* the evil is more widespread, and appears as greed, selfishness and inhumanity in their hundred different forms.”(Iyengar, 341)

Anand’s *Two Leaves and a Bud* (1937) is thematically a sequel to *Coolie*, wherein the exploitation of the under-privileged is unfolded against the background of the tea-plantation. It deals with the pathetic plight of the labourers, their inhuman subjugation in Assam tea-plantations. In Assam, Gangu is intimidated by his neighbour Narain, another tea-plantation worker that the actual condition of the labourers is extremely pathetic, though all are brought to the plantation with so many nice promises for a good life. Narain says:

“You will soon know brother, ‘...First water afterwards mire! This prison has no bars, but it is nevertheless and unbreakable jail. The Chowkidars keep guard over the plantation and they bring you back if you should go.”(Two Leaves and a Bud, 38)

The Village discusses the problem of poverty and indebtedness. *The Big Heart* is concerned with the problem of introduction of machines and consequent unemployment. Anand’s humanism and sympathy for the poor, needy and the exploited gives a socialistic as well Gandhian touch to his philosophy. According to him, the conquest of pain should be the supreme goal of all individuals and all nations. His philosophy involves opposition of fascism, feudalism, imperialism, and all other similar tendencies which come in the way of man’s efforts to achieve freedom. That is why he opposes caste, creed, untouchability and communalism. He believes in democracy and socialism, and the peaceful co-existence of all nations and people. He exposes social hypocrisy and taboos,

class exploitation and class struggle, social and economic injustice and the inhuman atrocities in his novels, so that people may become zealous for ameliorating this flabbergasting distinction deep-rooted in India. He adopted the technique of realistic portrayal from eminent masters of Indian fiction like Tagore, Bankim Chandra Chatterjee, Premchand, and Sharat Chand Chatopadhaya and European novelists like Chekhov, Flaubert and Tolstoy. He is a minute observer of life, society, and human character and does not leave even the ugliest and most impalpable situations aside. Everything-- latrines, dirt, squalor, beggars, poverty, disease and prostitution---is beautifully described in his works. He sees both the seamy and ugly sides of life minutely, and portrays them realistically. In his writings there is an autobiographical touch. He depicts his real life-experiences and thus his novels are sufficient enough to touch the inner cords of readers' hearts. He is superb in psychological delineations of his characters and applies suitable narrative techniques for the same.

Clearly enough, Anand deserves to be called as a harbinger of social change and improvement in the humanity. He purports at arousing sympathy for the exploited and oppressed sections of Indian society and thereby wants ameliorative steps to be taken instantly by all against all sorts of anomalies which are disturbing the peaceful existence of living beings, most particularly, human beings. In Anand’s view, “Novel is an appropriate medium to express a writer’s concern for humanism. It effectively deals with the human situation and presents the problems of life of man in a comprehensive and convincing manner”. (Kumar, 73). Reading Anand’s novels in light of Anand’s own opinion regarding the worth of a novel as literary composition, the readers can find his novels as effective remedies for social evils, as powerful torchlight which

can enlighten the spirit of all sections of society. His novels may develop rebellion in the hearts of exploited against exploitation, and sympathy and kindness in the hearts of exploiters for the exploited; and thus, they may serve as apt tools for bringing revolutionary amelioration in the stream of society.

Works Cited:

Anand, Mulk Raj, *Untouchable*, Pearson Education, New Delhi, 2007.

-----, *Coolie*, Penguin Books, New Delhi, 1993.

-----, *Two Leaves and a Bud*, Arnold Publishers(India) Pvt. Ltd., New Delhi, 1988.

Iyengar, K. R. S., *Indian Writing in English*, Sterling Publishers, Private Limited, New Delhi, 2006.

Kumar, Dr. Satish, *A Survey of Indian English Novel*, Prakash Book Depot, Bareilly, 2006.

Roy, Arundhati, *The God of Small Things*, Penguin Publication, India, 2002.

□

Ph.D. Research Scholar, P. G. Department of English, M. U. Bodh-Gaya, Email: - prakashravi@y7mail.com

Post-colonial concept: And its impact on English Literature

Sabita Kumari

The concept of Post-colonialism deals with the effects of colonization on cultures and societies. The term as originally used by historians after the second World War such as 'post-colonial state', where 'post-colonial' had a clearly chronological meaning, designating the post-independence period. However, from the late 1970s the term has been used by literary critics to discuss the various cultural effects of colonization. Although the study of the controlling power of representation in the colonized societies had begun in the late 1970s with the text such as Said's Orientalism, and led to the development of what came to be called 'Colonialist Discourse Theory' in the work of critics such as Spivak and Bhabha, the actual term 'post-colonial' was not employed in these early studies of the power of colonialist discourse to shape the form and opinion and policies in the colony and metropolis.

"Postcolonialism", in the words of Charles E. Bressler, "is an approach to literary analysis that concerns itself particularly with literature written in English in formerly colonized countries". It usually excludes literature that represents either British or American viewpoints, and concentrates on Writings from colonized cultures in Australia, New Zealand, Africa, South America, and other places and societies that were once dominated by European cultural, political and philosophical tradition.

Although there is little consensus regarding the proper content, scope and relevance of postcolonial studies, as a critical ideology it has acquired various interpretations. Like deconstruction and other various postmodern approaches to textual analysis,

postcolonialism is a heterogeneous field of study where even its spelling provides several alternatives. The critics are not in agreement whether the term should be used with or without hyphen : i. e. 'Post-colonial' and 'postcolonial' have different meanings. The hyphenated term 'Post-colonialism' marks a historical period as is suggested by phrases like 'after colonialism', 'after independence', 'after the end of empire' whereas the term 'postcolonialism' referring to all the characteristics of a society or culture from the time of the colonization to the present.

As a historical period, post-colonialism stands for the post - second World War decolonizing phase. Although the colonial country achieved political freedom, the colonial values do not disappear with the independence of a country. According to Bill Aschcroft, Griffith & Tiffin, "The semantic basis of the term 'post-colonialism' might seem to suggest a concern only with the national culture after the departure of the imperial power"²

Meenakshi Mukherjee rightly observes:

Post-colonialism is not merely a chronological label referring to the period after the demise of empires. It is ideologically an emancipatory concept particularly for the students of literature outside the Western world, because it makes us interrogate many concepts of the study of literature that we were made to take for granted, enabling us not only to read our own texts in our own terms, but also to re-interpret some of the old canonical texts from Europe from the perspective of our specific historical and geographical location ³.

It seems that Postcolonial theory emerged from the colonized peoples' frustrations, their direct and personal cultural clashes with the conquering culture, and their fears, hopes and dreams about their future and their own identities. How the colonized respond

to changes in the language, curricular matters in education, race differences, and a host of other discourses, including the act of writing become the context and the theories of postcolonialism. The project of postcolonialism is not only applicable to the students of literature alone, indeed, it seeks to emancipate the oppressed, the deprived and the down-trodden all over the world.

'Postcolonialism', in the words of G. Rai , is an enterprise which seeks emancipation from all types of subjugation defined in terms of gender, race and class. Postcolonialism thus does not introduce a new world which is free from ills of colonialism; it rather suggest both continuity and change. ⁴

Thus, the term 'Post-colonialism' marks the end of colonialism by giving the indigenous people the necessary authority and political and cultural freedom to take their place and gain independence by overcoming political and cultural imperialism.

The term 'colonialism' is important in defining the specific form of cultural exploitation that developed with the expansion of Europe over the last 400 years. Elleke Boehmer defines 'colonialism' in her book *Colonial and Postcolonial Literature* as "a settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands"⁵.

Colonialism has been a recurrent feature of human history. The history of colonialism has existed since ancient times. By 1900 almost every country or region in the world had been subjugated by European colonialism at one time or another. The Period after the Second World War saw an upsurge of new independent states. India and Pakistan were granted independence in 1947. France's decolonization was marked by wars in French, Indochina, Morocco, Tunisia, and Algeria. Belgium, Portugal, and the

Netherlands all divested themselves of their overseas possessions during the 1950's, 60's and 70s. 'Colonialism' has taken many different form and has engendered diverse effects around the world that can be gauged by thinking about its relationship with the two other terms: 'Capitalism' and 'imperialism'. Colonialism was the means through which capitalism achieved its global expansion. Ania Loomba marks, "Colonialism was the midwife that assisted the birth of European capitalism, or that without colonial expansion the transition to capitalism could not have taken place in Europe". Colonialism was the lucrative commercial operation bringing wealth and riches to western nations through the exploitation of others. It was the first and foremost part of commercial venture of the Western nations. Dennis Judd argues, "no one can doubt that the desire for profitable trade, plunder and enrichment was the primary force that led to the establishment of the imperial structure". Thus, colonialism was pursued for economic profit, reward and riches.

Works Cited :

- Bressler, Charles E., *Literary Criticism : An Introduction to Theory & Practice*, p.265
- Ashcroft, Bill; Gareth Griffiths and Helen Tiffin. *The Empire Writes Back : Theory and Practice in Post-Colonial Literatures*.
- Mukherjee, Meenakshi. "Interrogating Post-colonialism". *Interrogating Post-colonialism : Theory, Text and Context*. Ed. Harish Trivedi and Meenakshi Mukherjee, pp.3-4.
- Rai, G. " Postcolonialism : Its Meaning and Significance" *The SPIEL Journal of English Studies*, Volume : 1 No. 2 July 2005,p.2
- Boehmer, Elleke. *Colonial and Postcolonial Literature*.

□

Research Scholar, Dept. of English, L.N.M.U., Darbhanga

Female Protagonists in R. K. Narayan's Novels : A Critical Study

Dr. Kumar Chandradeep

R.K. Narayan is a noted luminary of the "Big Three" among Indian Novelists in English , the other two being Raja Rao and Mulk Raj Anand . R.K. Narayan's literary output is rare, impressive and amazing . Narayan is one of the most widely read novelists, not only in India but all over the world. The fiction of R.K. Narayan has been evaluated from many angles but little have critics and readers realised the pioneering contribution that Narayan has made to the cause of women in his fiction . Narayan was perhaps one of the first few to give voice to women's aspirations and opinions in Indian English fiction . R.K. Narayan was a genius in the portrayal of the ordinary middle-class milieu. It is in the midst of this milieu that Narayan has placed the most exceptional of female characters.

R.K. Narayan's depiction of the women characters provides a large canvas for study and research ranging from Savitri in *The Dark Room*. Sita in *The World of Nagraj*, Bharati in *Waiting for the Mahatma*, Rosie in *The Guide* to Daisy in *The Painter of Signs*. Therefore the purpose of the present paper would be to place in a proper perspective whatever is vital about woman in life and literature . The evolution of characters from Savitri and Sita to Bharati and Rosie and Daisy is not an evolution merely in terms of ideas but also in terms of art. The concern here is not with the 'Feminist movement' as such but with the 'feminist sensibility' in literature.

The cry of women emancipation is today a common theme in fiction all the world over. But the Indian tradition has always considered self effacement and

not self emancipation as the norm for women. As Meenakshi Mukherjee elaborates:

“Sometimes the conflict resolves itself nearly into two issues: duty to the family and personal fulfilment. The fulfilment of one self , however desirable a goal according to the individualistic ideas of western society, has always been alien to Indian tradition, especially when it is achieved at the cost of duty to the family.... Sexual love and personal happiness, those two prime concerns of the Western novelists , do not have such central importance in the Indian context. The classic is ideas of the god- like hero and the patient heroine extol the virtues of the extinction of the ego whereas the novel in the Western world often focuses upon the achievement of the selfhood or personality. One might argue that classical ideals no longer obtain in the Indian context. But in actual literary practice , numerous characters are found to adhere to classic prototypes, especially the women of fiction who persistently re- enact the suffering, sacrificing role of Sita or Savitri.1(p.29)

So, deeply imbedded is the role of woman in the Indian Psyche that one hardly seems to wonder whether the image of woman as the symbol of purity and goodness draws from real life or merely follows a literary convention. Things are alright so long as Gouri, the protagonist of Mulk Raj Anand's *The Old Woman and the Cow* chooses to behave like Sita- the ever obedient, docile type. But once her uncle sells her off to a barbarous shopkeeper she refuses to play the conventional prototype of the suffering, passive woman. She proves too strong and virtuous for the purchaser who wants his money's worth. But, as in Sita's case, her chastity remains suspect in public view and her husband also refuses to accept her. The parallel, however, does not go any further because there just cannot be any agnipariksha. And it is here that the

new Gouri emerges :

For a brief moment the thought that earth must open up to rescue her as it had opened up to receive Sita, came as an echo from the memory of her race. But the ground was so hard and solid under her feet, and showed no signs of opening up to prove her innocence.

She waved her head to forget Sita, and thought of the road to the town.2 (p.284)

Suddenly, she is transformed from the gentle, submissive cow like figure to a real, full individual with a personality of her own. The only other woman protagonist who parallels her is Ibsen's Nora , who goes to pieces as she realizes with awe and wonder what a heartless husband she had been doting on all the eight years and with a sudden decision walks out of her husband's house.

Gouri at once take us to Savitri, R.K. Narayan's Savitri in *The Dark Room*. From the submissive Savitri to the liberated Daisy, R.K. Narayan intends to draw a complete graph of womanhood and proceeds from type to type. But all of them are designed for the same end : pitted against insensitive males. It is the woman who either by submissive suffering like Savitri or by self-assertion like Daisy preserves the age- old human values. Man- woman relationship is an obsession with Narayan and his novels are at the core studies of this relationship in both marital as well as extra marital environments. The joys and sorrows, the pains and sacrifices, the concerns and sympathies, the give and take, all that are involved in keeping a relationship going are the subject of Narayan's study. *The English Teacher* celebrates the joys of togetherness. Narayan's words lend a touch , a sublimity to the simple pleasures of a morning outing that he undertakes alongwith his wife: “I was highly elated . The fresh sub, morning

light, the breeze, and my wife's presence, who looked so lovely- even an unearthly loneliness- her tall form, dusky complexion, and small diamond ear-rings – Jasmine, Jasmine... "I will call you Jasmine hereafter." I said (p.53) But the harsh truth is that eternal paradise is not for man .

The English Teacher is autobiographical and describes the illness and subsequent death of Narayan's wife. Though shortlived, Narayan's paradise has an unsurpassable idyllic beauty where tragedy , like humour and happiness have been deftly woven together. As Elizabeth Bowen puts it : "The atmosphere and texture of happiness, and above all, its illusiveness, have seldom been so perfectly transcribed . Like Jane Austen , like Chekhov, R.K. Narayan is able to lend a sense of extra – ordinariness to the ordinary events of day-to-day life".

R.K. Narayan's obsession with man- woman relationship bears fruits of all hues. The sublime bliss that pervades the pages of *The English Teacher* is not to be found anywhere else. *The Dark Room* as the title indicates, is grim gloomy for there is little understanding between husband and wife . Life , however, goes on in this dark household for Savitri has accepted for herself the role of the traditional Hindu wife, bearing all insults and insinuations with fortitude until things come to a breaking point. The villain of the piece is none other than her husband Ramani who swears by the heroines of the epics and wants his wife to follow their footsteps like shadow following substance. His affairs with a new employee in the company, Shanta Bai, is something that Savitri cannot take. With a sudden decision she leaves her home, though she is barely equipped for living on her own. So demoralizing is her despair the she compares herself with a prostitute:

What is the difference between a prostitute and

a married woman ?- The prostitute changes her men; but a married woman doesn't; that is all, but both earn their food and shelter in the same manner.3(p.120)

And she chides herself for being unfit to earn a handful of rice except by begging, for not being strong enough to live on her own.

I am afraid to go even a hundred yards from the house unescorted; yes, afraid, afraid of everything . One definite thing is life is fear. Fear, from the cradle to the funeral pyre, and even beyond that, fear of torture in the outer world... How many nights have I slept on the bed on one side, growing numb by the unchanged position, afraid lest any slight movement should disturb his sleep and cause him discomfort. Afraid of one's father, teachers and everybody in early life, afraid of one's husband, children, and neighbours in later life – fear, fear ...(p.116).

Thus it so happens that Savitri's attempt to live a life on her own soon proves unsuccessful and she goes back to the life she had left behind and we come back a full circle to where the novel had begun. But it is only seemingly so. Things are not the same with Savitri herself- something within her is dead. She does not fret about opening the garage door for Ramani when he is back from office nor does she care for his wish to sit and talk for a while after dinner. The relationship, it seems, now lacks any vitality.

Besides Savitri there are other women too in this novel who voice different opinions. There is Janamma, a friend of Savitri, who is absolutely traditional about a woman's behaviour towards her man. She recounts instances of the patience of wives; her own grandmother who slaved cheerfully for her husband who had three concubines at home; her aunt who was beaten up every day by her husband and had never uttered a word of protest for fifty years; and so on (p-60). Janamma herself never moves freely among

people and would have to be at home when husband was expected. This is the traditional pattern of good Indian wife in total subjection to her husband and master. It is this view of women as the weaker sex that feminism changes and seeks to change .

Savitri is the most comprehensive picture of an appressed woman .What is more interesting, she is increasingly aware of her growing powerlessness. Her reactions to her husband's total insensitivity to her feelings and her dignity in relation to their children are revealing: " How impotent she was, she thought; she had not the slightest power to do anything at home, and after fifteen years to have asserted herself a little more at the beginning of her married life" (p-6)

The Dark Room has its share of dominating ladies too. There's Gangu, another friend of Savitri, who is a picture of humour and frivolity. An eccentric character, she left home when she pleased and went where she liked, moved about without an escort, stared back at people and talked loudly (p.19). And then there is Ponni whose husband Mari is intensely devoted to her. Her one ambition in life is to fill a bars pot with coins and precious metals. Mari even commits burglary to fulfil his wife's wishes. He cares a great deal for his wife , although he chases her about and throws things at her when he is drunk. Ponni, however, knows how to manage him: "But when I know that he has been drinking, the moment he comes home, I trip him up from behind and push him down, and sit on his back a little while; he will wriggle a little, swear at me and then sleep , and wake up in the morning quiet as a lamb. I can believe any husband is unmanageable in this universe ..." (pp. 136-137). Ponni's ways come as a comic relief to the grim tragedy of Savitri . Hers are the methods of the rustic, the uneducated and the uncouth. Obviously Savitri cannot hope to emulate her. But when it comes to managing men even the educated

and the sophisticated have their own ways. Shanta Bai has her own coy ways of manipulating Ramani.

Among Narayan's works dealing with man-woman relationship in extra- marital environment there are two novels worthy of serious study. *Waiting for the Mahatma* and *The Painter of Signs*. And once again it is the women characters, Bharati and Daisy, who are at the centre and who reign supreme. The men, Sriram and Raman, are unheroic, inconsequential men who would stoop to any level to win the favours of these women. Sriram, in particular has been a good-for-nothing fellow who spends his time literally doing nothing. And it is during one of his evening strolls that he comes across Bharati when she was collecting money for a national cause. She is a strong woman committed to the Gandhian movement . She is witty, infuriating, capable and even condescending to the moonstruck Sriram. Her first loyalty, though, is to the Mahatma and Sriram joins Gandhi's camp just to be with her. He is enamoured of her to the extent of offering her his servile devotion:

He held her in an iron embrace in his madness... He revelled in the scent of sandal wood that her body exuded. 'You are sweet smelling, he said. 'I will do anything you ask me to do for you. I will buy you all the things in the world.' He behaved like an idiot. She wriggled in his grasp for a moment and at the same time seemed to respond to his caresses.4 (p.132)

Evidently Bharati is not bereft of emotions - she does have soft feelings for Sriram and she does not try to conceal them. But she is absolutely firm about one thing- she cannot marry without Bapu's sanction. She does not have anything against marriage but it possible only if Bapu permits. Bharati is the first step in Narayan's journey from passive feminism to active feminism. She is the first woman in his world to

broaden the national perspective for women, signifying that the Indian woman has come of age and that she need not be confined to her home. Her activities envelop the nation and humanity at large. Indeed, Bharati is the bud that finds its full blossom in Daisy.

Daisy is more radical than one can imagine. In comparison Bharati is just a trend-setter. Daisy was a rebel at a very early age. She refuses to marry and become a prisoner of domesticity and leaves home. She is now an attractive young woman who commissions Raman, on behalf of the population clinic she runs, to paint signs advocating two-child families. Together they travel around the neighbouring villages where Daisy preaches birth control. Raman is enthralled by her beauty and her mysterious independence of spirit just as he is appalled by the hard-edged zeal she brings to her work. And as the two, Daisy and Raman, travel together through the villages there begins a bitter sweet tale of love in modern India. Not that Daisy is bereft of emotions. No, she does respond to Raman's love. But she is a fanatic so far as her work is concerned and marriage and domesticity are to her a great hindrance. She is a hardcore believer who will not make any compromise on her work front and is prepared to make personal sacrifices to any length. The strength of her conviction is far greater than Bharati's. So that even when she condescends to marry Raman she lays down two conditions :-

One, that they should have no children, and two, if by mischance one was born she would give the child away and keep herself free to pursue her social work. Raman was not to object or modify this in any manner. She explained, "Long ago I broke away from the routine of a woman's life. There are millions of woman who go through it happily. I am not one of them. I have planned for myself a different kind of life. I have a well defined

purpose from which I will not swerve. I gave my word to the Reverend that I would not change my ideas. If you want to marry me, you must leave me to my own plans even when I am a wife. On any day you question why or how, I will leave you. It will be an unhappy thing for me, but I will leave you" (pp. 158-59) .

But as it happens, she finally refuses to marry for she could not allow a moment's weakness to engulf the whole of her life and threaten the very purpose of her existence as she saw it. It is true that she had promised to marry Raman but that was at a moment when she had surrendered to her emotions:

"At some moments, and moods, we say and do things- like talking in sleep, but when you awake, you realise your folly..." she fumbled on, unable to state it all very clearly. (p.180)

Her desire to get rid of the fetters of marriage is not for the sake of a personal whim. The purpose is rather impersonal which involves the society at large. Thus Daisy's liberation is absolute. She is the sharpest image of revolt in the galaxy of Narayan's women. What elevates her character to greater heights is her saintliness. No wonder then she is beyond the natural human desires.

The achievements of Rosie, however, in *The Guide* Narayan's most popular novel are on a more human level. She presents an ambivalent picture - she is the new woman at the point of transition, acutely conscious of the traditions she is expected to follow and at the same time an independent spirit waiting to burst forth its energies. She is also the only Narayan woman to belong both to the marital and extra marital environments. As an educated girl from a family of *Davadasis*, her marriage with Marco, the historian, is revolutionary because it is in complete disregard of considerations such as caste and horoscope. Though

the marriage does raise the social status of Rosie it does not prove to be a success. Narayan takes up the complex human problems which make for the happiness – unhappiness dichotomy in human life. Raju, who had managed to sneak into their lives and make for himself comfortable space, observes them at close quarters and finds that they are a mismatch.

Rosie's character exhibits a remarkable ambivalence – though she realizes that she and Marco were just not made for each other she makes desperate attempts to save her marriage and at the same time allows an intimate relationship to grow between her and Raju . She is never really out of the typical Indian wife syndrome – she never forgets her husband and is proud of his achievements when she sees his book. In fact, one of the reasons for Raju committing the forgery could be his fear of her husband – fixation. And yet it is true that even marriage is reduced to a war for possession . The tragedy perhaps is that both Marco and Rosie are intense personalities who are passionate about their work. Marco about his research and Rosie about her dance. Their intense involvement with their work does not allow them space for music, for harmony in relationship. Even the relationship with Raju loses its importance once Rosie has found her place: “She was a devoted artist; her passion for physical love was falling into place and had ceased to be a primary obsession with her.” (pp.163-64). Her self assertion makes her run away, first from her husband and then from her lover for she refuses to be treated like a plaything . Though dance is dearest to her heart, dancing under Raju's instructions makes her feel like a bull yoked to the oil-crusher. All this eventually disillusioned Raju of his notion of having possessed her. It is she who has possessed, bewitched and befooled them. And finally Raju confesses:

Neither Marco nor I had any place in her life,

which had its own sustaining vitality and which she herself had underestimated all along.6 (p.223)

The variety of types of cases that Narayan portrays suggests the evolution of the Indian woman from Savitri to Daisy. Evidently, it has not been an easy journey. Narayan is neither a committed traditionalist nor a rebel against tradition. He is a sensitive observer of people and events and portrays his characters with understanding and sympathy. This lends a sense of credibility and reality to his characters. Besides the principal woman characters, grandmothers and aunts show up frequently in his tales and more often he presents the mother figure through them. It is Narayan's detachment that helps him retain his touch of irony. Even when he is portraying a hardcore like Daisy the novel remains a work of art and is not reduced to the level of feminist propaganda. And Narayan more than proves this fact that one can sympathize with the cause of women without being branded a feminist . That is why women characters in the novels of R.K. Narayan present the true voice of endurance.

Works Cited :

- Mukherjee, Meenakshi : *The Twice Born Fiction*, London, Heinemann, 1971, p-29.
- Anand, Mulk Raj: *The Old Woman and the Cow*, Bombay, Kutub Popular, 1960, p.284
- Narayan, R.K. : *The Dark Room*, Indian Thought Publication, Mysore, 1998, 1998, p.120
- Narayan, R.K. : *Waiting for the Mahatma*, Indian Thought Publication, Mysore, 1997, p.132
- Narayan, R.K.: *The Painter of Signs*, Indian Thought Publication, Mysore, 1998, pp.158-59
- Narayan, R.K. : *The Guide*, Indian Thought Publication, Mysore, 1958, p.223

University Professor, P.G. Dept. of English, College of Commerce, Arts & Science, Patna -20(M.U.)

The Advent of Dalit Literature

Dr. S. Azam Hussain

Dalit literature is marked by revolt and negativism as it is concerned with the hopes for freedom of a group of people, who as untouchables are victims of social, economic and culture inequality. It is a manifestation of cultural conflict going on in this group of the society.

The Dalit literature movement began in Maharashtra, the birth place of Dr. Ambedkar's movement. His revolutionary ideas stirred into action among the dalits of Maharashtra and gave them a new self respect. Dalit literature is nothing but the literary expression of this awareness. It is a new way of writing literature which caters to aspirations, feelings, emotions and thoughts of the Dalits who felt themselves possessed, suppressed, humiliated and neglected for centuries. They thought the best way of expressing their agonies, desires, participation in political and cultural activities was to write a literature that is different from the traditional mode of Indian writing.

The term 'Dalit Literature' can be traced to the first Dalit literary conference in 1958 which passed a resolution defining the term. But this conference went almost unnoticed thus proving that the Dalit class was indeed neglected. Arjun Dangle defines it in a broader frame work :

"Dalit is not a caste but a realization and is related to the experience of joys and sorrows and struggles of those in the lowest stratum of society. It matures with sociological point of view and is related to the principles of negativity, rebellion and loyalty to science thus finally ending as revolutionary (Dangle : 1992, 267).

There are numerous theories about the origin of Dalit Literature. Buddha (6th century B.C.) Chokhamela (14th century A.D.), Mahatma Jyotiba Phule (1828-1890) and Prof. S. M. Mate (1869-1957) are some originators of this field. These great men were deeply concerned about the plight of the untouchables. But in modern time history proves that it is Dr. Bhim Rao Ambedkar who was the pioneer of Dalit Literature. Dr. Beena Agarwal while tracing its development in the modern time writes :

Dalit literature as a nomenclature came into existence after first Dalit Literary Conference in 1958. It accepted Dalits as marginalized community. In sixties Narayan Surve tried to represent the cause of working class through his poetry. Afterwards, the short stories of Baburao Bagul published under the title when I Had Concealed My Caste became a landmark in the direction of Dalit literature. Arjun Dangle appreciates it as, "the epic of Dalits while others compared it to Jazz music of the Blacks. Bagul's stories taught Dalit writers to give creative shape to their experiences and feelings" (Dangle : 1994, VII). In 1972, a group of young Marathi writers activities such as Namdeo Dhasal, Arjun Dangle, etc., founded a political organization called 'Dalit Panthers' in expression with the 'Black Panthers' who organized the struggle for the civil rights of Afro-Americans in United States.

Dalit Literature is different from traditional pattern of writing. It is new way of writing literature which caters to aspirations, feelings and emotions, thoughts of Dalits, who felt themselves dispossessed, humiliated, suppressed and neglected for centuries. Dr. Ambedkar, Jyotiba Phule awakened the dormant consciousness of the Dalits and the best way of expressing their agonies and cultural activities was to write a literature that is different from the

traditional mode of Indian writing.

In 1970 the Maharashtra Buddhist Literature committee encouraged the publication of Dalit Literature in a big way. The institution of Dalit Sahitya Akademy gave further impetus to this movement. The most significant output came in autobiographies from Buddhist. Mahars Chambharas and other tribal communities.

Jyotiba Phule (1828-1890) was himself not a Dalit but a man of what would today be described as an 'affluent OBC'. He developed a strong Dalit following, his main organizational work was in fact among the middle-to-low non Brahmin castes of Maharashtra traditionally classed as shudras and known till today as the Bahujan Samaj. His Major writings include plays, poems and polemical works—poems attacking Brahminism, a ballad on Shivaji.

Phule's *Ghulamgiri* written in Marathi but with an English introduction was published in 1885. The Brahmins whom Phule attacked so strongly were very often moderates, liberals and reformers grouped in organizations such as the Prathna Samaj, Brahma Samaj, Sarvajanik Sabha & Congress. All of these were seen by him as elite efforts designed to deceive the masses and establish upper caste hegemony. Caste system was to him slavery, as vicious and brutal as the enslavement of the Africans in the United States of America.

Phule sought to unite the Shudras (non-Brahmins) and Atishudras (Dalits). According to him the latter were not only more oppressed but had been degraded because of their earlier heroism in fighting Brahmin domination. He constantly stressed the need for shudras and Atishudras to stand forth and think their own; and his response to the ideological confusions of his day sounds strikingly 'Post modern'.

All ideologies have decade,
One views comprehensively.
What is trivial what is great
Can not be understood.
Philosophies fill the market.
Gods have become a cacophony;
to the enticements of desire
People fall prey.
All, everywhere it has decade;
This is how people have become one everywhere.
There is cacophony of opinions,
no one heeds another;
each one thinks the opinion
he has found is great.
pride in untruth
dooms than to destruction.
So the wise people say,
Seek truth (1)

Dalit literature got the fertile ground in Gujrat and Maharashtra and gradually travelled to other states Namdeo Dhasal first great voice in Dalit protes poetry in Marathi. Narendra Jadhav's *Outcaste : A Memoir*, Mahasweta Devids *Water* and Om Prakash Valmika's *Joothan* are some of the ground breaking works in this field.

It was the first attempt by an elite Indian at the prompting of Mahatma Gandhi and E.M. Forster at Sabarmati Ashram to write about the mental and physical humiliation undergone by him. Mulk Raj Anand took up this promptness and 'Untouchable' a creative debut bust on the literary horizon in 1935. It was the most comprehensive and logistic outlook on the problem of untouchability.

The Indian novel in English gathered momentum only in the 20th century. So we always follow British pattern of writing. And Mulk Raj Anand was very much

influenced by the western thinkers like Rousseau, Tolstoy, Gorkhy and attributes his choice of an untouchable to them.

The three major writers who emerged in the 1930s were Mulk Raj Anand, Raja Rao and R. K. Narayan, catering to different orders of social reality. Raja Rao began his writings with the exploration of the freedom struggle and in the influence of Gandhi in a Village of Karnataka in Kanthapura (1938). Some of the characters in this novel are untouchables who join the Gandhian movement, but they are seen from the perspective of a sympathetic Brahmin widow, who is the narrator.

Anand believes neither in Shiva nor in Christ, but in ordinary man. It is precisely a simple toiler whom Anand praises in his works. The very titles of his works testify to this fact, *Untouchable*, *Coolie* (1936), *The Village* (1939) etc. In *Untouchable*, Anand deals with the theme of exploitation based on caste. He paints a Dalit family that has been inhumanly deprived of all the basic social necessities of a man. Anand had shared the feelings of the untouchables in real. The struggle of untouchables during the 30s remarkably got a momentum for communal identity. His thoughts towards untouchables crystallize when Bakha appears as a hero in the novel.

The novel opens with the description of the outcaste colony which is located at a considerable distance from the caste Hindu settlements. The book begins when the outsiders colony was a group of mud walled houses. The surroundings of the outcaste colony are filthy because the civic amenities are not extended to the areas. There live the scavengers, leather workers, washer men, barbers, water carriers and grass cutter-all are untouchables. Bakha, the hero of the novel also is born and brought up in this colony in

a family of sweepers. His power and place in society are determined by his birth in a particular caste of untouchables. They are socially deprived and economically poor and they depend on upper caste people for their basic requirements like food, cloths etc. Bakha's character is different in the sense that he can think for himself though he is a commoner.

Sohini, Bakha's sister becomes the object of the priest's lust, being a Dalit, she becomes the first recipient of Pandit Kalinath's genoristy. He tries to malign her and asks her to come and clean the courtyard of his house at the temple. On the arrival he holds her by her breasts when she bent in the lavatory of his house. (P-48)

Bakha the protagonist being Sohini's brother wants to rise in protest against the priest, against the tyranny of caste Hindus of the insult and abuses of the high caste Hindus. He even goes to the extent of being converted into Christianity by the influence of Col. Hutchinson but soon he realized by his wife's chiding to her husband.

In 1997 Arundhati Roy has also attacked on the problem of Dalits and untouchability in her novel *The God of Small Things*. Velutha, the son of Vellaya Pepen who plucks coconuts from the tree is an untouchable. Puppach would not allow Paravans into the house. They were not allowed to touch anything.

With the coming of British to Malabar a number of Paravans, Pelayas and Pulyas (all Dalits in South India) converted to Christianity and joined the Anglican church to escape the curse of untouchability. They were given little food and money as incentive for converting into Christianity.

And to their utmost despair, they found after independence that they were not even entitled to any

government benefits like job, reservations or bank loans on low interests because officially they were Christians and therefore casteless.

Velutha, untouchable was like a magician. He was accomplished carpenter besides finishing high school from the untouchable school. Apart from carpentry skill with German design sensibility he had a way with machines. Mamachi often commented that if he would not have been a Paravan (Untouchable) he might have become an engineer.

In the contemporary India, with the advent of Kanshi Ram and Mayavati and their stirring called to the Dalits to fight for a political space in India ignited the flame of hope and aspirations. Maharashtra has sowed the seed of contemporary Dalit Literature which in the words of Shri Raj Gopalachari was "Flowerful but it will yield fruits later on". Dalit Literatur which is distinguished by its realistic assessment, straight forward outburst has over the years acquired a unique status in literary are.

□

Dr. S. Azam Hussain, Syed Azam Hussain, New Colony, Ward No.-03, Dharampur, Samastipur- 848101, Mob. : 9431282574, E-mail : prof.azamhussain@gmail.com

The Aroma of Comedy in English

Sanjay Kumar

Comedy from very old times has been relegated to a lower place in the dramatic hierarchy. It has never been taken with the same seriousness as tragedy. Charles Lamb, while dealing with the plays of Shakespeare first thought of tragedy and decided to confine his observations to the tragic aspects of Shakespeare, leaving the comic ones for a later enquiry. The Elizabethans, like the Greeks, were equally enamoured of tragedy, and did not pay much attention on the comedy. It had been low esteem and was regarded as the Cinderella of the muses. Tragedy rules the roost for a considerable time and comedy was just a kitchenmaid to be tolerated in the rear parts of the palatial building of drama. Tragedy was gorgeous and awe-inspiring where as comedy had something of ridicule and base-ness about it. According to Aristotle, "The aim of comedy is to exhibit men worse than we find them, that of tragedy better. It is an imitation of bad characters but not with respect to every sort of vice but to the 'ridiculous' only, as being a species of turpitude or deformity, since it may be defined to be a fault or deformity of such a sort as is neither painful or destructive. The object of comedy is to imitate or represent men worse than they are in actual life, and create ridicule out of comic portraiture.

English comedy beginning from the early years of the sixteenth century till today has considerably been influenced by Greek and Roman comedy writers. It does not mean that English Comedy has no originality, and is a mere imitation of the classical comedy of Greece and Rome. The English comedy has taken different forms and shapes and has passed through various stages of development.

The earliest of the English comedies Ralph Roister Doister is considerably influenced by the model of Terence and Plautus. Ralph Roister Doister hero of the comedy, is a swaggering boastful person and is modelled on the bombastic miles gloriosus of Plautus. The second comedy Gammer Gutron's needle is more English than the first comedy and represents the life of the peasant class. It is a domestic comedy of pure fun and delight and has no intention to ridicule vice. The comedies of Lyly have a courtly appeal and are satirical in intent, though they herald the birth of the romantic comedy which Shakespeare cultivated with great success. Shakespeare's comedies have been classified as : 1. Early comedies, 2. Middle comedies and 3. Life comedies. The best specimen of the early comedies of Shakespeare is Love's Labour Lost; The Middle comedy is best represented by As you like it and Twelfth Night, the later comedies are A winter's Tale. Cymbeline and Tempest, Shakespeare shines out best in his Middle Comedies. He abounds in kindly mirth and derives delight from the witty and pretty talks of all his comic characters. "The genial laughter of Shakespeare at human absurdity is free from that amiable cynicism, which gives to the humour of Jane Austen a certain Piquant flavour. It is like the play of Summer lightning which hurts no loving creature but surprises, illuminates and charms". I Shakespearean comedy is not satiric it is poetic. It is not Conservative. Its appeal is to imagination rather than to reason. It is an artist's vision, not a critic's exposition.

Ben Jonson, the greatest contemporary of Shakespeare, set his face against the Romantic Comedy perfected by Shakespeare, and revived the lore of Classical Comedy in his time. His comedies, are realistic in character and satirical in intent. In his view comedy should deal with the "ragged follies of the time" in such a manner that follies may be

corrected. All the comedies of Ben Jonson, particularly Every Man in his Humour. Alchemist, Bartholomew Fair, are the illustration of his theory of comedy. They are realistic in tone and satirical in purpose. He gave birth to the realistic comedy of humours. The Jonsonian reaction was in the direction of the humorous comedy in which the characters are possessed by some peculiar quality and lay themselves open to ridicule. His characters are humours and are in the grip of one dominant quality.

"Instead of lawless and fantastic translations from romance and history Ben Jonson planned comedy based on a rational and ordered study of life of his own times, contrived with all regard possible on the modern stage to the models of Plautus and Aristophanes. Instead of haphazard selection of story, scenes and persons he proposed to base his carefully constructed plots on analysis of society into humours and dominant characteristics. In so far these humours represented follies and absurdities the duty of comedy was to satirize and reform."²

Thomas Dekker was interested in London, and presented London life sympathetically. His Shoemaker's Holiday is sympathetic study of the shoe makers, and his Symon Eyre is an interesting character. Dekker seems again to forestall Dickens.

"His Plays Chiefly comedies, have an attraction quite unusual for the time they have sweetness, an arch sentimentality, and an intimate knowledge of Common men and things that have led to his being called the Dickens of the stage. His plots are chaotic and his blank verse, which frequently gives place to prose, is weak and sprawling."³

In 1642 the theatres were closed and for nearly two decades drama gasped for breath. The puritan period of Cromwell was a curse for the stage and during

two decades dramatic production particularly the production of comedy, was feeble and almost negligible. The restoration of Charles II to the throne of England in 1660 marked the revival of drama and a new lease of life was given to English comedy the prominent comedies of Restoration Period are *The Man of Mode* or *Sir Fopling Flutter* by Etherege, *the country wife* by Wycherley, *the way of world* by Congrave. *The provoked wife* by Vanbrugh, and *the Beaux startagem* by Farquhar. Goldsmith and Sheridan led the reaction against the sentimental comedy of the age. The first play of Goldsmith *The Good Natured Man* could not win applause, for it still had some sentimental scenes, but she stoops to conquer swept the audience of its feet, for it had wonderful scenes of laughter produced by Sir falsestaff, comedy had provided so much pure laughter and pure comedy. Sheridan's two plays *the Rivals* and *The School for Scandal* are comedies of wit deriving inspiration form the artificial comedy of the Restoration age.

English comedy suffered a set back during the Romantic and the Victorian Age, when literary artists exhibited a greater love for poetry and drama. The twentieth century has witnessed a revival of dramatic activity, and comedy has recieved a new lease of life in our times. In *widower's House* Shaw attacks slums and dirty houses and holds municipalities responsible for them. In *Mrs. Warren's profession*, he is up against prostitution as an institution. In *Arms and the Man*, he denounces war and romantic love. In *Apple cart* he attacks plutocracy and in *Candida*, he sets forth his ideas about marriage and love.

Oscar wilde's witty drawing room comedies *Lady windermere's fan*, *A woman of No Importance*. *The Importance of Being Earnest* are social comedies of Manners. The main charm of wilde's comedies lies in the style the fine dialogues and fiashes of writicism.

There are sparks of wit reminiscent of Congreve in wilde's comedies.

"What wilde did unscrupulously but hardly ever with such sparking wit by the long series of British dramatists who have taken over his role of the social entertainer in the last fifty years."⁴

After the second world war new types of comedies came into vogue, especially "the comedy of Menace" as practised by Harold pinter and the "comedy of moods" as practised by Christopher Fry. The torch of comic airs has been kept alive by contemporary British dramatists such as John Osborne, Terrence Raltigan, John Arden, Arnold Wesker and Henry livings. Henry Livings made his name by such farces and comedies as *Stop it whoever you are* (1961), *Big Soft Nellie* (1961) *Nill carborundum* (1962) *Eh ?* (1964).

Works Cited :

- E. Doweden : *The Mind and Art of Shakespeare*. Cambridge University Press July, 20, 2009.
- H. Thorndike : *English Comedy*, Rowman and 'Littlefield Publishers, January 1, 1975.
- E. Albert : *A History of English Literature*. Oxford University Press, 1979.
- G. S. Fraser : *The Modern Writer and His world*. Prager, January 30, 1976.

□

POEM

Life

Life! Life! Thou art like bubble
And no one can double.

O life of man!
Thou art less than span.

Thy duration is like candle
And difficult to extend and handle.

Thou art like fly
On time thou have to die.

Thou art like walking shadow
According to time thou have to bestow.

Thou have come on the stage to play thy part
On right time thou have to depart.

Thy actions of the just
Smell sweet and blossom in thy dust.

Dr Sushil Kumar Mishra

The Gifts of Nature

O Mountain! Thou teach us
How to face all circumstances and challenges firmly.

O Tree! Thou teach us
How to live for others.

O Creeper! Thou teach us
How to love all whoever comes near to us.

O Cloud! Thou teach us
How to exist for all beings.

O Blowing wind! Thou teach us
How to embrace all.

O Forest! Thou teach us
How to live together with mutual understanding.

O Sun! Thou teach us
How to care all living beings equally.

O Moon! Thou teach us
How to enlighten all beings.

O Pond! Thou teach us
How to survive for others.

O River! Thou teach us
How to strive tirelessly.

O Tree! Thou teach us
How to sacrifice life
For the sake of others.

O Fruit-laden tree!
Thou teach us how to
Bend down to get power.

O Flower! Thou teach us
How to smile in all circumstances.

Nature, thou art love, cooperation & sacrifice
Which everyone should follow in life.

Dr Sushil Kumar Mishra

Water Famine

Water dead-bone dry
dead wood dry rot
burning rock and stone rubble?
babbling brooks choked in memory
sizzling pan fry

Throat, gut, skin?now leather
alimentary canal and clothes
all water maniacs famished
languish, moan, drone and cry
tear- dry
watermill a molten dust heap

Cooking sungas gashes
inthe kaleidoscopic crack design
of arable, fertile land
endemically oppressive
cut-up cakes stone-hard
no grass and weed there
to hold a tottering animal bite
or to give a fleeting balmy rub
to the crazy digger dug in deeper
by every dig

Wells a muddy scowl
handpipes hoarse, hollow, sick
cough, screech and choke
Pools and ponds all mud and scum
smelly parched pockets of mouth dribble
dust dry

Rivers now canals or wetland wading patches
sand dry
dunes and humps clinical lifts
in the sick riverbed

2

blank windy unsoftened stare

Water pots' tumbling train leaps on
watertank trains, full but edgy
miming the earth water supply
Goading scramble spares
no time to breathless filling
to let off steam

Painter's cubes done to a fine art
brush and polish the cracked earth
and tickle the shrunken nerve centre
of the underground water supply
to flow or soak or daub even a dot
on the canvas dying for a drop
to raise a line-and-colour spring
and spray in tormenting empathy

Amarendra Kumar, Hajipur

S.Radhamani

They Are a Batch
Fallen ,dry leaves loitering aimless
Gather pals on ground.
There are dead bones,
Plastic disposables ,disposing
Our hygienic and calm.
Like nomads,desperate,
Go, curled into a corner
Of their own choice.
They are Frisbee like.
In dark, they are like
Threatening heaps, ghastly
Ghost like. Yet again, blown
By a whiff of wind, roam and romp.
Off their stems, they are in doldrums.

Waiting

With no one beside save a feeling
of an image, a body or an outline
palpitations of the heart faster than before,
the mind auguring all good and bad omens,
he spreads his eyes on trodden paths
yet no one around not even afar.

He tries hard to read the split pages
of the periodical bought for time pass
nothing but brutalities stamped in bold
of murder, rape and honour killing
for crossing the lakshamanrekha
Our wise forefathers created with aplomb.

The beautiful noon melting fast
Evening creeping in, he hears some sound
none around, he looks at cell phone still dead
the sound grows sweet, sombre, rhapsody at times
the dazzle, dim and discotheque of the riverside five
star grate
and grumble, reddening the river's swollen eyes petu-
lantly.

Binod Mishra

You

You have been a riddle at all times
A ghazal for some, a sonnet for others,
A heap of images and imagination
for your outline, sketches and curves
that make you beautiful.

Your body--- a mere covering, uncovered
by lusty eyes, lures me still the most
your soul is yet intact after several battles
you fought alone, helplessly with ravenous rogues
that take your life and call you names.

You --- a panacea to all ills, lending voices to
generations treading you down with trade and tirade
your bulging eyes and sizzling body are but a prelude
to peace I foresee in various forms in my dreams
that await after the war of civilizations.

Binod Mishra

Hitler

Born without a thumb on his right hand
he'd taught himself to count in base nine.

Singing 'The-World-as-Will-
and-Representation-Blues',

Accompanying himself on a guitar
missing top and bottom strings.

The spark of conscience is God himself.
The work of the Spirit is Art,

But if you do nothing with our freedom
only accept the status quo

are you really worthy of it ?
The old gods chose a leader for us,

a man in brown, a man-of-the-people,
before decamping to another star

leaving nothing but a dreadful blaring silence
echoing around the shattered trees,

sweeping the dusty streets, and setting up
some kind of strange resonance

from an over-taut washing-line tied to the shaft
of Longinus legendary spear.

Geoff Sawers

Indignities

I saw long dark passages flowing from his eyes
an accumulation of indignities
rising from the pit of his stomach
through his coiled intestines
passengers on the bus shied away from his heavy work
clothes

he was a glass man in busy downtown stores
spending his few soiled coins
an intruder surfacing on their home planet
submissive to their plan of creation
the police car followed him along the street
"Hey, boy !"

I go anywhere, stay anywhere, die anywhere
"come here !"
stifling blasts of thunderous rage
"Stay off this street !"

human being constrained within a clamped case
struggling to be free
to awake to a new day
to destroy the world.

From all directions

How many thousand years the wind kept blowing
words over cities, which are always far too noisy ?
There never has been any sentence smart enough
not to be overvoiced by all days hurly-burly.

Life in the caravansarayyas and taverns
may differ from the life lead at the altars,
and yet all speakers at all places ever
have but recognized their own word as truth.

And so the warrior's profession had been born,
and there is no spot spared by all of this,
until the stones that used to weave up buildings
lie scattered on rubble tips, withering away.

And then, how many years the wind will have been
blowing

words over cities not so loud no more ?
Because there never is a sentence full of peace
enough not to be overvoiced soon by the hurly-burly.

Stenograph

Alas, there's not a single rose
and least of all one that blushes most
which lacks the thorns
although no one will come to terms with that.

Because as soon as one's illusions grew
they will be raped away
and most of them
by one's own disbelief.

And even to the salesman you will give
most frequently your valuable coins
to get a small amount
of almost worthless change,

not earning more
for all the difference
but the cognition thoroughly repeated
of being powerless by your own sight.

Unbroken Ice

Agh, that looming anaxiphilia

I hear its faint rustling in the corridor
Treading softly, I attempt to elude it

I am standing naked in the rain
Like ancient roots my truth runs deep into
soil hardened and dried by the fruitless ages

Shall I cast a Hermit's spell and
save myself from lovers' Bane ? Or
saunter down to the swamplands and
carry me back harmony - blind ?

Could I still pretend to be an orator
and spew ridiculous rhetoric if that be the case ?

Let no woman find me quenched, my numbers
have grown enough. I can only make room for one more.
I did much better when I was a prick.

The Voice Within

Wordsworth had it right, you know, about the daffodils
A beautiful thing in nature some deepest need fulfills.
Have you ever heard the mockingbird that sings in
your own backyard ?

Perhaps you need to concentrate and listen very hard.

All nature may be singing some beautiful song for you-
be it daffodils or warbler's trills, it's meant to change
your view.

Forget the raucous music, violent films, and all the
sports,
and turn your heart to life's sweeter things- you'll find
there are many sorts.

There are scents, and sounds, and sights to see you'll
remember as you grow old.

And some truly beautiful thing to recall when days
are gray and cold.

These things are there in nature, just waiting there
for you.

So look around and they'll found; they're sure to come
in view.

And when you find that special thing that makes your
grow still-

Now listen deep inside you-you'll hear it if you will-

It's God's own voice-but it's your choice-to show you a
better way.

You'll be fulfilled and totally thrilled, and you can do
it this very day !

Transcreation of Bharathiar's Poem

A. Vanitha

This is a Transcreation of an extensively popular
poem of the Tamil Poet Subramania Bharathi – a poem
which reveals a moment of uncertainty experienced
by the poet about the transience of life and the even-
tual revelation.

Chinnaswami Subramania Bharathi (December
11, 1882 – September 11, 1921) was an Indian writer,
poet, journalist, Indian independence activist and so-
cial reformer from Tamil Nadu, India. Popularly known
as "Mahakavi Bharathiyar", he is a pioneer of modern
Tamil poetry and is considered one among the great-
est of Tamil literary figures of all times. His numer-
ous works were fiery songs kindling patriotism and
nationalism during Indian Independence movement.

The poem in source language (Tamil)

Translated Version in English

[In] Sights

Ye that stand, stride and soar! – But
mere delusions? Or sheer illusions?

Ye that are learnt, received and reflected! - But
mean deceptions? With no keen perceptions?

Ye sprawling skies, morning sun and awning thick-
ets! - But

mocking mirages? Or distorted visages?

If the gone and the past domed reveries be, then
just a passing dream am I? And is this sphere a
sham? Oh fie!

Would the moment's mullings, eyed evokings
forms and facades, forgeries be?

Their crux and core, charades on a spree?

Oaks spring from acorns, evidently – Hence

can foliage a falsity be? – Thence
ban it out of the lexis would we?
If what's seen fritters away, then
is revival of the forgone on its way?
Would undying be this fate we borne? – Can't
this hollowness be cured and shorn?
Moored are our roots in the sphere of the seen –

And

No verve is served by that which is unseen.
The seen, indeed, holds power - Wherein lies
Eternity's bower.

□

Assistant professor, PG & Research Department of English,
Vellalar College for Women, Erode, Tamilnadu, India,
Pincode - 638011

Book Review

Christel R. Devadawson: *Out of Line: Cartoons, Caricature and Contemporary India*. New Delhi, Orient Blackswan Pvt. Ltd., 2014. ISBN 978 81 250 55136. PP. 278/ Rs.650.

Christel R. Devadawson's *Out of Line: Cartoons, Caricature and Contemporary India* offers an engaging insight into the journey of graphic protest in contemporary India. Focusing on the cartoons in famous English dailies; the book explores the interdependence of image, text and medium through studying the extrapolation of these cartoons from their original context of print journalism to their compilation in volumes. As the forms of the popular culture cartoons and caricatures may appear superfluous but they are significant to map the contemporary status of a community as well as the future course that it may take because their success depends on the readers' 'duty to see' rather than their 'right to look'. Moreover visual protest astonishingly serves as a potent resource to examine the paradigm shift in the life of a nation at a stretch. The tradition of graphic protest has been analysed here as an effective form of national 'lifewriting' since the days of Shankar Pillai to the most recent signatures in this field. The book is astutely drafted with five chapters- Romancing the Republic: Shankar, Nehru and the Man of the Week, Uncommon Citizens: Laxman and the Common Man, Abu and the Keeping of the National Conscience, Reconfiguring the Nation: the Thoughts of O.V.Vijayan, Critiquing the Contemporary: Suraiya and Ninan. These chapters unfold the career of graphic satire in India after Independence.

The first chapter "Romancing the Republic: Shankar, Nehru and the Man of the Week" focuses upon the art of Shankar Pillai whose fervent yet pensive reconstruction of Jawaharlal Nehru offers a judicious parametre to comprehend the trials and travails of a nascent republic. After his association with the *Hindustan Times* Shankar founded *Shankar's Weekly*, the first Indian magazine dedicated to pictorial satire wherein Nehru, the Man of the Week, is modelled as a prism to reflect the vast space occupied by the ruling class in the new Republic.

The advent of the Common Man is strongly felt in the second chapter "Uncommon Citizens: Laxman and the Common Man." The iconic presence of Laxman's Common Man on the front page of the *Times of India* offers musings on the complexities of Nehruvian legacy. The unchanging presence of such a commonplace yet powerful emblem engages the attention of the readers to existing social reality and the patterns of the contemporary history. Silence, here becomes 'the most eloquent form of communication' to question those crucial issues that most sensible newspaper readers might wish to ask.

The third fragment "Abu and the Keeping of the National Conscience" analyses Abu Abraham's representation of the period of Emergency when development and democracy confronted with each other. Abu's 'Private View' focuses upon each specific threat that democracy faced against the mayhem caused by the Emergency. The fourth chapter "Reconfiguring the Nation: The Thoughts of O.V.Vijayan" constitutes O.V.Vijayan's world, the period of sombre 1980s when capital begins to enter the robe of the

coloniser. Though preserving the political and moral seriousness of Shankar's legacy for pictorial satire Vijayan who started his career with Shankar's Weekly gradually drifted away from Shankar's concept of caricature as he felt that the comic spectacle offered by him in the Nehruvian era can no longer be a model for the cartoonist in 1980s. Vijayan represents the tragicomedy of the rulers and the ruled after forty years of India's journey as an independent nation when justice and equity are yet a distant dream for the poor and the marginalised.

The tale continues in the collaborative work of Jug Suraiya and Ajit Ninan discussed in the fifth chapter "Critiquing the Contemporary: Suraiya and Ninan." Stepping out of the doorsill of the first generation of the economic reforms Suraiya and Ninan explore the aftermath of the economic liberalisation. In an era when comic book culture usurps the market Suraiya, Ninan and Neelabh take on the challenges of the globalised world.

Apart from scrutinising the anthologised works of the well-known newspaper cartoonists the book also tries to understand the artistic devices and stratagems of the famous artists in the field- how they select and tell their stories through acts of seeing and knowing; what the limitation and privileges of graphic protest are and so on. With its keen insight into the world of graphic art the book will be significantly beneficial to the students and scholars of journalism, cultural history and visual culture.

Sandhya Saxena

□

**Fragrance in the Ambiance by Dr. Shagufta Ghazal,
Published by Kafila Intercontinental, Chandigarh,
2016 pp. 64, Rs. 100/-**

Dr. Shagufta Ghazal is a noted trilingual poet and ghazal writer so much so that she has become "Gahzal". The poems in this book were originally written in Urdu and later on translated into English by translators namely late I. H. Rizvi, G. S. Bajwa, Harish Thakur and Gurdev Chauhan. They all are poets and scholars of repute and hence I assume they must have rendered these poems into English in approximation with the original texts.

It comprises thirty six short and crisp poems about various subjects of life like loss, desire, love, mother, dreams, beauty and some philosophical musings. It also includes 23 Mahiye and 40 Haiku (both are three liners) in unconventional form.

Urdu has its own charm and melody of recitation that cannot be transferred to another language. This loss of lyricism, a reader has to bear while reading these songs of loss and life.

"I am full of sorrow
The flame of my desire burns weak."

She wants to rein in the surging desire, "Let desire not turn into error' to fulfil her deep seated 'longing to meet him'. Many of her poems seem to have a bearing of her personal life and hence are born out of her lived experiences. Look at the depth of her pathos:

"O my beloved you will have to return
You will have to carry out your words."

Time and again she turns back to the courtyard of her life and her relationship with her life partner. She explores it with calm and cool composer and does

not allow herself to either lapse into sentimentality and bitterness.

The sense of personal loss looms large in her poetry "God knows / When did / The Morning breeze came / Silent Paved / And then left me." "Night of loneliness", "Trust", "A Brief Moment" are some of the poems written in the same vein. But she is not as confessional or bold in depiction as some of the women poets have been like Kamla Das, Nandini Sahu and others. "The loss of marriage partner can bring untold anguish". She churns out sweet poetry from this anguish. It results into longingness and nostalgic reflection as in "In the Mountains" and "Morning Breeze". She laments the loss of relationship over trifles in "This World".

Here
Relations break
And the ties of life and death, too
On trivial things
And this world
Keeps watching

Her Mahiye, three liners, are pleasantly refreshing with an input from nature:

Peacocks dancing in forest
Rainy season has arrived
Homes are delighted.

But they don't offer a clean departure from her earlier emotive engagement with him.

Ours was a dream
My heart my dear
Is eager for you.

The same sensibility reverberates in her Haiku :

"I am remembering
Why are you so indifferent

My life is ending."

The poems translated by I. H. Rizvi display a little greater depth and philosophical ramblings with love being kept in the centre:

"I am having an eternal sleep
So not wake me up, O gentlemen".

It is a collection of soft, supple and tender feelings in verse. It can offer solace to embittered souls.

Dr C L Khatri

□

Pashupati Jha, Taking on Tough Times, Authorspress, Q-2A Hauz Khas Enclave, New Delhi-110016, PP-80, Rs. 250/-

Prof. Jha, a significant signature in Indian English poetry holds poetry as criticism of life with a view to generating the milk and tears of human kindness to make a better world to live in. We are living in an age in which there is a blind race to seek solution for all human problems in technology or machine. Here a professor in an IIT is trying to address human problems with human tools-moral and aesthetic values. Poetry and other art forms are the repository of 'vibrant humanity and pristine purity, and are able to humanize and sensitize the human folk. Prof. Jha seems to have a clear insight into the ills and odds besetting his age. He is ill at ease with the tough times but he takes them on with the song of Muse.

The present book Taking on Tough Times with fifty five gems of poetry is his fifth collection. The personal and public disillusionment that one often comes to in this age bears clear imprint on his poetic outpourings. In the very first poem "Woman" he creates a female persona that takes on the gender bias in the family

and questions all stereotypical and patriarchal assumptions regarding the defined roles of male and female:

"Why does he act
only as a ruthless chieftain
all the time collecting his levy ?"

Continuing his tirade in the second poem "Outside, Inside" he takes a dig at the notion of history:

"Women can't create history
but they suffer history in their womb."

This comes in response to the stereotypical assumption about history that it is created in the battlefield and not inside homes. In the same vein he takes to task the infidelity of a son in the backdrop of all the sacrifices a mother makes:

"I fed her only once-
the burning flame in her mouth"

In the poem "Hats off" the ironic refrain 'Hats off to you....' effectively works to expose the sham and hypocrisy prevailing in the system. He takes on God also for his passivity.

"And hats off to you my God
for watching everything indifferently
and doing nothing at all."

In "Cheapened All" he vents his anger against several facets of life in sweeping generalization which may not be politically correct. He belittles all- authority, culture, modernity, modern music, etc. and finally poet. For example 'Modern love'-

"Merely lust and nothing
fore, after, and beyond.

In "Contrasting Concerns" woman's plight is pitted against the man's and in the next half of the poem he dresses down both:

"She takes a dip in the old river
with the myth of its magical power
and comes out fresh...."

In his poetry the poet is on a mission moderation of what feels awkward to his taste and sensibility be it the love birds playing 'passion passion' on the campus, the young generation aping the west, 'These Western clones' or growing craze for premarital sex as a symbol of women's liberation.

Some of his poems are in a situational mode where he evocatively describes an event or a situation, passes authorial comment and then leaves you pondering over it. For example in "A Sordid Day in the Jungle" humans are animals perpetrating sexual abuses with impunity under the cover of Khakhi or Khadi fatigue.

However, in most of the poems he employs ironic mode with recurrent use of the tools of contrast and comparison. In "Contrast" the village folk are contrasted with the urban folk to ridicule the latter:

"The people there
Start the day with good morning
and end the same with goodnight
But there is nothing good inside."

In "Paradox or Hypocrisy" earth, the symbol of female sex stands in contrast with mountain, a male force. The former is 'submissive' but more 'stable' and formidable.

Prof. Pashupati Jha's poetry has several qualities like a strong sense of form in which each poem has its own rhythmic pitch echoing the sense and mood of the poet. But the most remarkable thing for which I would suggest a budding poet to turn to his poetry is how a poem is composed in everyday, colloquial words with Christ like simplicity and lucidity. At the same time I recommend general readers who spend their

buck on novels to take up this book even for casual reading. It will help you take on your tough times in life and recharge you with the verve to fight and enjoy the vicissitude of life.

C L Khatri

□

XXI Century World Literature (An International Anthology of Poetry and Fiction) Edited by Linda Ibbotson, Kafila Intercontinental # 3437, Sector-46-C, Chandigarh-160047; 2016 pp Rs. 500/- (U.S. \$ 25)

The book under review is like an "Eden's Paradise" of world poetry reinforcing the essential fact that poetry cuts across geographical and political boundaries and poets across the world communicate at the same wavelength in the same idiom of humanity. It defies the parochial classification of Muse / Poetry on the basis of nationality. The true art is a "journey, beyond space and time... into the invisible thought it has its root."

This anthology comprises 84 poems, two short stories namely "The Saint" by Isajon Sulton and "Tombs A and B" by Asror Allayarov and one review article "Translation As a Love Affair". Though they are worth reading they present themselves as uncalled for intrusion in the flow of poetry. Altogether eighty four poets from 37 countries have contributed to it in an effort to make it a mirror of world literature. In Introduction Alison Hill rightly claims that they showcase the best of these diverse writers' works and accentuate their place in today's literary world. The book also proves how fertile verse and prolific English Poetry has gone of late showing Arnoldian future for it. As there is no thematic focuss, the poems cover a wide range of subjects ranging from ethics, religion, love, nature, personal, confessional poems to poems of so-

cial concern and of transcendental quest. It is beyond the purview of review to comment on each poet or poem. I will just touch upon some of the brilliant flashes that impressed me. Linda Ibbotson from the country of W.B. Yeats stretches her poetic arms to reach at its beauty in her nostalgic poem with patriotic fervour:

“Born on the cusp of the Western wind
Persephone emerged from tips of whitethorn,
Tight buds unfurling from winter silence.
She awakens, stretches the oceans hem
As if searching for a new boundary.”

Dr. Arpilla Zank gives an effective comparative picture of her challenging spirit in the past "I would throw nets for fleeting sunbeams—" and the present grim reality: "the sun blinds me / with splinters of light." It's a well crafted poem in situational mode. Yuri Zambrano's "Flying Neurons" is remarkable for its ingenious imagery drawn from science and questioning spirit calling the 'dove of peace' a hallucination:

“Starlings resembling butterflies
like neurons buzzing in random synthetic figures
within your oneiric brain highways.”

In Luz Maria Lopez poetry seems to well up from the depths of mysteries: "On the far side of the sea/
the infinite breath of God/ Keeps tying us / in divine balance / a universe without / dead times."

Susana Roberts appears to be a voyager on poetic boat for peace, harmony and brotherhood in a future global society. Amen !

Alison Hill convincingly works out the existential quest in 'uncertain world' in her poems "Sweeping up the Rainbows" and "Rendezvous at Noon". She displays a keen sense of form, feel for rhythm and acute sense of awareness to chilling headlines in newspapers.

Ximena Gautiea Grave, a Chilean-female poet living in France shows how accumulated fury of exile gushes out in powerful poetry through rhetorical devices:

“Devours my sources,
In spite of time which uproots me”

It is heartening to know Kalpna Singh, a jewel of Bihar through poetry. Her poem "Trespassing My Ancestral Lands" is a diasporic poem at both personal and impersonal levels. She goes back to the time 'before the birth of nations' when there were no 'borders and demarcations but only 'destination'. In this allusive poem she tries to work out a synthesis of all religions as Vivekananda did in his prose and poetry. Kudos to Kalpna. Guillermo Tovar Torres' poem "America is an Asleep Indian" is important for his striking vision "I discover the Indian that I am" and the Upanisadic call "Awake, Arise America !"

Rokiah Hashim in her memory poem "The Stories of Walls" tries to achieve the same world of love and humanity that Kalpna Singh or for that matter any poet advocates. The reminiscences lend it a lingering effect. Samcilla Baakojr from Ghana beckoned me for his conversational style of writing poem with native force and vigour expressing deep seated angst: "No matter how hard I try, / I'll never forget or get you back / I lie when I say I'm okay and / face all those miserable faces." (Like a Brothel, 86).

Antonia Alexandra Klimenko's "Art Isn't Dead- It's Still Dying", Ruchi Chopra's "A Cup of Tea", Milena Nikolova's 'Forever', Prof. Ernesto Kahan's "Echo and Narcissus", Harmonie Botella's "I Want to Forget", Alejo Urdaneta's "The Last Poem" (with several quotable expressions : 'The book of the snow keeps its secrets' etc.), Makhfuz's "My Name is", Kristen's "This Evening I am Old", Santosh Alex's tightly packed poem "Distance", Alicia's "Traveller", Saleha Begum's "We Walk

Across the Gallery", Irene's "For a World of Peace", Iram Fatima's "An Oath to My Love" and Sunil Sharma's "Cerberus" (intellectual and allusive composition) are some of the poems which appealed to me for different reasons and left an impression on me. However, I enjoyed most of the poems. The young poets too have displayed great talent in expressing their supple sensibility. Poets from Uzbekistan generally dwelt on their emotional attachment with their motherland and its natural beauty.

The inspiring force behind this noble work is certainly Dev Bhardwaj, a creative genius, resourceful organizer and publisher who has been nurturing creativity and promoting upcoming writers. In his poem "Man is Dead" he creates a situation with a blend of myth and reality about the identity of an anonymous man who had died long back and who announces his death now. Written in a simple language it takes a dig at man's monomaniac success and fall because of his selfish attitude to life.

This elegantly published anthology on the whole is worth reading and preserving as it gives a glimpse of world poetry today.

C. L. Khatri

□

My Days in Tulasi Kshetra. P.G. Rama Rao, Prakash Book Depot, Bareilly, pp. 165, Rs. 220/-

P.G. Rama Rao, the retired octogenarian Professor of English has written his memoirs titled *My Days in Tulasi Kshetra*. It is a document of his personal experiences at different stages of his life in different circumstances. Though a renowned Professor and writer of several critical volumes of international repute, the present book is a wholly personal account with zero scholarly showmanship.

The book is a brief autobiography of the writer dealing with his birth and childhood, schooling, teaching and domestic life moving from place to place encountering small hurdles and enjoying God's recurring blessings. He has taken into account several little incidents like his evening walks, his college getting a U.G.C. grant etc. may be important to him though. In fact, the incidents are varied and don't belong to any category in particular. However, one thing is common, Rao's unswerving faith in God. He has recounted several incidents to substantiate the power of prayer. He says, "The more we pray, the closer we will get to God. Prayer is what binds us to God and establishes a proximity to him." (72) He knows that mysterious are the ways of God. Whenever Professor Rao had a problem he prayed and everytime his prayer was granted.

The writer fondly remembers his mother, grandfather, father-in-law, father, wife, children and friends at home and abroad. He has a chapter "My wife becomes a reputed writer" as much as "An old friend discovered". Similarly he has nostalgic memories of Kendrapara where he spent the greatest part of his life. The chapter "Satya Yuga Revisited" describes how he missed his holdall which actually fell from the top of his taxi near a rice mill and the mill owner kept it in his safe custody and wrote to him to collect it. He has experienced that "there is no unmixed blessing. Every victory is pyrrhic in that defeat is inbuilt in it. Every joy or gain is modified by some sorrow or loss or pain and every day is foreshadowed by the declining sun or an overcast sky." (32)

Regarding modern art he has quoted the words of Pablo Picasso as a piece of disillusionment—

People no longer seek consolation or inspiration in art. But the refined people, the rich,

the idlers, seek the new, the extraordinary, the original, the extravagant, the scandalous. And myself, since the epoch of cubism, I have contented these people with all the many bizarre things that have come into my head. And the less they understand it the more they admire it. (The Hindu, Dec. 2, 1964, p. 7)

Prof. Rao's book through his life's incidents and experiences, has much appeal to the general reader because of his racy style and simple straightforward, matter-of-fact language. There are also elements of humour particularly in the use of similes and metaphors. For example, he calls a date-palm 'a naughty girl with unkempt hair'; the mature tree is called 'Miss Palm' and 'Palm Maiden' (actually titles of his poems). Again, the two casuarina trees on either side of the ashram are like giants guarding the campus or like Jaya and Vijaya gate keepers of Lord Vishu's Vaikuntha.

The book also shows the writer's essential humanity and kindness to animals. Prof. Rao is also a keen observer of their activities. He has described a mother monkey suckling her infant and passing it to another female who fondles it before passing it on to another female. One day an infant monkey dies and the mother refused to let go of it. For a whole day she held it to her bosom until the smell of the dead body became unbearable.

The writer has intimate love for Tulasi Kshetra and wishes his book to generate a tulasi kshetra in every mind.

I love this book and congratulate the writer.

- **Ram Bhagwan Singh**

□

Maudlin Musings. Manas Bakshi, Sparrow Publication, 2, Benigpukur Lane Kolkata- 700014, pp. 80, Price Rs. 150/-

Poetry today matters more to the poet than the public. This is because art never expires, the artist is born in all ages irrespective of his appreciators and critics. One such poet is Manas Bakshi who has been composing his thoughts in several volumes by now ten. Before I talk about his latest volume *Maudlin Musings* I admit I have a prejudicial liking for his adventures in imagination and style of expression.

The present book as the poet claims is a collection of 'micro-verse or short ranging from 3 to 9 lines- not segregated as Haiku, Tanka, Zen or anything else'. The poems are thematically as diverse as the forms of writing. Though the title cries that the theme is sad, the poems register happy feelings as well as philosophical musings. They defy categorization, maudlin being just one strain out of many, for example, poem nos. 1 & 4 in which he writes 'Sea returns / All that it takes' (1) and 'Wave recedes / sand returns / A bit of foot prints'. (4) Or 'A sea bound river / like primitive passion / Flowing forever' (15) 'Love and lust / weaved in a wedlock / As straws and twings / In the making of a nest' (66).

The poems are multi-coloured, multi-layered as life its elf. To call them maudlin is like a father complaining his son is a bad boy because he sucks his thumb. Bakshi's poems seen in a holistic perspective are also romantic, realistic, ironical, optimistic pessimistic and philosophical. To quote,

Political game, who chases whom ?
Some are hypocrites, some are goons ! (45)
Every moment of love

Responded or jerked
Makes one feel
Its real worth. (21)

And,

Life worthy of living.
Never without its pain
For, the wood pecker
Seldom pecks at
The dead wood. (153)

What impressed me most is the poet's creating pictures out of his three to five lines. Such economy of words to illustrate a whole idea or imagination is characteristic of the poet for example poem no. 98

Tears not visible
If you cry within-
Words are lost
If eyes speak everything.

Or,

Drawing her lips into his
When a moment churns up
A sensual wave,
Eyes speak some untold words
And both appear voiceless.

I wish others may enjoy reading these pictorial feelings and thoughts. Congratulations Dr. Bakshi !

- Ram Bhagwan Singh

□

Aravind Adiga's *The White Tiger* : A Study. Sudhir K. Arora, Prakash Book Depot, Bareilly, pp. 197, Price Rs. 10/-

Here is Sudhir K. Arora's latest work a critical study of Aravind Adiga's Booker Prize winner *The White Tiger*. Arora has published several critical books, his magnum opus being *Cultural & Philosophical Reflections in Indian Poetry in English* in five volumes.

The present book is a student's help book to understand and appreciate the different aspects of *The White Tiger*. The book has as many as 16 chapters. Beginning with a brief introduction to Indian English novel the book examines Adiga as a novelist on the basis of all his published prose works. For students of English the book presents a thread bare analysis of the theme of the novel and chapterwise summary. It deals with the novelist's art of characterisation and his tongue in cheek criticism of popular religion, failure of democracy, flesh trade, effects of globalisation, servant - servant relationship, employer-employee relationship and Indo-China relationship. There are separate chapters on the theme of poetry, religion democratic value in India and mockery of Indian politics. There is also a chapter on post-modern reflection in the novel. Meant for ready reference of students there is a chapter quoting memorable excerpts from *The White Tiger*. Also there are views and opinions of critics on the novel.

Thus, the book is designed to cover practically all aspects of Adiga's *The White Tiger*. It can serve as a valuable guide to students and help them prepare for their examination. Keeping this in mind the book has been written in simple and straightforward language to make it intelligible to one and all. Without making bones the writer in the preface has made it clear saying "I am sure the students will find this book helpful for their examination". And without hesitation I endorse his hope and conviction about the book being a most valuable guide for students. It is also worthwhile to mention that the price of Rs. 110/- for students is the most reasonable rather cheap. I hope the book will be widely welcomed by students of English.

□

Bits of Philosophical Thoughts. Pranob Kumar Majumder Bridge-in-Making Publication, Kolkata-700089 pp. 96, Price Rs. 250/-

This is the 22nd collection of poems by Pranob Kumar Majumder, a well-known poet, critic, novelist and story writer. At the age of seventyfive he has gathered his experiences and thoughts in the present volume of poetry. He calls his thoughts philosophical not in the sense of belonging to any particular school of philosophy, they are just his felt experiences and views. One should not look for novelty of thoughts and ideas, common as they may be, but they are true and tested. For example,

When we are born at once we are thrown
Into some caste, some religion, some ration
...Birds are free creation, free from anything
Like caste, religion, country.... no border check
post (p. 7)

Similarly he feels

Most urgent problem of the present world is
How to eliminate inhumanity in humanhood
Inhumanity breeds quarrels (p. 9)

Majumder is critical of the menace of terrorism and vehemently denounces it saying.

Terrorism and intolerance are latest manifestations
Of postmodern humans / Present day India is now a field
of intolerants. (p. 10)

The poet is really mortified to see the state of affairs in the world outside as well as in India. He is all for mutual love, tolerance, understanding and co-existence. To him 'humanity is the noblest religion' (12). Similarly, 'compatibility, co-existence, co-operation are the essence of relationship'. (p. 52) In his considered opinion 'marriage is a fragile pretentious ritual / unless there is soul to soul proximity.' (90)

It appears the poet wants to share his thoughts with readers rather than preach or educate them. Composing poetry for him is a kind of prayer, his religious performance and not a ritual. He declares,

Poems are my conversations with God. (60)

Being his age I endorse his philosophical thoughts and views. But I also regret the old symphonic sweetness and like images to retain after image on the reader's mind.

- Ram Bhagwan Singh

□

Sudhir K. Arora. Cultural and Philosophical Reflections in Indian Poetry in English— Pathfinders Volume II. New Delhi: Authospress, 2016. Price 800 ISBN 978-93-5207-207-1.

Sudhir K. Arora's Cultural and Philosophical Reflections in Indian Poetry in English—Pathfinders Volume II is a detailed study of five poets, namely, Henry Louis Vivian Derozio, Toru Dutt, Sri Aurobindo, Sarojini Naidu and Rabindranath Tagore, who are the pathfinders as these poets introduced India to the West and also paved the way for the future Indian poets. It shows Arora's critical ability in an authentic manner. What is stated in the blurb: "Derozio's vision of reforming society with the light of knowledge, Toru Dutt's cultural richness in Ancient Ballads, Sri Aurobindo's spirituality and his vision of transforming man into godhead in Savitri, Tagore's vision of cosmopolitanism and the Biblical touches in Gitanjali and Sarojini Naidu's Indian landscapes dotted with season, festivals and Indian people surprise the West as well as the Indians who become conscious of India's cultural heritage" is best demonstrated in the 173 pages of the book.

The first chapter 'Introduction' gives a brief introduction of the early poets and also mentions how they began their poetic journey from imitating the English poets and how they became mature enough to develop their own idiom with the passage of time. It prepares the reader mentally to go deep into the poetry of the five poets. The second chapter is devoted to the contribution of 'Henry Louis Vivian Derozio' who identified himself with India and her culture and recommended "the westernization of India without losing her basic structure." As a poet, he has a vision of reforming the society. Arora has discussed Derozio's poem *The Fakeer of Jungheera* in detail and demonstrated how he has attacked the outdated tradition and superstitions.

The second chapter is devoted to Toru Dutt's contribution to Indian poetry in English. With her superb story-telling, she makes the past alive and infuses the cultural values in Indians, particularly children. The simple choice of words with the deep meaning is what makes the reader spellbound.

The third chapter is about Sri Aurobindo who, with his philosophical and visionary outlook, writes with a mission of redemption of mankind to bring the Divine Life on earth through his integral yoga. Arora has analysed his poems and particularly *Savitri* in detail. He is a poet of the few. A yogi reader can decipher his poetry. Praising his poetry, Arora writes: "Aurobindo's poetry, which is an ideal of creative imagination, exhibits sublimity; explores the unexplored subjects; reflects deep philosophy; emits the mystical fragrance; releases spiritual energy; surprises the serious reader with meaningful contents robed in a balanced idiom; reveals lyrical symphony; and paints the concrete picture through images and symbols."

The next chapter is devoted to Sarojini Naidu who, though lacks depth, offers Indianness and paints the Indian landscapes with people, things and colours of life like religious tolerance, secularism, Indian festivals, Indian ethos and culture. The next chapter is about Rabindranath Tagore who has "almost become a symbol of Indian rich heritage by virtue of his realizing the ideal of cosmopolitanism in his poetry, and supporting independence and interdependence at local and global levels respectively." He is a world poet who has become a cultural ambassador. His poetry is mystical, tinged with humanitarian colours. Arora while writing 'Conclusion' evaluates these five pathfinders who have presented India and her culture. These poets are relevant in the present scenario as their poems talk of joy, peace and love.

In brief, the book *Cultural and Philosophical Reflections in Indian Poetry in English—Pathfinders Volume II* is a worth reading book not only for scholars and teachers but for general readers as it offers the rich Indian cultural storehouse, presented in the poetry of the five pathfinders. It attracts the reader with its beautiful cover but his taste becomes sour when he sees its price which is too much. He wishes to go through the five volumes because of the contents about Indian Poetry in English right from Derozio to the present time. It will be better if the critic and the publisher release the paperback and e-book editions for the wide readership.

Abnish Singh Chauhan,
Assistant Professor, SRM University,
Delhi-NCR Sonapat, Haryana.

□

C L Khatri's Two-Minute Silence, Authorspress, Q-2A, Hauz Khas Enclave, New Delhi-16, 2014. Pp81, Rs 195/-

Khatri hails from Bihar, a state whose great leaders started political movements which changed the course of our national life. In spite of its poverty and backwardness, Bihar stands high in upholding human rights and our national values.

So Khatri in his poetic collection Two- Minute Silence upholds certain values of humanity which separates him from other Indian poets. He is a poet of imagination as well as reality. In his poems one can find both orthodoxy and heterodoxy. His poem on his mother is immortal.

“She was standing like mother Mary
Feeding me her breast;
Alas! I could not be her Christ;
She bore the cross all through her life;
I slept in peace, bloomed in spring.”

These lines are applicable to any man who understands the self-sacrifice of his mother. His poem on the river is wonderful.

“The Falgu, a river without banks
Or banks are without river”

These lines indicate how our perennial North Indian rivers are becoming dry and how our governments have destroyed our national resources. However, he attaches spiritual values to our rivers and consoles our trembled souls. This river Falgu can be felt in any place of Magadh for it is salvation to every departing spirit.

His love of the soil is reflected in many poems like Naina Hills and Buffalo-ride. His poem “Two Minutes Silence” will touch the National conscience. The

poem speaks of the death of our culture, social values and political ideals. It is a poem for our retrospection as well as introspection.

Let's observe two-minute silence
On the shrinking space, shrinking sun
Stinking water of the sacred rivers
Sleeping birds, falling leaves
Watermelon being sliced for quarreling cousins.
Someone whispered in my ear
Can't we do with one minute...?

He has a poem on ‘Tsunami’ that devastated our city of Madras and shores of Tamil Nadu, with a tragic and human touch:

We're Lilliputians for tsunami's hoods
Devouring men in their muscular jaws
As if mountains of sea waves were marching
Forward to avenge human's betrayal.
May it toss us to his breast!

His later poems are highly volcanic and reflect the opinions of Lord Russell. He delinks sex from marriage even though he feels romantic here and there.

All his poems are reflective upon our legends, epics and folk lore and give a twist to the end. Indian spirit is in every line of his poetry.

At any rate Khatri has potential for great poetry; he needs regulation of his poetic out-burst and control of his passion; for poetry is not expression of personality but an escape from personality.

Dr. M. Thirumeni

PUBLICATIONS OF DR. C. L. KHATRI

- Indian Imagination** : A Critical Study of Fiction, Autobiography and Poetry, Aadi Publications, F-11, SS Tower, Dhamani Street Chaura Rasta, Jaipur-302003, Rs. 795/-
- Walter de la Mare : Poetry and Novels : An Evaluation**, (with D. K. Chandradeep - Price Rs. 350/-
- Five Indian Women Novelists** : Feminist Vision, (with Dr. Sandhya Saxena) Yking Books, 18, Jain Bhawan Op NBC, Shanti Nagar, Jaipur- 302006, Rs. 995/-
- Indian Writing in English : Voices from the Oblivion**, (ed). ISBN : 81-8152-1, Rs. 525
- Indian Novels in English : Sense and Sensibility**, ISBN : 81-8152-067-1, Rs. 425.
- Indian Drama in English : Recent Criticism** (with Dr. K. Chandradeep) 2006, Rs. 575.
- World Literature in English : Critical Responses**, Rs. 525/-
- Thunder on Stage : A Study of Girish Karnads's Plays** (Edited with Sudhir K Arora) 2008 Rs. 695
- Narrative Noodles : Essays on India Novels in English**, 2008, Rs. 725.
- Published from Book Enclave**, Jain Bhawan, opp N.E.I. Shanti Nagar, Jaipur 302006
- British Authors and Texts**, Sarup and Sons, Dariyaganj, New Delhi, Rs. 450/-
- R. K. Narayan : Reflections and Re-evaluation**, Sarup and Sons, Dariyaganj, New Delhi, Rs. 575/-
- Kargil** (Poetry) ISBN. 81-87826-00-2, Rs. 50/-
- Mohan Rakesh's Halfway House** : A Critique, ISBN 81-7977-082-6, Rs. 40/-
- Vijay Tendulkar's Silence ! The Court is in Session : A Critique**, Rs. 45/-
- Girish Karnad : Naga Mandala : A Critique**. Price Rs. 60/-
- Ripples in the Lake** (Poetry) Price 60/-
- Prakash Book Depot**, Bara Bazar, Bareilly, U.P.
- Vivekananda : Voices and Vision : A Literary Perspective** (With Selected Poems & Speeches, Authors Press, E-35/103, Jawahar Park, Laxminagar, Delhi-92,2008, Rs. 600/-)
- Indian Fiction in English : Recent Criticism**, 2010 Rs. 695/- Adhyayan Publishers & Distributors, 4378/4B, 105, JMD House, Ansari Road, Daryaganj, New Delhi.

Attention

The online copy of Cyber Literature (current offline issue) is available in the 'Cyber Literature International Online Journal'; (with the same ISSN of CL) on the following website: www.englishcyber-literature.net
www.clkhatri.com

Chief Editor

C. L. Khatri

Patna

Editor

Dr. Rajendraprasad Y. Shinde

Associate Professor & Head,

Dept. of English

Kisan Veer Mahavidyalaya,

W AI, Dist.- Satara- 412803

Mob. : 9370691812

LL. 02167-223908

email : rajendraprasad.shinde@gmail.com