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Discussion of the Villainous Characters in Fleming's 'From Russia With Love'

*Dr. Ajay Sareen**

In *From Russia with Love* there are three (major) villains- Colonel Rosa Klebb, Donovan Grant and Colonel Tao Kronsteen. All of them belong to the Soviet organisation called SMERSH- 'death to the spies'. They concoct a plan to make Bond die in 'ignominy' and stain the name of England. But Bond as usual emerges victorious against the combined wits of the Otdyel II department of SMERSH. In a clearly demarcated world, Fleming shows us the symbiotic relationship between the hero and villain figures.

Why do we classify these three as 'villains'? An obvious reason is that James Bond saves the world so, they being the perpetrators of the scheme to destroy it must necessarily be the villains. But Fleming ascribes to them qualities which are at the extreme negative end of the quality spectrum in case of their sexuality and appearance which all conspire to create a devious image. This image is a collective rendition, there's sameness among the villains. I expound more upon this theory in the conclusion. So 'heroes' for the Russians become villains not only for the British but for everyone, even us Indians. A detailed discussion of their character sketches is as follows in separate sections.

I

Colonel Rosa Klebb

Critics have claimed that her name is a pun on the Soviet phrase for women's rights- a direct Russian translation of the internationally used labour union slogan "bread and roses". Whatever we know about her is not through the omniscient narrator but through Kronsteen and Tatiana Romanova. He begrudgingly describes (in Chapter 7- 'The Wizard of Ice') her as a strong-willed person because she has survived through the ranks- from working for the OGPU in Moscow and "some sort of" mistress to her chief to being the head of Otdyel II, the department of SMERSH in charge of Operations and Executions.

She seems to be in her forties; "about five foot four", with a non-existent neck and "dumpy arms". She has yellow-eyes ("receiving eyes not giving eyes"- by Tatiana) and thinning "orange hair scraped back"

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in a tight, “obscene” bun. She is also described as having “thick chicken’s skin” which hung in little folds under her eyes, mouth and jaws with a “wet trap” for a mouth and a thickly-powdered “large-pored” nose. She has big ears like a “peasant”; “tight, hard, dimpled fists” and unremarkable breasts which looked like a “badly packed sandbag”.

Her sexual orientation is quite interesting. Going in the stereotypical tradition of making villains sexually neutral, perverted, queer or altogether asexual¹, Fleming has made out Colonel Klebb to be a neuter. He has also, through Kronsteen of course, ascribed her professional success to her “peculiar nature”- “For her, sex was nothing more than an itch. And this psychological and physiological neutrality of hers at once relieved her of so many human emotions and sentiments and desires. Sexual neutrality was the essence of coldness in an individual.” (Chap. 7 Pg 42-43). Although Kronsteen says so, Tanya’s encounter with Klebb in Chap. 9 somewhat alters this description. Some overtures of a lesbian nature are seen in the hideous (to her “alluring”) dress that she wears. We get the impression that she is trying to seduce Tanya. In the movie, she seems to be a Lesbian. In ascribing to her two deviant sexual personalities, Fleming has only increased our revulsion for her.

Therefore, her twofold nature prevents us from placing her in a clear category. But as Kronsteen says, and he allows himself such an “emotive word”, she is “dreadful

II

Red Grant

Donovan Grant has been described by the narrator. He was the son of a German-professional weight lifter and a Southern Irish waitress. The first instance of lowliness associated with him comes from the fact that his mother prostituted herself to his father for a “half crown”. The second is of course that he is not British. He had no friends in his childhood and nor did he communicate with other children. But he gained fame as a boxer and wrestler.

It was around puberty that “his body began to feel strange and violent compulsions around the time of the full moon”. He called them “The Feelings”; which he conquered by killing first animals and then people. By the time he was seventeen, the rumours had blown into panic in the region but he was not suspected because he was the contender of the heavyweight championship for his village and hence their pride and joy.

In Berlin he heard a lot about the Russians and found that he liked “their brutality, their carelessness of human life, and their guile” which made him defect and go over to them. He simply stole that day’s mail and went over to the Russian sector. There, after much thought Grant was finally inducted into the Russian sector. But he had to go through horrendous training at the Intelligence School for foreigners outside Leningrad first. Here, he found codes, ciphers like ‘Technical subjects’ quite interesting but found himself unwilling and unable to study any of the other ‘intellectual’ subjects. After one year of study, his report concluded his political value as nil and operational value as excellent. He had already been earmarked as SMERSH Otdyel II material and his name changed to Krassno Granitski. So he concluded his final studies at the School for Terror and Diversion at Kuchino, outside Moscow. Here he “triumphantly” excelled in courses like judo, boxing, photography and radio etc.

In appearance, he was a big, blond man with “tight-red gold curls” (Chap. 1- ‘Roseland’) which came down too his neck. He had sandy-coloured eyebrows, a small cruel mouth, innumerable freckles and deep, wide pores. He has “naturally milk-white skin”. He had red-brown face, blue eyes, “handsome in a butcher’s-boyish kind of way, with its full pink cheeks, upturned nose and rounded chin”. This description of his body is provided from the perspective of the masseuse, who came to his house somewhat irregularly based on Grant’s presence. To put it simply, she is quite repulsed by grant’s body and his death like stature where his “shuddering yawns” are the only indicators of his not being dead. He is highly muscled and in all is a perfect specimen of the human species.

In his habits, he appears to be clean, the complete opposite of Klebb. He does not seem to have any interest in luxurious living owing to his furniture- “an iron bedstead..., a cane chair, an unpainted clothes cupboard and a cheap washstand with a tin basin” (Chap. 2). But he does have a money clip, made of a “Mexican fifty-dollar piece”, an “oval gold cigarette case with wavy ridges and discrete turquoise button that means Faberge” and the sort of novel that a “rich man pulls out of a bookcase” (Chap. 1). His wristwatch is bulky and gold, a Girard-Perregaux with a leather albeit well-used strap made for people who like gadgets. As the narrator says, “To judge by the glittering pile, this... was a rich man”. Contrary to this quite superior image, his clothes are that of any ordinary Russian “drab” and “nondescript” (Chap. 2). The image of the roses surrounding him in various forms; rose bushes, rose oil, rose soap etc also contribute to a rich man image.

Doctors and psychologists had classified him as a manic-depressive, a narcissist and defined his pain tolerance level as high. His original fate would have been death but Grant was seen by the head of Personnel as a fitting executioner because his need to kill would prevent him from getting tired of his work. He would never be affected by any death, whether with respect to quality or quantity. A death virus, which normally ate any human or sub-human executioner would skip Grant as he actually enjoyed killing. He is a killing machine, a 'Terminator'.

Grant's being a villain is described as asexual. In Chapter 2, the narrator describes how the "act of killing that made him 'feel better'." So whenever he killed a girl, he did not 'interfere' with her in any way. That side of things was quite "incomprehensible" to him. In chapter 10, 'The Fuse Burns' while describing him as an 'English Mastiff' Kronsteen also comments on Colonel Klebb's eyes which followed Grant out of the meeting room where they had just discussed his assignment. This subtle comment can be read as a heterosexual inkling of Colonel Klebb towards Grant but his 'indifference' to her eyes signals his complete asexual nature. Even when he slips Tanya a drug in her beverage onboard the Orient Express to make her fall asleep, he does not take advantage of the situation in any way although he has ample time plus Bond's trust to do so. He does not try to seduce his masseuse either, although she might agree as she did to others.

He is not a cold assassin either. He might be cold sexually but he does have a vendetta- "He asked nothing better to kill an Englishman. He had accounts to settle with those bastards." This is what he thinks when Klebb is giving him the assignment to kill Bond. What scores are these? His defection from Britain had been quite smooth. Maybe he wants to get back at them for being so restrictive.

III

Tov Kronsteen

Tov Kronsteen too is described by the narrator in Chapter 7- 'The Wizard of Ice'. Kronsteen's own style of description proves very helpful later in the novel when he describes events and other people. He is the Head of the Planning Department of SMERSH, with the honorary rank of full Colonel. His appearance is not described completely; this fits in with his emotionless, humourless and cold character.

He is 'The Wizard of Ice', a phenomenal chess player. His game had been compared to a "man eating fish. First he stripped off the skin,

then he picked out the bones, then he ate the fish." He had been the champion of Moscow two years running, and now he was also the winner of the Grand Mastership of this people's sport being in the process of defeating Makharov, the Champion of Georgia when we meet him.

Going in tandem with associating animal imagery with his villains, Fleming has associated Kronsteen with a "pink crab" in the passage where he is closing the trap around Makharov- "Like the pincers of a pink crab, his thumb and forefinger had opened, then they had descended."

He is a brilliant strategist; he is also quick at thinking on his feet. An instance of this is seen in the defence he creates for his tardiness in meeting General G late by five minutes. He creates a very good defence, even the General realises that. Consequently, there is no black mark on his zapiska, and he is spared.

He is a person who concentrates on his profession as well as his career at SMERSH. But his career ultimately wins out. Although he is brave enough to speak up for himself in front of the General, he is also very scared of the outcome. At the very end of the possibly most important game of his life, the simple words "YOU ARE REQUIRED THIS INSTANT" printed on an unaddressed piece of paper are enough to make his mind go into over-drive and start churning out 'What-if' scenarios. The passage describes his state of mind as follows: "What had he done was unheard of... He would certainly be reported. Gross-disobedience. Dereliction of duty. What might be the consequences... at the worst? Kronsteen couldn't imagine. He didn't like to think." Through this terror-inducing organisational set up Fleming has very artfully juxtaposed the cool, suave, understanding atmosphere of MI6 and the horror-laden, torturous, dreading environment of SMERSH. Although both General G and M are equally emotionless, this juxtaposition makes it clear that M while not interested in Bond's love affairs is still the better human being and employer than General G and his gang of cold cronies.

Kronsteen's character demands the least space; the total number of words is far less than how he describes Colonel Klebb or the three chapters in which Grant's life is talked about. His character actually is nothing special other than his robotic quality. He has children but he is not interested in them; it seems as they are just a farce like everything else to cover up his real stature. He is an automaton; to him "all people are chess-pieces". A better analogy would not have been possible because he lives and plans his life according to and around the rules of chess.

He sums them up using his ready-reckoner of basic instincts- “the basic instincts were immutable. Self-preservation, sex, and the instinct of the herd-in that order. Their temperaments could be sanguine, phlegmatic, choleric or melancholic.” Temperaments lead to characters, which were a result of upbringing and physical conditioning. These were his “basic classifications”. He applied this measure to all the people he met, summing them up for us. Another instance of this practise is seen in his brain’s tendency of taking notes when General G was explaining the plan to him. During the speech he only picked out the “salient facts” signifying the complete lack of clutter and frivolousness which signifies emotional activity in the brain of a normal human being. This level of planning can be termed as highly mechanical so we can appropriately ‘classify’ him as an ‘automaton’.

This mechanical streak is also resplendent in his sexuality. Although at two points his kids are mentioned, they are not given names nor referred to affectionately by him. In fact in the first instance he apparently decides to put “a child into hospital for a week to support the story”. Whether this refers to deliberate harm on his part, we don’t know but the unaffectionate nature of a father is apparent. In the second instance, what we believe is written down for us-“Kronsteen was not interested in human beings- not even his own children”. This role of an unloving father unwittingly lend a perversion to his ‘normal’ (because he has children, which is socially considered proof of ‘normal’ sexuality) heterosexual sexuality. Without meaning to, we subconsciously associate him with perverted sexuality just because he is emotionally aloof and distant. Kronsteen is not that much a space-garnering villain as Klebb but in comparison to Bond, this perverted sexuality nevertheless does heighten Bond’s heterosexual virility.

Although a case can be made that bond and Kronsteen both are emotionless; still in relative degree we can judge Bond to be the warmer person. However with respect to being affectionate towards children, the situation becomes highly problematic. Bond’s only child is James Suzuki Bond, his child with Kissy Suzuki in *You Only Live Twice*. Bond leaves after his temporary bout of amnesia without knowing that she was pregnant with his child. And in later novels that follow there is no mention of her or the son. The world that Fleming has created for Bond does not have any place for children, known or unknown. If this measure is applied to the hero’s world then shouldn’t it be applied to the villain’s as well?

Villainy in Bond novels is just a foil to overstress the greatness of the Queens’ nation and of course Bond’s heroism. For this exaggerated goodness to come pouring forth, exaggerated villainy is important too. And the bond novels are full of it. In their appearance, clothes, personal habits, manner of speaking, body language, hygiene and above all, their sexuality they are vilified and maligned. This denigration serves to lift up Bond’s status; although it can be argued that their villainy is an exaggerated version of the very traits that Bond possesses. In Kronsteen’s his lack of emotions is the amplification of Bond’s own impassive state during his duty which comes out in spite of his soul-searching conversations with himself. He does not refer to Tatiana’s fate in any other novel, although he does prophesize the murky interrogating procedures of the west. This dispassionate attitude might be an offshoot of some inherent misogynist element in Fleming but nevertheless refers to Bond’s cold state. Grant’s muscular strength could be an inflation of Bond’s own physical strength; a demonic derivative. Klebb’s survival instinct is an inflation of Bond’s own survival senses which make him last his torture in *Casino Royale* and other novels. Thus they appear to don Bond’s own characteristics but in a fashion we consider villainous and fiendish.

These two Manichean characterizations in the form of villains and hero emphasize a very important perspective with respect to the Cold War atmosphere of the 1950s- the dichotomy of the ‘free’ west and the autocratic socialist world of Soviet Russia². The latter then becomes the epitome of what is evil. He expounds the former as naturally superior, clever and broadminded than the Russians.

The oppositions are so extensive that the novel becomes akin to a child’s fable, with clear black and white areas- bond representing virility and beauty opposed to the villain who is monstrous and sexually impotent. Other oppositions include: loyalty versus disloyalty, acceptance of discomfort by bond and the villain’s ostentatious luxury. These oppositions embody the characteristics of oppositions between Eros and Thanetos³; pleasure and reality in various degrees at each juncture.

Apart from the differences between the hero and villain, there are many similarities among the villains themselves which then provide a unified villainous trio, inhibiting them while giving room for the hero to spread out and grow. According to Umberto Eco, they are born in an “ethnic area”; as a rule are of “mixed blood” with complex origins; they are “asexual or homosexual” or at any rate are “not sexually normal”.

They have “exceptional inventive” and such skills which help them to become wealthy and successful. They usually work to help Russia and thus conceive a plan; “worked out to the smallest detail” intended to create difficulties for Britain or the world. Therefore there is a collective assimilation of negative values in the villains, creating a washed out universal figure to fight. It also garners more support for Bond’s inevitable victory as he has now battled a gorgon-ic conception of villains- all joined together while he stands alone.

The sexual supremacy of bond is a given in all novels but it is not true for the villains at all. Their sexuality is deviant. Period. With the use of so many details of names and organisations of Russia in the novel, Fleming beats us into “awed submission”⁴ so that we not only accept this name-throwing but also the characteristics of abnormality he associates with his villains- whether we want to or not.

Because won’t we ourselves be considered unusual if we side not with the person who is defending civilization but with the one who’s ‘our’ ‘ruthless enemy’?

WORKS CITED

1. Umberto Eco alleges that Fleming was going by popular demand when he characterized his villains as being deviant sexual offenders. Therefore it was the mood of the public which ordained all other forms of sexuality other than heterosexual as deviant. As Neina Campbell says in *Horrorscape*- “We always vilify what we don’t understand.”
2. Fleming later does stop characterizing Russia as the villain which leads Eco to believe that he is reacting from popular demand and has no fundamental racial ideology.
3. Oppositions are from Umberto Eco’s essay “The Narrative Structure in Fleming”.
4. Dilip K. Basu in the Introduction to the Worldview Edition of the text.

Impossible Negotiations and Victories : Women in Indian English Literature

*Dr. Vibha Bhoot**

Numerous efforts have been carried over the intolerance that is prevalent in the Indian society regarding women, but many of them have been a waste. Women are the most enlivening interfusion of emotions and creativity in every walk of life. Still the patriarchal system teaches dominance and they are marginalized on the basis of gender biasness. This study focuses on the condition of women in our Indian literature where I have attempted to quote examples from different writers such as Anita Desai, Mahasweta Devi, Shashi Deshpande, Bharati Mukherjee, Arundhati Roy etc. The present study employs the significant contributions of the above stated women novelists and have distinguished themselves with their innovative styles to deal with the forces of amalgamation of traditional views with modernity. Globalization has encouraged materialism and consumerism, which has in a way affected women in our society. Going through a transitional phase, the portrayal of feminine sensibilities and recording of emerging female voices make the experience in their novels enriched with our socio-cultural ethos.

The epics demonstrate women in timeless feminine symbols like “Sita” and “Savitri”. The caste disparities the concomitant social practices delineates into alienation and develop understanding lacunas. During Vedic times women were rated very high in dignity and social positioning. No discrimination was done on the basis of gender. Education was important and mandatory. Women had freedom of choice regarding marriage. In the “Chandrodaya Upnishada” women were regarded as impure. Then Manu abolished the practice of “Upnayana Sanskara” for women which was prevalent in Vedic times. Women’s body was for biological functions like menstruation and reproduction and so it restricted the pursuit of higher spiritual and philosophical scholarship. Aryans introduced a pantheon of male Gods, patriarchal system, joint family system and a three tier social structure – brahmanas, kshatriyas and vaishyas. Caste frame hereditary and in-marriage was followed. The impact of caste structure deteriorated women’s position in the society. Then the Muslims came to put women under purdah (veil), child marriage, polygamy, sati and less or no education to women. All the personality of women was shattered and women were subjugated to the male dominance that still prevails.

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Bharati Mukherjee continues the horrendous story of women in her fiction. She writes in the Diaspora context. The protagonist emerge with an assertion that they belong. Tara in *Tiger's Daughter* and Dimple in *Wife* become isolated, rootless and insane due to the loss of native conditions. Jasmine is the "shape of life" for Mukherjee. Having an uneventful childhood, Jyoti has a prediction of an early widowhood and exile by an astrologer. She gets enthused by Prakash's, plan to settle out of India and gets married to him. Prakash dies and she goes to America on a forged passport. She undergoes various experiences which include her murdering a person who attempts to rape her. She is shocked and disgusted many times but carries on her journey of transformation. Jyoti, Jasmine, Jase and Jane – the protagonist ultimately blossoms out of the bruised past. She has an undaunted spirit which keeps her alive and live with freedom and dignity. She is naturally empathic and doesn't need a shoulder and she reconciles with herself and her state of being Simone de Beauvoir in *The Second Sex* observes: "Women's fellow feeling rarely rises to genuine friendship, however. Women feel their solidarity more spontaneously than me ; but within this solidarity, the transcendence of each does not go out towards the others, for they all face together towards the masculine world whose value they wish to monopolize each for herself" (558). The immigrants may reject or accept or even assimilate the cultures yet deep within they are connected to their cultural roots. Jasmine shows a strong connection to the Indian spirit through her commitment to herself and life.

Women have always been defined in terms of marriage, procreation and kinship. Shashi Deshpande and Arundhati Roy weave the warp and weft of their novels around women who are trapped by the patriarchy and have a rebellious tendency. The sensitive and realistic presentation of the married life of Jaya and Mohan enriches *That Long Silence*. As a failed writer Jaya questions herself that "who am I?" (24) Her domesticity stifles and suffocates her. "And I was Jaya, But I had been Suhasini as well. I can see her now, the Suhasini who was distinct from Jaya, a soft smiling, placid, motherly woman. A woman who lovingly nurtured her family. A woman who coped". (16)

Jaya was renamed after marriage as Suhasini. There is but suppressed silence in Jaya and Mohan's marriage. Lack of communication and so Jaya pines for social communication. There is temperamental incompatibility between the two. "A woman can never be angry; she can only be neurotic, hysterical and frustrated. There is no room for

despair, either. There is only order and routine, today". (147-48) Jaya erases the silent self. She promises herself that she would assert her feminine voice and "change" will happen. Although she has a new beginning with Mohan yet she attains it without Mohan's help. She is an independent person who speaks out herself. She attains her individuality and realizes her self worth. She attains her mental equilibrium through the realization that she has to be sufficient within herself.

Women are marginalized globally and Ammu in *The God of Small Things* by Arundhati Roy is victimized thus. Her education is an "unnecessary expense" (38) so it comes to a sudden stop. She is married and since marriage is summum bonum of woman's life and Simone de Beauvoir observes "marriage is the destiny traditionally offered to women by society" (445). Women are considered to be a *paraya dhan* by the Indian society. Lynne Segal rightly says that "a woman is thus conditioned into the emotional and cognitive traits of subordination and dependence." (118) Ammu's husband wants to bargain her body for his job and this takes all charm away from the relationship. Ammu leaves him and comes back to Ayemenem where she is quite unwelcomed. She had twins – Estha and Rahel. A separated, divorced woman had so social position and she should have been tolerant and submissive – so what if the people were trading her body for monetary benefits! Velutha, a paravan loves her children after Ammu's divorce but the society wouldn't allow her to get married as there is a lot of difference in their social positioning. Velutha is arrested and charged for the rape of Ammu. It was a triumph of patriarchal power. Chako's sexual, intimacy is defined as "Men's Need" (160) but Ammu's need is characterlessness. Emma Goldman in "The Traffic in Woman" comments: "Society considers the sex experiences of man as attributes of his general development, while similar experiences in the life of a woman are looked upon as a terrible calamity, a loss of honor and of all that is good and noble in a human being." (Quoted by Pratt, 71)

In *Mahasweta Devi's* story "Draupadi", there is an assertion in the depiction of women that woman's body is not a site of exploitation, even when the body of Dopdi is used and she is brutally raped. *Mahasweta's* canvas doesn't portray the just plight of Dopdi but extends beyond that and has multiple meanings. Violence inflicted on the tribal women and how the outcastes are marginalized by our history – form the central theme of *Mahasweta Devi*. Her women are not helpless. They are symbolic to Shakti – the mother Goddess seated on the lion – Durga.

In this particular story that I want to use as an example over here, I appreciate the powerful model of indigenous feminism which demonstrated epic status of Dopdi. Dopdi loved her husband and she is maternal towards Arjit and others. The character of Dopdi has virtuous qualities and she is a spontaneous woman of action. She is captured by the Senanayak's people and his instructions follow "Make her. Do the needful." (34) Draupadi in Mahabharata was disrobed but Dopdi Mehjen is the victim of repeated rapes. At this time we feel that – Women is just a body. In contrast to the legendary , Draupadi who strived to keep clothes on her body, Dopdi's nakedness after rape uproots Senanayak from all the consolations and the guarantee of culture, all the learning and power that gave his existence its value and meaning. She spits a bloody gob at him and pushes him with her two breasts. She wipes the blood on her palm and screams – "What is the use of clothes? You can strip me, but how can you cloth me again? Are you a man?" (37) The Senanayak is terribly afraid by the squeaky voice and the anger in her language and gestures. Mahasweta asserts here that the woman's destiny is written through her body. Dopdi is demythicised incarnation of the epical Draupadi. By disallowing her torture, she uses nakedness as a weapon to insult the Senanayak's men. The voice of male authority fades and a growth of woman's character which becomes her strength is seen.

Although the feminine sensibility and introspection is imported to various characters, the psychology and the situations create a difference. The thread that weaves the warp and weft of this paper is the struggle of women. The loneliness of women and their compassions to promote happiness in our social structure is central here. Most interesting and neurotic characters are created by the examples that are explored in this paper. Be it Jasmine in Mukherjee's *Jasmine* or Rahel in *The God of Small Things*, we have a variety of women who respond to the situations in a counter – productive way. They suffered deep psychic conflicts. Despite of being overwhelmed by societal rules, ideals and expectations, these women authenticate human predicament and move ahead to win the psychological battles.

Desires pulsate in human hearts. The concept of individuality is not rare. In our context, the formation of an identity of a woman doesn't happen. If it happens, its partial the control of her body, mind, intellect and emotions is in masculine domain. Power is linked with anything that can be done through physical force. It is delivered that women do not have power but in fact women have the power to love, care and nurture.

Women use their power to empower. The world can be turned into a beautiful place if power is used for others and not for self. When the power is used for ones own self, it moves to destructive usage. The women that are exemplified – Jyoti, Nanda Kaul, Jaya, Rahel and Dopdi had people in their lives that used power on them for their personal benefit. These women, colored in their traditional colors – break the codes of conduct prescribed for them by the patriarchal society. The "devi" concept which has been imposed on women and examples of Sita, Gandhari, Savitri and Parvati which are given to woman hinder the development of an authentic selfhood of their own. The characters attain subjectivity rather than remaining as an object sometimes they merge in the society at the end, sometimes they don't. All is the matter of their choice. They don't need to negotiate with men. They believe in meaningful cooperation. The acceptance of their conditions happens but with the change in their attitudes to perceive the situations. They take the charge and control their own lives because they can't just let it happen. Life is finally discovered through relations, associations and interdependence. Therefore, I consider them victorious in their own way because each of my heroines is able to establish her identity in the end.

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Panorama of Violence in Indian English Novel

*Dr. Barinder Kumar Sharma**

Albert Camus in his famous work *The Rebel* rightly sums up human psyche and behavior when he says that man is the only creature who refuses to be what he is. It is because of his denial of coming to reality in terms of existential view point, man always believes in proving himself the only one on the right side of the thesis of life, whereas he bluntly ignores the viewpoints of his fellow beings and opponents. It is this peculiar trait that distinguishes him from all creatures on earth and he attains the label of most violent being among all creations of Nature. Animals believe only one aspect of violence which is physical only whereas humans resort to several kinds of violence which is so enigmatic that the most versatile psychiatrists and psychologists fail to decipher.

Since the beginning of this civilized society, man has developed varieties of laws and codes of conduct. Such social and moral laws have put themselves into such forms that paved ways for innumerable cultures which are similar in some ways but also are far-fetched from one another in certain aspects. Moral codes, being the central point of such cultures, have guided their inhabitants to resort to such actions that their existence should not face the crisis of extinction, rather they should resort to such actions that their philosophical viewpoints which are observed in religious and ideological offshoots need to be expanded at any cost. So man, his culture and religion usually become the lighthouses for his struggle for survival. All these factors force human beings to take violent steps which are legitimized by multiple arguments and abstract logics.

As everybody wants to prove his philosophy and ways of life correct, any kind of defiance of orders and opposition to his viewpoints is taken as a threat to his survival. To maintain his supremacy, he usually adopts multiple methods and most convenient is the application of aggressive means. Violence has been an inseparable part of human nature and his surroundings. Even in Nature violence exists and man is part of nature. It has been seen that whenever humans have played with nature and disturbed the cosmos, Nature has always taught very severe lessons to human beings in various forms. All Hindu scriptures, such as *The Mahabharata*, *The Ramayana* and *Puranas* have proved that whenever

evil forces have endeavored to capture or disturbed the laws of Nature, even the divine forces have to resort to violent means to overwhelm the evil, as Lord Krishna tells Arjuna in the Battlefield of Kurukshetra, *Yadha Yadha Hi Dharmashaya, Gilanirbhavti Bharata, Abhi yurthanam adharmaasya Tadatmanam Srijayamaham*, means whenever there is the rule of evil or inhuman forces, I make an appearance to wipe them out and protect the humanity from them. As violence has been used as a convenient method to prevail upon their opponents and subordinates, the answer and resistance is also found in same situation and applied means.

In various literatures of the world, the theme of violence has comprehensively been dealt with in various forms. English and American literatures are profusely vast and introspective in this regard. Human dignity and right to enjoy are very dominant themes and any kind of violation human freedom and injury to limb and mind are treated as sin.

The theme of violence has been very dominant in Indian Literature. Novelists such as Mulk Raj Anand, Raja Rao, R. K. Narayan, Mahanohar Malgonkar, Khuswant Singh, Bhabani Bhattacharya, Anita Desai, Shoba Dey, Nayantara Sehgal, Kamala Markandaya, Ramesh K. Srivastava, Shashi Deshpande, Bharati Mukherjee, Arundhati Roy and many more Indian novelists have voiced their concerns on issues causing turmoil at personal, moral, social and cultural levels. Mulk Raj Anand, Raja Rao and R.K. Narayan are the trio of Indian English Novels who began their writing during the freedom struggle and there was a big impact of Mahatama Gandhi on them and their writings. Anand his novels *Untouchable*, *Two Leaves and A Bud* and *Coolie* discuss the impact of social violence emanating from the established laws of the society whereas in *The Old Woman* and *the Cow* he talks about the domestic and matrimonial violence in which gender based discriminations prevail upon human behavior. Raja Rao's *Kanthapura* is philosophical novel which pinpoints the impact of Mahatama Gandhi's propagation of 'NON VIOLENCE' during freedom struggle. R. K. Narayan's *The Man Eater of Malgudi* shows the struggle between the good and the evil forces. Narayan emphasis the point that in human history a large number of devils have come on this earth and used violent means to rule over humanity but in the end violence is defeated and goodness wins in the end. Khushwant Singh's *Train to Pakistan*, Chaman Nahal's *Azadi*, Manohar Malgonkar's *A Bend in the Ganges* etc are finest examples of communal violence. How brothers and lifelong friends become foes overnight that give pain to the peace loving people who spread the message of brotherhood and all the sons of one God philosophy.

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Anita Desai is a towering writer in Indian fiction who brought a big change in Indian novel writing by experimenting in language and style. Being a feminist she went in the minds of the female characters of her characters. In her debut novel, *Cry, The Peacock*, she revealed the labyrinths of women soul who is very sensitive and wants to be recognized as human beings. Maya, a passionate and sensitive married woman gets married to a lawyer; double of her age makes futile attempts to adjust to uncongenial circumstances but succumbs to her own mental vibrations in the end. In *Fasting, Feasting*, Anita Desai shows the impact of careless attitude of parents on submissive children. Two young submissive girls Uma and Anamika become the victims of domestic, parental and social callousness. Kamala Das in her autobiographical work *My Story* reveals psychological reverberations of a woman who helplessly watches the adult and male dominated social scenario. How a sensitive woman likes to break the social bonds and moral restraints are vital points of the writer who many times contemplates suicide. Manju Kapur in *Difficult Daughters* too brings out the female problems who wish to liberate themselves from the male dominated and orthodox family set up. Shobhaa De in *Spouse: The Truth about Marriage*, *Sultry Days*, and *Starry Nights* etc. does talk about human aggression and impact of adventurous explorations. Kiran Desai in *The Inheritance of Loss* too harps around the impact of displacement resulting deviant human behavior. Arundhati Roy reflects comprehensively on the derangement of mental stability of children and women who suffer at the hands of man-made social and moral norms.

Indian fiction in English is replete with short stories and novels which deal quite extensively multiple forms of violence. Mulk Raj Anand, R .K. Narayan and Raja Rao focus on social and political violence during freedom struggle. The English resorted to violence to forestall any harm to their reign. Mahatama Gandhi prevailed upon many novelists to propagate non-violence which was in reality a very tough task. Maintaining composure against violent actions was very difficult job and Gandhi knew that writers- poets and novelists could play a very significant role in enlightening young people and innocent villagers. He propagated equal importance to women and down trodden to make freedom struggle a mass movement. Therefore, Mulk Raj Anand in *Untouchable* brought the theme of caste based discrimination and physical violence in focus. Raja Rao in *Kanthapura* raises the issue of non-violence. Raja Rao shows the dilemma of human being when one violates the established social and religious norms. Murthy's mother Narsimmah goes hysteric and

ultimately dies as she could not digest the social castigation and religious ex communication. The liberal references to *The Gita* and mythological characters have logically supported the theme of non-violence.

Violence in social norms reflecting in social interactions at personal and social levels has got tremendous impetus in Mulk Raj Anand's fiction. The novelist has quite extensively picked the issues of exploitation and discrimination of the poor and the under privileged. Conscientiously, he castigates the unending oppressive and unethical practices. *The Untouchable*, *Two Leaves and a Bud*, *Coolie* and *Old Woman and the Cow*, are Anand's fictional creations which have brought forward the long standing issues of social and moral injustice which curtail the freedom of the women in male dominated society. Women too occupy a major portion of his imagination. He poses some pertinent questions to the social thinkers and human right activists- what is the proper and rightful position of women in her house and society?, what role parents and family members should play in ameliorating their sufferings?, what changes in laws are to be brought keeping in mind the changes at national and international levels? And how much boldness and agility are to be shown by the women themselves be displayed?

Anand follows a dominant philosophy – a struggle between haves and have-not. In *The Old Woman and the Cow*, Gauri is the female protagonist who starts her life as a meek and docile girl. She behaves as a submissive daughter-in-law and faithful wife in spite of her 'good for nothing husband. Situated in a precarious fix of life and expecting no support from any side, she turns to rebellious form. Gauri, like Henrik Ibsen's *Nora of The Doll's House*, does her best to cope with the unbearable circumstances. Finding her sincerity going wayward and bringing no proper response from her benefactors, she retaliates by refusing to succumb to relentless injustice. She is forced to take a very bold decision by separating from the traditional ways of life and entering a new and unchartered world which had never attempted by any of her ancestors, "I am not Sita that the earth will open and swallow Me" and "takes the road back to Hoshiarpur to begin her life anew". (Anand, 10) In *The Old Woman and the Cow* Anand brings up his strong faith in passive resistance to get the due which "is a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism, not simply a concern for gender in literature". (Moi, 210) Anand dislikes the subjugation of women under the guise of tradition. He criticizes the

undue respect given by wife to her who is symbolized as 'god' and image of Lord Rama. For Anand 'patriarchy' smells of thousand evils as Raman Seldon views it "subordinates the female as inferior. Male power is exerted directly or indirectly in civil and domestic life to constrain women". (Seldon, 131-132).

The Old Woman and the Cow is a pitiable narrative of mental and physical hardships of Gauri which torment her consistently after her marriage with Panchi. In this novel, Anand reveals the plight of women in Indian social set up. The husband acts as a dictator whose orders remain unchallenged by wife as long as her mother-in-law is alive. Male chauvinism is a distinguished hallmark of Indian society. Married in a traditionally set ritual to a husband she had not come across before, Gauri finds herself condemned to a conventional arranged marriage. She is made to behave like a slave to Panchi's impulses and oblige him by submitting to his impatience and narrow-mindedness. Her duties are confined only to cook, to clean the house and satisfy her husband sexually to his whims and fancies. Niven is right when he sums up, "The irony of the situation is that Panchi himself does not greatly venerate tradition, nor do many of his fellow villagers. They are motivated more by a fear of what other people will think, than of how they will appear in the eyes of God". (Niven, 108).

Similar to Anand, Ramesh K. Srivastava and Arundhati Roy seem deliberating on the plight of women- young girls in particular- who are socially oppressed. They become miserable victims of deep rooted taboos and social customs. They feel trapped to the extent that it is an uphill task for them to extricate from the prevalent vicious circles. From birth a female in Indian society is a suffering creature. Even in her parents' house she is taken as a burden till marriage and an image of honour to be protected from of neighborhood eyeing her beauty and body. Through his novel Neema, Srivastava raises the issues of women who continue to suffer incessantly from the day of their marriage because parents feel liberated after sending them to the in-laws. The husband is too constrained to raise his voice against the parents and in favour of life partner. Neeta Maini finds in Neema "a strong rural woman caught in the tentacles of familiar traditions, caste restrictions, social customs and deceptive assurances but who feeds herself from them and moves steadily forward with her sheer will power and irrepressible zest for life". (Maini, 124) The focus moves around certain fundamental problems relating to women's suffering in an arranged marriage, her

position in Indian society and the role of ones karma in life. Though the novel has twenty six chapters it can broadly be divided into three parts; the first dealing with the period from Neema's childhood to her marriage with Jeewan Jyoti, a poet, the second, with the painful days of her unconsummated marriage, the third with her extra marital relationship with her devar, her illegal pregnancy and her desperate search for a husband to give legitimacy to the child. Neema's sufferings which go unabated in all the parts provide a unifying thread to the story.

Theme of violence is also very dominant factor in Arundhati Roy's novel, *The God of Small Things* (1997) which won Bookers Prize, like Anand, Kamala Markandaya, Kamala Das, Ramesh K. Srivastava, too brought up the problems of women of upper caste of Syrian Christian family of south India. Based on her autobiographical elements and personal observations, Roy reveals the weaknesses of Indian social system, in which women of upper castes and well to do families as well as untouchables and underprivileged are treated on equal footing. They are suppressed and exploited at every step of day to day working. Male chauvinism and caste based exploitation seem to be merged in one another as the treatment of women at the hands of male family members and the lower caste people at the hands of socially and economically powerful people appears quite similar. Arundhati Roy is of firm opinion that social evils such as the exploitations of the poor by the rich and mal-treatment of women in the patriarchal society are curse and a big blot on the face of modern India. The central theme of this novel is to raise the voice of suppressed women who feel too helpless to break the age old bondage.

II

Panorama of violence in Indian fiction has been dominating are of concern for writers, novelists in particular. Sometimes, violence happens to be a very suitable and justifiable tool in the hand of rulers and preachers of a particular ideology. But in all civilized societies and cultures, violence in any form is disliked and criticized. The whole world is full of martyrs and patriots who resisted the spread of any particular ideology by violent means. Indian fiction is full of writings of several authors and novelists who dared to speak against the injustice perpetrated upon helpless and innocent people. It goes to credit of novelists and short story writers that the English rule in India faced tremendously staunch oppositions from Indian and India got freedom. After India became Sovereign, many writers wrote against the discrimination against women and down trodden.

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The Treatment of Communal Violence in Mahesh Dattani's *Final Solutions*

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Mahesh Dattani, hailed as one of the most serious contemporary playwrights is a director, actor dancer and writer – all rolled into one. He became the first Indian playwright in English to be honoured with the prestigious Sahitya Akademi Award for his book of plays, *Final Solutions* and other plays in 1998. Dattani's dedication and passion for the theatre has won him many awards and recognition, besides being commissioned to write plays on social issues. Alyque Padamsee invited Dattani to write a play on communalism and the result was *Final solutions*. The play was ready for launch in 1992 at the Deccan Herald Theatre festival. Around the same time, riots had broken out in several parts of the country after the demolition of the Babri Masjid and the play was banned. It was eventually produced in Bangalore in July 1993 and later on in Mumbai. Since then the play has had several shows and enjoyed wide popularity.

The play opens with the young Daksha reading her diary while Hardika sits motionless at the same level. The plot in this play moves backward and forward to cover a fairly long time space on the stage. When it moves forward Daksha is Hardika and the action is sketched in her son Ramnik Gandhi's house and when it moves backward, Daksha is seen as a young bride who has taken to writing a diary to share her secrets and talk of country's independence in 1947. Daksha recalls how her father had participated in the freedom struggle against Britishers who before leaving had let loose the dogs (5). The Hindus and the Muslims were at each others' throats. She recounts her experiences and consequences of befriending a family of Muslims. The trauma is so deeply entrenched in her psyche that even after forty years she cannot get over it.

On the night of independence in Hussainabad, stones were hurled at their ancestral house in her father's absence. She and her mother hid in the Puja room to save themselves. Her mother clung to the family idol of lord Krishna and prayed for her father's safety. Daksha felt that idol was no different from the dolls she used to play with. Taking it as a punishment for being a non-believer, a stone destroyed their

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gramophone table and broke into pieces all her favourite records of Shamshad Begum, Noor Jehan and Suraiya.

After forty years it is Hardika, who opens her diary. She feels except for the change in the writing from a “ girl’s childish scribble” to old woman’s shaky scrawl”,(6) “ things have not changed that much (6). The Mob/Chorus wearing Hindu Masks register their discord over the breaking of the god’s chariot which had passed through those lanes for forty years. Their protest gets more aggressive with a crescendo of driving the Muslims out of the country. It turns into an unruly mob crying out for blood” (7) The news of communal clash is telecast and curfew is imposed. Ramnik Gandhi switches off the television and his daughter Smita informs him that the Muslim girls hostel has been bombed where her classmate Tasneem is staying.

Now the Mob/Chorus has put on Muslim masks. They voice their protest for being blamed for razing the temples and breaking their chariot. Hardika lays bare her deep rooted prejudice against the Muslims: “ I know their wretched pride ! It had destroyed me before and I was afraid it would destroy my family again !. They don’t want equality. They want to be superior”(11) She again says that “ The dogs have been let loose”(13).The Hindu chorus confronts two young Muslims Bobby and Javed who tell them that they have lost their way and have to catch a bus to Jeevnagar. The mob surrounds them and searches their pockets. They find a knotted handkerchief on Bobby and a prayer cap on Javed. The mob accuses them of praying to a God they do not know.“You pray to a nothing. You do not know his form. And you seek to destroy our gods ! Drive them Out ! Kill the sons of swine ! Kill the sons of swine ! ” (19)

The mob chases them and strike blows on the two men who cry out in pain They come to a door and cry out for help ! “ For God’s sake, somebody save us !”(19) Ramnik finally opens the door and lets them in. Hardika/Daksha is horrified at Muslims being allowed into the house as they had killed Ramnik’s grandfather in similar communal riots.

Dattani foregrounds the religious fanaticism and communal prejudices that have blighted the Hindu-Muslim relations since independence He has skillfully used the theatrical device of masks to symbolize the faceless religious fanatics on both sides of the communal divide. Their frenetic standpoints depict how passions are aroused on both sides and the mobsters carry out diabolical designs without trying to peruse them.

The Hindu- Muslim animus is explored in the backdrop of the communal riots. The different religious beliefs are put under scrutiny and inherent prejudices are laid bare. Dattani juxtaposes the present and the past and seems to suggest that the demons of the past must be dealt with before they destroy the future. Ramnik’s shout: “ I have to protect them ! I need to protect them ! “(24) has a ring of hidden feeling of guilt around it which is confessed later on in the play.

At the beginning of Act II, the Mob/Chorus is still restless. The mob of hired goons give vent to their ire over the destruction of the god’s chariot during a Hindu religious procession. They seethe with hatred for the other side who have insulted their religion and indulged in act of sacrilege.Ramnik and his wife are shocked to learn that Smita knows the two Muslim young men. Smita tells them that Javed is her friend Tasneem’s brother and Bobby her fiancé. Hardika is aghast at Ramnik’s blind ideals for making an offer of a job to Javed in his shop “ Couldn’t he see there was more violence in that boy’s eyes than those stone – throwers’ threats ? (34) Smita asks Javed not to take up the job. She blurts out the truth that Javed is a hired trouble maker engaged by the political parties to foment trouble “ They bring him and many more to the city to create riots. To throw the first stone ! “ (39) Dattani drives home a stark truth and reveals the flagitious designs of vested political interests who turn the vulnerable youth into rubble rousers.

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The final act of the play brings to fore many climactic movements. The Muslim chorus questions the motives to obliterate their identity. Ramnik is willing to give a chance to Javed to take up the job offered to him. They enter into an argument which flares into leveling accusations on respective communities. Ramnik’s shallow liberalism is torn asunder and he tells Bobby: “ We are not very different, are we ? (46) and both the communities should be ashamed of the repulsive actions. Javed also is overcome with a terrible feeling of disillusionment for being swayed by “cheap sentiment.” (50) Javed recounts his resolve to be ready for “jehad – the holy war” (51) On hearing about Javed’s narration of the communal riots, Ramnik praises him “ You are brave. Not everyone can get off. For some of us it is not even possible to escape.” (54) .

Aruna keeps on elaborating about their customs and rituals and chides Smita for forsaking the ‘sanskrit’ in the name of progressing. Smita feels “stifled” and “embarrassed” (57) by her mother’s prejudices with religion. Smita mocks her mother that the two boys have made her feel “ threatened” and “ insecure”(58). Aruna holds those boys

responsible for creating a rift between mother and daughter. Hardika has been listening to everything happening there and tells Smita how lucky she is as compared to her and wishes her the same freedom after her marriage also. She then confronts the boys and mentions how her father died beaten up on the streets in Hussainabad. Bobby says that her father's death does not concern them. It is Javed who tells her : " You blame us for what happened fifty years ago. Today, if something happens to my sister, can I blame you ?" (71). Hardika relapses into the past and resents the ill-treatment meted out to her by her husband. She had to suffer for no fault of her own as she simply wanted to be friends with Zarine and her family. She gives vent to her ire and hostility against the Muslims. Ramnik asks his mother not to blame Bobby and Javed. Bobby enters into the puja room and picks up the image of Krishna. He tells Aruna that she cannot remove his touch from His form because it belongs to a human being " who believes, and tolerates, and respects what other human beings believe." (74).

Dattani has featured Bobby and Smita as the metaphors of temperance in the communal conflagration. They are pragmatic and sensible who can objectively view the two opposing religious standpoints. Although there are no final solutions to the communal frenzy, Dattani sees hope in these young harbingers of harmony in the future. As John Mc Carie says, " The redemptive power of Bobby's touching the idol at the end of Final Solutions cauterizes the wounds of a society divided by communal religious violence " (In Multani, 57).

The final climactic movement in the play is when Ramnik confesses to Hardika that it was her husband and his father who had set fire to the shop of Zarine's father: "They had it burnt in the name of communal hatred." (75). It is to make amends for the wrong done fifty years ago that Ramnik makes a job offer to Javed. Ramnik tells Hardika who stands crushed by this unravelling of a secret buried in the past: " You have to live with this shame only for a few years now" (75). The play exposes the so-called liberal attitudes to communalism. Dattani seems to suggest that frenetic, rabid and repugnant demons of communal hatred are skulking inside ourselves and unless, we, as individuals, families and communities confront and redress our prejudices fostered deep in shameful past, we will be encumbered with its concomitant guilt and shame. The open ended narrative of Final Solutions gleams at an arch of hope in Smita and Bobby who refuse to be drawn into the vortex of religious identity. They stand liberated from the parochial mindset of the

fundamentalists. Like a silver lining in the black clouds of communal baggage of distrust and guilt, they are emblematic of the prospects of harmony and tolerance. As Bobby prophetically declares : " if we understand and believe in one another, nothing can be destroyed. And if you are willing to forget, I am willing to tolerate." (74).

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Strains of Violence : An Examination of Violence and Anguish in Gulzar's Art Pertaining to Women and Women-centric Issues

*Gurpartap Singh**

Women have always been an integral part of any society and their role in society and its formation and development have always been lauded. Yet, when it comes to acknowledging what is due to a woman, the picture is sadly lacking. Art is said to be a part of life and that it draws inspiration from real life. But when it comes to depicting women, we find that even this field is biased. Take any form of art – movies, paintings or poetry – and you will find that the presentation of women resorts to sad stereotypes who really do not have anything in common with the real woman. In cinema, this depiction is more pathetic. Every year Hindi cinema churns out hundreds of movies but there are very few cinematic works which celebrate or depict women realistically. More often than not, women play second fiddle to the hero and conform to a stereotype. It is heartening, in this scenario, to note that Gulzar has proved himself different in this genre also. His films, right from *Mere Apne to Hu Tu Tu*, have portrayed women in very strong and self-respecting roles. But he is sensitive to the issue of violence meted out to women by men in particular and society at large.

Ek dafa toh apna jeevan mujhko khud hi bone do... is a lyric Gulzar wrote for the title song of the TV serial *Swayamsidha*. In this lyric Gulzar talks about women who are not allowed to be the authors or creators of their own fate. There is anguish inherent in this plaintive number which voices the concern of women who want to essay their own lives, make their own choices. On the other end of this urge is a society that is regressive and does not grant women the independence that comes naturally to men. The song is sensitive to women and voices their right to independence.

In his National Award winning composition *Mera kuchh saaman* from *Ijaazat*, the mistress, Maya, played by Anuradha Patel, is returned her articles by her boyfriend, now married. In this free-flowing song in blank verse, the woman demands her share of memories apart from the material things that have been sent her way. This return of material possessions can be seen as a silent but strong indication to her of her

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return to her original 'single' status. She is now excluded from her former world of relationship, which is the prerogative of the married woman alone. The song, laden with quiet anguish, also hints at the emotional abuse that the woman has to deal with when a dear and intimate relationship is brought so arbitrarily to a close.

The movie *Maachis* directed by Gulzar ostensibly deals with the theme of terrorism and the hate crime against Sikhs post Blue Star Operation. But it can also be seen as a movie about the phenomenon of Diaspora. The protagonists in the movie, due to mental and physical torture, are forced to leave Punjab, their homeland. In this displacement, they become more like refugees with no permanent roots or place of residence. They move from one place to another according to the 'missions' sanctioned to them. In such cases, nostalgia is but a natural occurrence. But it is in *Paani paani re...* that the anguish of a displaced woman comes alive with shattering force when she remembers her home, her village and urges the sweeping waters to rush where she cannot go now. This track expresses eloquently the pathos in the life of a displaced woman who has to deal with her sorrow of being away from her home.

In his short fiction, published under the title *Ravvi Paar & Other Stories*, many of the stories deal with women oriented issues. *Dalia*, the eponymous tale, is based in Rajasthan. Gulzar used the same story in the screenplay of *Rudaali* (1994). The short story tells the travails of the labourers in Rajasthan who bow down to the whims and wishes of the lord. In the story *Dalia* runs into the Maharaj while returning from filling water in pitchers for her house. The encounter between the two highlights many issues simultaneously. *Dalia* cannot raise her head to look at the Maharaj sitting on a camel 'because there were two full pitchers on her head. It seemed as if someone was speaking to her from the sky.' These pitchers take on the symbol of the caste system that requires the humble people, especially women, to keep their eyes lowered at all times. The people have to bear the weight of the caste system on their selves at all times. That the voice appears to be coming her way from the sky likens the Maharaj, perched high on a camel, to God. In these brief lines, Gulzar manages to express the plight of women as they are seen as mere commodities. The Maharaj is beguiled by *Dalia*'s looks and orders her husband *Khushwa* to send her to the palace. She rues her fair skin which 'had proved to be her enemy time and again.' A woman, Gulzar appears to say, has to regret and feel guilty even the

about the colour of her skin endowed by God. Dalia remembers her mother's advice to her: 'Smear some dust on your face before you step out. Otherwise you would return with a blackened face someday.' This advice shows how tragedy in the form of sexual abuse can come across women's way at any time of the day. It also raises concern not only about the safety of women but also shows that women can be subjected to violence without any fault of theirs. At the end of the story her husband is arrested after a drunken brawl and Dalia has to go to the Maharaj. It is evident that she is going to be used as a sexual object, to satisfy the Maharaj's lust. The line on which the story ends runs thus: 'Imprisoned in the belly of the haveli, she could hear someone bellowing close by.' The palace is like a monster's belly which devours all that comes its way. It is significant that Dalia feels herself imprisoned in the vast belly and also hears someone bellow, which hints that many women like her have met the same fate before her. It is also an indication of the future that awaits many women. This story shows that in many regions of the country women are treated as mere commodities and violence, both verbal and sexual, becomes a part of their fates.

The other story in the collection which deals with feminist issues is *Mard*. It is different from *Dalia* in that it is a story with a contemporary setting. The three characters Rama, Baxi and their son Kapil belong to today's urban world. At the onset of the story the reader is told that Rama is pregnant and is apprehensive of her pregnancy being known to her thirteen year old son. The problem is that Rama has divorced Baxi after his affair with Kanta and is now involved with Raman, the manager of the bank where she works. They have even got their marriage registered. But since the marriage is a secret Rama feels apprehensive. Gulzar writes that 'No matter what a woman does, she always has to render an explanation to her husband or to her son' (15). This situation questions the liberty and rights given to women in a male dominated society. He further says that 'Baxi had not been required to give an explanation when he had begun to meet Kanta. In fact, if she ever asked him, he would begin to smash the crockery. Sometimes, he would even beat her up' (15-16). These lines amply demonstrate the difference between men and women. Men are accorded the right to do anything without having to bother about anyone but a woman 'always has to render an explanation to some man. At times to her father, at other times to her husband or to her son' (15). This piquant observation shows the allegiance a woman is forced to observe to some male

member in the family. She is said to be free but her freedom is granted by others of the opposite sex. At all times, a woman remains answerable to some man in her life. After their divorce, and Rama's court marriage to Raman, she wants to tell this to her son, to explain her pregnancy. This reflects that even though Rama is conscious of the injustice meted out to women, she has become so subservient that it is natural for her to think of explain herself and her situation to some man. But before she can do so, he finds out and condemns her and her actions. Gulzar writes that when Kapil berates her, 'it wasn't Kappu's voice she heard – it was Baxi's. She felt that it wasn't her son who was speaking, but her husband' (22). At this point the story ends and the reader remains unsure of Rama's fate but what comes to the fore, which is Gulzar's aim, is that man's mentality does not change from generation to generation; it remains the same— hence the title, referring to all men. But the underlying irony here is that women too have become fixated in their stereotype subservient roles. So firm and hard is the cast that they do not have the will to break free, to be completely independent. And herein lies the violence against women where they still have to grapple with the harsh reality of inequality, where beatings, condemnation and disrespect are all part of a routine day in the life of women.

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Even in his films like *Khushboo*, *Aandhi*, *Mausam* and *Hu Tu Tu* Gulzar brings to light some aspect of life where women have to undergo violence in some form or another. In *Khushboo*, Kusum is seeking respect that is her due as a wife even though she was forsaken after a family feud. In *Aandhi*, Aarti, the protagonist questions the institution of marriage where inequality between man and wife is inherent. She chooses to pursue her career and leaves an unhappy marriage. In *Mausam*, Kajri is a prostitute who is subjected to sexual violence and abuse. She wishes to fulfill her desire to become a wife and a mother. In *Hu Tu Tu*, the outspoken Panna questions the dictates of society where men have complete freedom due to the dint of their sex and demands her rights to equal freedom and dignity.

Thus, an examination of his oeuvre reveals that throughout his career, in all his art, Gulzar has remained finely tuned to the problems faced by women in our society. He is not blind or insensitive to the intimate and natural desires felt by women and chooses to talk about them eloquently in his works, thus becoming a moving but strong exponent of violence against women in any form.

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Silencing the Voices by Violence: A Study of *Purple Hibiscus* by Chimamanda Ngozi Adichie

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In 2003, Chimamanda Ngozi Adichie's novel *Purple Hibiscus* was published to wide acclaim. It was shortlisted for the Orange Prize and awarded the Commonwealth Writers' Prize for Best First Book. It is a wonderful coming of age novel dealing with postcolonial issues, growth of a nation, religion, language but the most important strain woven through all these themes is the use of violence and its impact on the characters in the novel. Kambili, is the main character and narrator in *Purple Hibiscus*. We read and see others through her eyes. Her family consists of her father, Papa Eugene who is a highly respected man, a religious man who supports his community and who owns a newspaper which is critical of the new dictatorship introduced in the country. Her mother Beatrice who runs a near perfect household but it is her brother Jaja who is both her hero and her ideal.

The family is both envied and admired by people on the outside. Inside their home life is completely different though because her father rules the house with an iron fist. Papa imposes his strict rules on his family, and when they commit what he perceives as a sin, he punishes them with violence, and not only Kambili but also her mother Beatrice and her brother Jaja suffer mental as well as physical abuse. Kambili's father uses his religious beliefs as a justification for his actions and he metes out punishment as if he were God. His patriarchal oppressiveness and violence, forces the family into a deep silence out of fear and deference; he takes away their voices and thus their power. They are almost near mute and passive. In their luxurious home, outbursts of anger alternate with stretches of oppressive silence. The 'matter of fact' normality of domestic violence in the household and the fear this breeds as well as the physical and psychological impact of such violence is what is undeniably unnerving about this book. Scenes of domestic violence are often described in a hushed tone, as fifteen-year-old Kambili tries to repress any awareness of the beatings her father regularly inflicts on her mother " I was in my room ... when I heard the sounds. Swift, heavy thuds on my parents' handcarved bedroom door. I imagined the door had gotten stuck and Papa was trying to open it. If I imagined it hard enough, then it would be true. (PH 32-33).

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Papa Eugene completely loses his temper time and again and Kambili senses danger when she notices him swaying. "Papa did not sway often. His swaying was like shaking a bottle of Coke that burst into violent foam when you opened it" (PH 210). Papa Eugene's behaviour is unpredictable and volatile and the family constantly has to be on the look-out for signs of his anger. Kambili's feelings about her father are complex. She dreads her father but at the same time longs for his love and approval. She loves and respects him, genuinely believing that he is in some way set apart, different from other men. She craves his approval. Bringing home a disappointing report card she comes in second in her class, Kambili is fearful, but she is also grieving for the proud smile that will not be turned her way "I wanted to make Papa proud, to do as well as he had done. I needed him to touch the back of my neck and tell me that I was fulfilling God's purpose. I needed him to hug me close and say that to whom much is given, much is also expected. I needed him to smile at me, in that way that lit up his face that warmed something inside me. (PH 39)

At the same time, Kambili fears her father, presenting the substandard report card, she awaits punishment with trepidation, sinking her feet into the plush carpet "so that a part of me would feel safe" (PH 41). Her terror of him chokes her, steals her voice, and isolates her from her schoolmates. She cannot socialize with them and on the one occasion Kambili takes a bit longer to reach the vehicle, "Papa slapped [her] left and right cheeks at the same time, so his huge palms left parallel marks on [her] face and ringing in [her] ears for days" (PH 51). Each day, she follows a schedule that allots only time to study, eat, sleep, pray and sit with her family. Eugene controls the smallest details of their lives, scheduling them for every minute of every day; it is presupposed that Eugene will determine his children's future. Kambili "had never thought about the university where [she] would go or what [she] would study. When the time came, Papa would decide" (PH130).

This environment of repression and violence, leads to silence and this silence makes both brother and sister mute leaving them powerless to resist. The fear is evident in their minds, their thoughts, the things that are not said but felt. Although Kambili is able to speak to Jaja, they do not actually often do so. The fear has made Kambili and Jaja develop a secret language where they talk with their eyes and they do not need words. Kambili and Jaja communicate through their eyes, not able to utter the ugly truth of their situation and "Our steps on the stairs were as measured and silent as our Sundays . . . the silence of reflection time . .

. the silence of evening rosary; the silence of driving to the church for benediction afterwards". (PH 202-203) They speak with their spirits and with their eyes .Silence is constantly referenced throughout the novel, and it is the silence that speaks the loudest to the reader. That is why the title of the second section "Speaking with Our Spirits" is so apt.

The physical and psychological abuse that she has endured all her life has affected her ability to express herself. It is as if the missing voice is a psycho-somatic symptom of her abuse. "Fear, I was familiar with fear ,yet each time I felt it ,it was never the same as other times, as though it came in different flavours and colours" (PH 196). Kambili grows up a timid and obedient child on the outside but one who is terrified and frightened on the inside. She keeps all her thoughts bottled up and it is only in her dreams that she allows herself to process what she cannot say. Here, she dreams that she laughs Aunty Ifeoma's laugh. In real life, she barely speaks above a whisper let alone laugh. She wishes she can speak the words Aunty Ifeoma speaks. She wishes she can be free. The children realise the extent of their father's brutality on their lives only when they travel away from home, to Nsukka at Aunty Ifeoma's. Only after seeing another world, the world of her Aunt Ifeoma and her family Kambili laments: "I wanted to talk with them, to laugh with them so much that I would start to jump up and down in one place the way they did, but my lips held stubbornly together." (PH 149) Kambili slowly finds some self-confidence and the ability to speak up for herself. Kambili is at first shocked by the amount of talk and laughter in Aunt Ifeoma's house. "We always spoke with a purpose back home, especially at the table, but my cousins seemed to simply speak and speak and speak" (PH 120).

Kambili also becomes aware of things about herself that were unfamiliar to her, she realizes that she rarely smiles and that she doesn't know what her own laugh sounds like. What amazes her even more is the laughter in the house and when she herself laughs for the first time during her stay, she is amazed at the sound since she has never heard it before "I laughed. It sounded strange, as if I were listening to the recorded laughter of a stranger being played back. I was not sure I had ever heard myself laugh." (PH 179). With Ifeoma and Father Amadi's encouragement, Kambili from not speaking much at all or speaking in a quiet stutter due to her father's dominance, starts to speak more, and even to sing, to laugh and to have an opinion. Being outside of her parents' house, she sees an alternate lifestyle where money is scarce but what was in abundance was love, respect and individual growth. There were no restrictions like back home where Kambili and Mama

were not allowed to wear pants and prayers over meals were long-winded and formal but at Aunt Ifeoma's house there was responsibility, duties were done out of love and not fear and most importantly religion was not to be feared but to be understood

However they have to return home and Papa's violence towards Mama has not abated in the children's' absence. She has a black eye and her face is swollen when the children come back home. Papa's act of violence towards the children is also terrible and he punishes them for the sin of omission of not telling him that in Aunt Ifeoma's house was also present their Grandfather whom Papa Eugene did not like as he followed his tribal Igbo religion. Papa decides to punish the children for this act which he calls a sin, "Kambili, you are precious." His voice quavered now, like someone speaking at a funeral, choked with emotion. "You should strive for perfection. You should not see sin and walk right into it." He lowered the kettle into the tub, tilted it toward my feet. He poured the hot water on my feet, slowly, as if he were conducting an experiment and wanted to see what would happen. ... I watched the water leave the kettle, flowing almost in slow motion in an arc to my feet. The pain of contact was so pure, so scalding; I felt nothing for a second. And then I screamed. "That is what you do to yourself when you walk into sin. You burn your feet," he said. (PH 194).

Kambili and Jaja seem unable to escape Papa's tyrannical world but they have been changed by their experience in Nsukka, Jaja has brought home some stalks of purple hibiscus, wrapped in black cellophane, he plans to give them to the gardener to plant. His eyes shine when he talks about the hibiscuses as they are an embodiment of the creation of something new, like the unfinished painting of Papa-Nnukwu that her cousin Amaka presses into Kambili's hands, and the painting Kambili, hides in her bag knowing that her father would be angry and yet deriving pleasure from knowing that the painting is hers. This defiance has an unimaginable outcome as her father sees her with the painting of his father. Incensed by anger Eugene kicks her, and the metal buckles on his slippers stung like mosquito bite. "He talked non-stop, in a mix of Igbo and English...Godlessness. Heathen worship. Hellfire. The kicking increased in tempo...The stinging was raw now, even more like bites, because the metal landed on open skin by my side, my back, my legs. Kicking. Kicking. Kicking. Perhaps it was a belt now because the metal buckle seemed too heavy...More stings. More slaps. A salty wetness warmed my mouth. I closed my eyes and slipped away into quiet (PH 210-211).

Kambili remains unconscious for some days and is hospitalised as a result of this cruel attack from her father. Jaja's rebels by disobeying his father he misses communion and even asks for his room key, acts he would never have dared to do before. He infact uses the weapon of silence on his father by not replying to his questions. Kambili too finds her voice and is able to question her father's strict rule over the family but finally it is the mother who decides to end this senseless violence of her children and herself and she starts slow poisoning her husband and he eventually dies ofcourse for this act it is Jaja who takes the blame protecting his mother. At the beginning we the reader had read the story of Ade Coker's young daughter who has not spoken since she witnessed the horrific death of her father, who was blown up by a letter bomb in front of his family. She has been silent since. The irony was that it was Eugene who was paying for her to be treated by the best therapists in order to encourage her to speak while his own daughter Kambili has been plagued by speech impairment, a silence which was caused by her father.

A Different Silence is the title of the last section and emphasizes that though they begin their journey as voiceless individuals, but all of them, gradually, find their voice through resistance in their own different ways. The silence that falls upon the household after Papa is murdered is, as the title suggests, different. There is hopelessness to this silence like the one that existed when Papa was alive. But it is an honest silence. "Silence hangs over us, but it is a different kind of silence, one that lets me breathe. I have nightmares about the other kind, the silence of when Papa was alive."(PH305).

Mama and Kambili know the truth and there is nothing more that can be said. Their hope is reflected in the Purple Hibiscus .The purple hibiscus becomes a metaphor for freedom and independence. It was created by Aunt's Ifeoma's botanist friend, as hibiscuses aren't usually purple. Infact their home had profusion of red hibiscus yet it is the purple variation of this flower that fascinates and appeals to both the children. The purple flower then comes to signify the creation of a different world apart from the one they have grown up in .The flowers represents Kambili's urge to bloom to be free to grow and of Jajas creation of a better world " purple hibiscus: rare, fragrant with the undertones of freedom... A freedom to be, to do. (PH16).

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Exploring Factors Behind Communal Violence in Shashi Tharoor's *Riot*

*Dr. Kirandeep Kaur**

Let me tell you one thing, these bloody riots- ours, and other across northern India. They're like a raging flood. When the stormy waters recede, all you will see left behind are corpses and ruins ...(178)
-S.P. Gurinder Singh

The word 'Riot' is associated with violence, clashes born out of social, religious and ideological differences among people of different communities. Mostly, religious differences become the causative factor for most of the violence and this is known as communal violence.

Communal violence is central theme on which Shashi Tharoor's novel 'Riot' is based. It was published in 2001. The story is told through media journals, letters exchanged between the characters, extracts from their personal diaries, scrapbooks and transcripts of interviews. So, he generates a fresh style deviating from the routine one. In the backdrop is 1989 Ram Sila Poojan undertaken by the Hindus to rebuild Ram Temple at Ayodhya by demolishing the Babri Masjid.

In this novel the place of 'Riot' is Zailgarh, a district town of U.P, which has been witnessing clashes since 1921-till now. The town is inhabited by Muslims and Hindus, both having different ideology, religious beliefs, attires, eating habits, customs and rituals. These differences become the cause of tension leading to clashes. Local issues like desecration of shrines, inter-faith marriages or affairs, and business disputes provide enough background to spark confrontation between these two communities living separately but near each other. Such incidents leave behind a trail of hostility, distrust and hatred "... which offered fertile ground for the next clash" (14).

But this time it was not a small spark which led to 'Riot'. Continuously, for many days, persons belonging to Hindu community were busy attacking Muslim community "It all started the same way, you know in Zailgarh as elsewhere- daily belligerent processions and slogans of hate ..." (71) tells V. Laxman, the D.M. of Zailgarh to Randy Diggs, a South-Asian correspondent for the New York Journal published from New York, when he wants to know the causative factors

leading to 'Riot'. "... the legal and political process they could have resorted to in order to achieve this agenda were abandoned. It was clear from the language their leaders were using that there would be an all out and, if necessary, violent- battle to accomplish their goal." (71) he further adds.

Some words stand out prominently in the above passage- political process, abandoned, language and violent- battle. These words indicate towards the fact that the political masters and their followers did not want to resolve the issue through peaceful means but through violence- both verbal and physical, to assert their supremacy. Local leaders like Ram Charan Gupta were busy fanning the passion and hatred in the mind of youth and consequently, days before Ram Sila Pujan procession were filled with a sort of "... frenzy unprecedented since partition. Groups of surcharged young men paraded the streets in every town, morning and evening, day after day, aggressively bearing bricks in the name of Ram, throwing slogans at the Muslims like acid which were horrible in their virulence their crudeness, their naked aggression." (171) D.M discloses to Randy.

When Randy Diggs meets Gurinder Singh the S.P of Zailgarh, he also states that there had been a couple of weeks of sustained, offensive sloganeering before the stabbing incident... hundred of young Hindu men would gather in the Muslim parts of town and shout slogans, abusing Muslims, taunting them, goading them. Sometimes they'd roar into Mohallas on motor bikes, revving their engines before shouting their provocations - "Mussalman ke do hi sthaan Pakistan ya Kabiristan" and "...Jo kahta hai Ali Ali, uski ma ko choddo gali gali". (128)

Hindus, who were a major community in India, had to face continuous invasions by the Muslims from the first decade of eighth century till the invasions of Ahmed Shah Durrani. The most powerful and cruel invaders were Muhammed Bin Qasim, Mahmud Ghazni, Mohammed Ghori, Genghis Khan, Nadir Shah and Ahmad Shah Abdali who brutally murdered Hindus and repeatedly looted their wealth and gold. From eighth century till eighteenth century different Muslim dynasties such as Ghori, Slave, Khilji, Sayyid, Lodhi, Sur and Mughal ruled over India. Their main objective was to demolish temples and monuments, loot wealth from every nook and corner and destroy Hindu cultural fabric by destroying places of knowledge like Nalanda and other Universities. The main religious obligation of rulers like Aurangzeb was to kill, enslave or convert Hindus to Muslim faith. These rulers snatched all benefits and

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imposed zazia and other taxes to harass them. Mass murder of Hindus and making Hindu ladies their consorts was a common feature.

How can a community that suffered insults and moved like slaves forget the atrocities and tyranny heaped on it by these rulers. It has been very difficult for them to forget and forgive even after independence of India. Hatred breeds hatred-not love; consequently, these two communities- Hindus and Muslims- do not tolerate each other even today. Ram Charan Gupta's talk with Randy Diggs reveals that this chasm looks impossible to bridge. "You attack the Hindutava movement as fundamentalist but you say nothing about the thirteen centuries of Islamic fundamentalism and oppression they are reacting to." (230) For him and other of his ilk, Hindus are doing absolutely right in taking out Ram Sila Poojan procession throughout India for the construction of Ram Mandir by demolishing the Babri Masjid at Ayodhya. For them, it is a tit for tat; what Muslim did to Hindu community, they are paying them back in the same coin. There is no regret. It can be seen as a reversal of mind set-Hindus targeting the Muslims. For them, the Poojan event is an assertion of "...resurgent pride of Indians in their own land their own culture, their own history." (230) This resurgent pride makes Ram Charan tell Randy in no-nonsense voice. "This is India, Mr. Diggs. I am Indian, Listen to me." (232) The arrogance in the tone reflects community's mind-set. For him, only Hindus have the right to speak and others to listen especially the Muslims.

Professor Mohammed Sarwar, a, historian negates the Ram-Janambhoomi claim of Hindus. "Well, the fact is that Ram Janambhoomi agitation is profoundly anti-historical. The bigots who spearhead it want to reinvent the past to suit their aspirations for the present- if we allow them to do it now, here, they will turn their attention to something else, and the whole orgy of hate and violence will start again." (183) Mr. Sarwar tells Randy Diggs that although Hindus believe that temples of Ayodhya precede Baber and he must have destroyed the biggest one but the evidence is for the opposite-for the building of temples in Ayodhya under Muslim rule, well after Baber built his Masjid. Ayodhya became a major Hindu pilgrimage centre in the eighteenth and nineteenth centuries with the support of Nawabs of the areas; this was two hundred years after the Babri Masjid was built. (183).

He laments that Indian Muslims are feeling alienated owing to discrimination being suffered in many ways because of minority community label. He thinks minorityhood to be a state of mind. By

labeling Muslims as a minority community they want to inculcate in them a sense of helplessness, powerlessness, of being out of the mainstream of being here on sufferance. He refuses to be defined that way: "I refuse to let others define me that way." (114-115).

But he also admits that the change in public discourse will have great impact and compel persons like him to think differently. "The danger is that Hindus like Ram Charan Gupta will get Muslims like me thinking differently. This is why the change in public discourse is so dangerous, and why the old ethos must be restored. And India that denies itself to some of us could end up being denied to all of us. This would be second partition: and a partition in the Indian soul would be as bad as a partition in the Indian soil." (115-116) He wants a saner calmer India for the gen-next which is neither Hindu-nor Muslim, but both; giving every one the right to call himself an Indian.

But Gupta and ilk is in no mood to ponder over such views and observe restraint and logic. So, on the day Procession is taken out, 'Riot' takes place. The provoked Muslims who had been on the receiving end strike now by throwing a bomb at the crowd. Describing the procession scene, S.P. Gurinder Singh tells Randy that a feeling of unease around the area could be clearly felt. There was tenseness all around and they kept their fingers crossed "It was tense, man-Tense. Want we to paint a picture for you? A seemingly endless procession winding its way slowly Chauvinistic slogans residing the bloody air. Get it? Imagine the scene. The heat. The noise. The confusion. The hatred being spewed. The bloody adrenaline flouring. Those blasted blades flashing in the sun. people pumped up, thirsty, hoarse, shouting." (131).

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There was unbarred provocation as the under lined words reveal. The administration knew that some unpleasant and serious incident could occur. They kept their watch. They pushed the crowd from Mosque onwards and were just heaving a sigh of relief that everything went peacefully when the news of a bomb being hurled reached them. Hindu processionist were screaming now. They wanted revenge as one of the processionist expired on the spot. "These buggers had been at the receiving end of insults and slogans and petty offense of all sorts for days leading upto the Ram Sila Poojan. They were maddened like a chained animal that's been regularly prodded. Of course the poor bastard felt it was time to retaliate." (133-134).

Actually logic, rational thinking takes a backseat in communal clashes. In Zailigarh too, crowds ran berserk after the death of a

processionist and ran to Muslim Bastis. In twenty minutes, before the curfew was imposed, much damage had been done: "...a hundred Muslim houses and commercial establishments set ablaze, three mosque desecrated...seven death in total...There were forty seven injured." (162-162). Death, destruction and devastation could be seen all around. There was deceptive peace after the imposition of curfew.

Mohammed Sarwar is right when he pronounces: "No group of Indians must be allowed to attack another group of Indians because of where they come from, or who they worship or what language they speak."(184). Persons like Ram Charan Gupta must head these words or revenge politics and emotional blackmail on the basis of religion will "set all of India alight." (184).

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Communal Violence and Excruciating Humanity : A Critical Appraisal of Short Stories

*Dr. Vinod Kumar Chopra**

Communalism is perhaps a modern age phenomenon that made its appearance felt during the Partition of India. It was during the Partition when communities got defined along religious lines and people of one community started looking at those of the other community as enemies and rivals giving place to feeling of bitterness and hatred. The India of yore, well known for its composite culture and amicable relationships was nowhere to be seen as feeling of goodness and well-being of others came to a standstill. The communities that fought tooth and nail in 1857 to oust the British regime to end their tyrannical rule became bitter opponents. The Hindus, the Sikhs and the Muslims harvested the vicious crop that was sown by none other than the British under their 'divide and rule' policy to divide Indians. The communal hatred and divide gained so much momentum that it resulted in the Partition of India.

It was in 1947 that a separate country was carved out on religious ground, as religious communalists demanded it. As a result the year 1947 saw one of the bloodiest upheavals in the history of mankind. Communalism figures as an important component in literature of that time and about that time. The short stories taken for study particularly foreground the irrationality of the whole theory and practice of communalism. The stories tell us how, during the Partition, religion was used as a mobilising factor by the communalists and it led to ghastly crimes and violence against humanity. The stories do not blame only one community for the communal carnage either. Whatever the Muslims did to the Hindus in Pakistan the Hindus were doing it to the Muslims in India. The literature on the Partition and its aftermath is an important social and historical document. The madness erupted out of communalism not only led to looting and murder but also caused life-long suffering in terms of uprooting and homelessness.

The creative writers of different communities, on the other hand, poignantly delve deep into the loss and suffering, trauma and agony experienced by humanity during the single historical-political event. The after-effects of the riots were so painful and intense and the violence was so widespread that they stirred the creative imagination of the story

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writers and novelists. The writers of these stories could not help describing pain and suffering of victims of the Partition violence. Much of this creative outpouring has been cathartic as many of the writers themselves have been victims of these events and have been witness to the ghastly crimes against humanity. The writers of the short stories have captured the human dimensions of the violent catastrophes very effectively and poignantly as well. A study of the fictional writings of that time or about that time can help us understand the pain and trauma of the Partition victims. Gyanendra Pandey emphasizes the need for the histories to 'recover the voices of the marginal', so that history does not end up as the celebration 'of certain victorious concepts (Hansen 13). The historians should also move away from traditional sources and look more towards fictional writings and memories, since it would present a medium for otherwise indescribable horrors and sufferings. (Hansen 13).

It is only the literature written by the writers from India and Pakistan that mirrors the agony of the suffering humanity. This paper focuses on violence fanned by the communal forces causing gruesome massacres turning land into cities of sorrows with thousands of corpses, fear psychosis, loss of faith, betrayals and utter loss not only of one's dear ones but also of one's home and hearth. Besides, the poignant stories do narrate movingly how children were among the worst sufferers. The stories taken for detailed study are those which excruciatingly recount various facets of human suffering—"The Owner of Rubble", "The Peshawar Express", "Pali", "Post box" and "Open It". People started looking at each other with distrust and those who were friends turned foes and started to live amid feeling of insecurity. The twine of faith was snapped giving place to fear and suspicion.

"The Owner of Rubble." (Rakesh 67) has poignantly recorded the loss and pain of Gani Miyan, the main character who returns to India after seven and half years after the Partition. He goes to the lane in Amritsar where he had once built a house and where his family had been killed in 1947. He goes back not to claim his house but to see the place where his life had once its roots. It is the love for the land which once belonged to him and nostalgia that attract him to the land of past memories. Ironically, people fail to recognize him at first and regard him with suspicion as a kidnapper. The old sense of fellow feeling has vanished. The Partition has broken all the bonds of love and faith that had once been the main feature of community living.

The trauma of the old man, Gani Miyan, is not less. He has visited India to see the land that belonged to him. He has come to see the house where his family once lived. But the tragedy is that even the house is no more there. It has turned into a heap of rubble. The history of his family's fate is buried in "the pile of rubbish" (72). His agony can be estimated as he sits in the middle of the rubble, scratches ash with his nails and scatters it over his head. The frame of the door is standing isolated like Gani Miyan among the rubbles. It is the only thing left there to remind him of his family which had been devastated like the house. Gani Miyan puts his arms around the doorframe and wails, "Speak to me, Chirag! Say something! Tell me where you are? O, Kishwar! O Sultana! My Children! O God, why is Gani still alive! "(72-73). Poor Gani's trauma cannot be explained in words. He is even deprived of the mere joy of seeing his house. There are no signs to relate to his past. There is only a heap of rubble left.

The most gruesome and nerve-racking depiction of mass killings during the Partition is perhaps given in "The Peshawar Express" (Chander 207). The moving account of the man-made cruelties and bestial activities emerging from the communal passion leaves one stunned and stupefied. The Hindus and the Muslims kept inflicting the worst kind of violence on each other with "sadistic fury" (Collins and Lapierre 292).

The train carrying Hindu refugees from Pakistan (Peshawar) to India is personified. She provides a very moving, mind-boggling and heart-rending account of the train killings, looting, abduction and rape. The train was carrying refugees since "overcome by a sense of grave insecurity in Pakistan, they were trying to escape to India" (207). The refugees were so grieved that even the train "felt so weighed down under their cataclysmic grief that it slowed down" her speed (207). People looked depressed and horror reflected in their eyes. The evacuees who were escaping to India as refugees were not fortunate enough to continue their journey uninterrupted. The train was time and again made to stop by the rioters who harassed and butchered the passengers. At Taxila railway station a procession of Muslim rioters appeared carrying the corpses of the Hindus. "Every Muslim in the procession was carrying the corpse of a Hindu on his shoulder" (208). The unfortunate Hindus were trying to escape when they were caught and killed mercilessly. The Muslims in the procession put ten or fifteen corpses in each carriage. These two hundred Hindus suffered for no fault of their own. They were sacrificed at the altar of communal insanity. Before the train left

the station the rioters picked out two hundred Hindus, a few from each carriage. The guards guarding the refugees helped rioters to fulfil their mad designs. Ironically, the guards pushed a few Hindus out and “entrusted” them to the care of the mob. All the Hindus were made to stand up in line and were killed one by one. Thus the rioters thought or claimed that they were serving the cause of their religion.

“Pali”, (Sahni 119) rather a long story, captures the agony of a small child who fell victim to the Partition violence. His fate shifts like a pendulum. He not only faces an identity crisis but also the ruthlessness of fundamental forces.

Pali was just four years old when he got separated from his parents. His parents—Manohar and Kaushalya—were leaving Pakistan for India as refugees along with their children. Pali got lost in the large crowd when they were boarding the lorry. Manohar and Kaushalya kept crying but no body tried to stop the lorry and help them find the child. People had become so callous that everyone was for himself. “The heart of the refugees had dried up of all sentiments” (121). No one had pity for the lost child. One of the refugee cried, “Get down, you! If you want to search for your child, get down and let us proceed” (121-22). The parents had to leave without Pali. The mother had to leave without her child. The trauma of losing a child was so great to the mother that she almost went mad. She kept crying all the time, shedding tears for her child. Kaushalya’s “plight was like that of a bird whose nest was being destroyed before its very eyes” (121).

Religious distortions create unlimited agony for the little child. The maulvi slapped him at a tender age for being the son of a Hindu while in Pakistan. In India, too, in Manohar Lal’s house one of the religious men gathered there almost slaps Pali. He “glared” at the boy. When Pali told them his Muslim name the man said, “Repeat that name again and see what happens. I’ll pull out your tongue!” (141). Thus Pali was terrified. He suffered at the hands of the people of both the religions. Both had enforced their respective rituals on the innocent child to purify him. If this was the way to keep one’s God happy the way or style was, no doubt, disgusting as well as awesome. This brings forth the hypocrisy and callousness of the people of both the religions.

The suffering of the two mothers is equally touching. Pali’s mother is on the verge of dying due to the separation from her child. Zenab is jolted out of motherhood when she has to give up Pali at the request of Manohar Lal for the sake of suffering Kaushalya.

The most tragic of all these stories is probably “Post Box” (Vatsayan 105). It is the story of Roshan, a five-year-old boy, who becomes an orphan due to the riots. His father had gone to bring his sister and he never returned while Roshan’s mother was mercilessly killed before his eyes. The attackers first tried to abduct her and when she resisted a man “finally managed to push her away from him, had thrown her down on the ground, and then smashed her face in with the blunt end of his axe”. When Roshan opened his eyes he had seen that “her eyes, nose, jaws had been reduced to a bloody pulp”(107). Such dreadful happenings left a permanent scar on his psyche that even an adult would be shattered at such harrowing happenings and here Roshan had to bear it all at the tender age of five.

The child had to walk several miles on foot to reach the refugee camp. There were “dry wounds on his legs and his feet were swollen. He was bare headed... and his eyes, which still had the innocence of childhood seemed to be full of sufferings” (106). The child lives in the camp where “all the others were strangers to him” (108). He still has no one to speak to. He has lost all his dear ones. But he still has a hope that one day his father would come to him. And so he writes a letter for his father and stands near the post box, and it is here that the narrator of the story finds him. He wants the narrator to help him post the letter. But the letter cannot be posted because there is no address on it. The child, of course, does not know where his father is. When the narrator tells him that the letter cannot be posted till he writes his father’s address his eyes are filled with tears. He is disappointed but he still hopes that someone will one day “tell him how to send his letter to his father” (109). The hopeless hope that the innocent child is cherishing of meeting at least his father some day makes his tragedy all the more painful and moving.

Sakina, the protagonist in “Open It” (Manto 69) represents all women who suffered the Partition violence. She is a victim of man’s lust. Though she is physically alive, she is dead mentally and emotionally. During the Partition riots her mother was killed. Sakina was with her father. When her father tried to pick her dupatta, she wept. Her poor father who bothered about her dupatta—a symbol of honour and shame—did not know that the next moment his daughter would be lost. She was picked up by someone to satiate his lust. Sakina, it seems, was raped time and again and that made her a mental wreck. She was afraid of everyone. When the social workers noticed her standing on the road, Sakina started running in fear. The earlier ghastly experience

had left her virtually dead, if not literally. The experience of repeated rape had left her astounded and numb with fear. This fear was further accelerated as she was again raped by the eight social workers who were requested by her father to rescue her. They had betrayed the father as well as the daughter. The effect of the violence was so devastating on the girl that now whenever she heard a male voice, she quietly, as a battered animal, lowered her pyjama and opened her legs. She knows what a beast in man wants from a woman.

The irony and horror of human tragedy comes to the surface when Sakina is later restored to her father who takes her to a doctor. The doctor examines her and says, "Open the windows." The girl stirs a little and "moved her hand painfully towards the cords holding up her salwar. Slowly she pulled her salwar down" (72). The doctor and her father watch her in horror. Undoubtedly, the terror created by the male violence has turned her into a living corpse.

Thus the Partition violence wrecked the life of numberless innocent people whose life was shattered for no fault of their own. What worries most today is that we have learnt nothing from the past mistakes. The stories of the Partition no longer seem so remote. People from the same country, the same town, the same village can still be divided and made to fight by the politics of their religious differences. The bitter and dark memories of the Partition once more become redolent when ruthless violence is let loose even today once the religious sentiments are aroused by the selfish politicians and the so called champions of religion. Creative writers time and again give vent to their feeling through writing on the Partition violence so that we may derive some lessons from that for the present as Roop asserts in *What the Body Remembers*, "Stories are not told for the telling, stories are told for the teaching (Baldwin 336).

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Communal Tensions and Domestic Violence : A Socio-Political Study of Mahesh Dattani's *Final Solution*

Sukhwant Kaur*

Final Solutions is the fifth and the most remarkable play written by Mahesh Dattani in 1991. The play is based upon the issue of communal violence but it also has some other layers of meaning that we need to peel off. The theme of violence, both of communal and domestic nature i.e. religious prejudices and the prejudices promoted by patriarchy are beautifully interwoven together to heighten the effect of the play. Besides focusing upon the Hindu-Muslim hatred in particular, the play also deals with various issues like familial relations, identity crisis, patriarchy, guilt consciousness of the characters, difference between the traditional and the modern way of living, role of memory in one's life, generation gap, the corrupted political system etc.

The whole action of the play is centred around the Gandhis, a middle-class Hindu family living in a small town named Amargaon in Gujarat in the Post- Independence India. The family comprises Ramnik Gandhi ; a liberal minded person, his wife Aruna; a staunch believer of Hindu rituals, his daughter Smita; an open minded girl of young generation and a college student and his old mother Hardika who is a victim of communal turbulence at the time of partition of the country. The family provides shelter to the two Muslim boys, Javed and Babban (Bobby) the whole night from the furious Hindu mob outside. The play opens with young Daksha (Hardika), newlywed girl of fifteen, reading her diary which serves as a container and companion of her repressed desires and inner feelings. A roll top desk, an oil lamp and the date entry in the very first line of the diary clearly shows the time of late 1940s.

“Dear Diary, today is the first time I have dared to put my thoughts on your pages. (Thinks for a while.) Today? How will people know when “today” was a hundred years from now? (Picks up a pen and scribbles.) 31 March 1948. (Reads out.) 31 March 1948. Dear Diary, today is the first time I have dared to put my thoughts on your pages . . . (CP 166)

She recollects the time period of Indian Independence and the contribution of her father in the freedom struggle of the country. Whereas

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the other people of the whole Nation were in a jubilant mood after getting freedom from the British Rule at last, Daksha was thinking differently “Like last year, in August, a most terrible thing happened to our country. We . . . gained Independence” (CP 166). The reason she describes freedom as a “terrible” thing is because her father was killed in the communal riots that occurred in India in the aftermath of the partition. In Act III, she gives details of the tragedy that happened to her family at that crucial time period, “He [her father] was beaten up on the streets! While we were waiting for him at home to take us away from the hell, he was dying on the streets!” (222). The Hindus were not in the majority group in Hussainabad in Sindh, their ancestral house where she lived with her parents before marriage, and they were prey to the cruel hands of the Muslims. The agitated Muslims threw stones at her house in the absence of her father and all the family members had to hide themselves “in the pooja room” (167) of Lord Krishna. Similarly, after forty years, the revered situation during the present presents two Muslim boys Javed and Bobby suffering at the hands of the Hindus, the majority group in Post-Independence India.

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Like the classical Greek literature, the Mob/Chorus “five Hindu masks and five Muslim masks” (CP 165) is an important factor of the play which has been used by the dramatist in an effective manner. The members of the mob are those misguided persons who have lost control over their minds. They are the representatives of both the communities and their innermost thoughts, feelings and their annoyance with each other. The Hindu chorus pours out their venom towards the Muslims on their act:

CHORUS 1. How dare they?

CHORUS 2, 3. They broke our rath.

They broke our chariot and felled our Gods!

(CP 168)

In the play, Dattani raises the questions what is religion? What is its role in the life of a human being? Does religion motivate the people to do harm to the others? Does any religion give birth to the feelings of superiority and inferiority? Is religion a medium to exploit the people? Each religion has its own beliefs and culture. India is a land of variety of cultures and religions. There is only one God just the ways and the interpretations of each religion are different. But the people do not think so. In the Act III of the play, Aruna depicts this ideology at the time when Smita wants Javed and Bobby to fill the earthen pots of water to

be used for the bathing of their God. But Aruna does not allow Javed and Bobby to touch those water pots as their touch would contaminate the water. Even in the Act I, she serves the glasses of water to Javed and Bobby but places those glasses apart from the other utensils. Thus the evil of untouchability in the society has been beautifully expressed in the play by Dattani. Aruna does not hate the Muslim religion but the ways, beliefs and the food habits of the Muslim community make her desperate. Her hatred towards the two boys is not because they belong to another community but because of her own rigid religious beliefs and her pride in her religious identity.

The play moves on two levels – Personal and Communal. There are various incidents/moments that represent both the levels in an expressive way. The telephonic conversation between Mr Noor Ahmed, father of Tasneem and Ramnik Gandhi, father of Smita starts on the personal level. But the moment Ramnik Gandhi's identity as a Hindu is revealed to Mr Noor Ahmed, their personal talk is changed into communal level. The word 'Gandhi' strikes hard on his (Noor Ahmed) mind and he disconnects the phone.

RAMNIK. Yes . . . Mr Noor Ahmed, Mr Noor Ahmed, I'm Ramnik Gandhi. I . . . (enunciates distinctly) Ramnik Gandhi. . . . No relation to the Father of Nation, of course. It is a common surname . . . Why, even in your community . . . Hello? (No response. Pause.) Er – we were cut off, I think.

Smita and Bobby do not believe in the fanaticism and the religious fundamentalism. Smita like Tara in the play Tara is a young and educated girl of modern generation who is against the rigid ideologies of the Hindu religion. She does not like her mother's busy in performing religious rituals like fasting and praying and always instructing her to feel pride in the family religion. She is a total foil to Aruna who feels the pride of her Hindu inheritance. Both mother and daughter have the different perspectives and attitudes towards religion or faith. For Aruna, the Hindu religion is much better than Muslim because it has great and rich past and history. "For so many generations we have preserved our sanskar because we believe it is the truth! It is the way shown to us by our saints. We must know no other path. And I will not have it all perish to accommodate someone else's faith" (CP 210). But on the other hand, Smita is totally fed up with the conventional religious attitude of her family and feels "like a rat in a hole" (210). She criticizes her mother, "I tolerated your prejudices only because you are my mother. Maybe I

should have told you earlier, but I'm telling you now, I can't bear it! Please don't burden me anymore! I can't take it!" (213). She wants to escape or take refuge from the narrowness of the religion i.e. clearly revealed in her speech, "Maybe we all should run away from home like Javed. For five minutes every day. So we can quickly gulp in some fresh air and go back in" (219). Like Smita, Bobby also has the same views regarding religion. He says, "Maybe my religion oppressed me far more" (213). Angelie Multani has beautifully expressed her view in this regard: Bobby [Babban] and Smita [Ramnik and Aruna's daughter] who are oppressed by their own sense of history, and seem desperate to escape from its clutches, to leave behind the baggage of social, religious and communal identities that seem to dog them in all their relationships and actions. (Multani 112).

Dattani has presented the idea that Indian society and in fact the world is gripped with various problems such as racial bias, caste system, communalism etc. All these evils are the constant threat to the progress of the country. Our political authorities are very much responsible for creating these problems for the fulfilment of their own personal interests. In order to gain power they always follow the policy of 'Divide and Rule'. They are not the public servants in the true sense but their only aim is to gain their vote bank. They are mean and the self-centred who always think of their own betterment rather than of society. The two world wars are also the result of the mean policies adopted by the political leaders. Alyque Padamsee in the note on the play writes:

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Who was responsible for the humiliating state in Germany after World War I? Blame it on the Jews. They had siphoned off all the money! Who is responsible for us becoming a third-rate nation? Get rid of the minorities and Ram Rajya will return! (Empty promises are the easier to keep. 'Garibi Hatao' taught us that) (CP 161)

By presenting the issue of communal tension/harmony as a major concern of the play, Dattani has also highlighted the problem of domestic violence in the Indian-middle class family. In India, women are not treated with respect and care. They are suppressed at every stage of life by this male dominated society. Each play of Dattani throws light on the condition of women in the modern society. As the play *Final Solutions* opens, Daksha while reading out her diary reveals that after marriage her identity has been snatched away from her as her in-laws change her name to Hardika after her husband's name Hari. Her passion for

singing is also not liked by her in-laws. Even her friendship with a Muslim girl Zarine is not encouraged. Her husband, Hari reprimands her savagely when he comes to know about Hardika's visit to Zarine's house. She is confined to the four walls of the house. She reveals the brutality of her husband: No. What are you saying, Hari? It is not true! It is just not true! Kanta is lying. She lied to you! I did not touch their food! . . . Ah! Don't hit me! (Angrily) Don't do that! I swear I didn't eat anything! Aah! Stop that! All right. I won't go there again. Please, leave me alone. (Crying) Please! Stop! (Lies on the floor, sobbing) (CP 222)

Aruna and Smita are also at somewhat level are the victims of this patriarchy. Aruna does not have the courage to oppose her husband when against her will, Ramnik gives refuge to the two Muslims boys for the whole night. Even when the family members come to know that Smita is familiar with Javed and Bobby, they interrogate her and want her to give up her study further. But unlike Hardika and Aruna, Smita boldly challenges the male authority, "Why am I being asked all these questions?" (CP 189). During a conversation with Hardika, her grandmother, Smita reflects that nobody can suppress anyone if a person himself/herself has the courage and the potential to sustain his/her freedom. She says, "I think one can create one's own freedom wherever one may be" (220). Beena Agrawal says:

But this is, above all, a play about a family with its simmering undercurrents. Ramnik, the father, transfers his resentment at his own father's black deed to his mother, Hardika. Smita, the daughter, hits out at her mother, Aruna, when she can't cope with her hidden love for Babban, the outsider. Hardika, the grandmother, builds up a hatred for Zarine, her best friend, and her community because she herself can't stand up to her own in-laws. Aruna, the mother, seems to be the best adjusted, until her daughter shakes her belief in her religion. (CP 161)

In this way, the play *Final Solutions*, a problem play, deals with the most controversial issue of the contemporary time period i.e. communal tension. It reflects the true picture of the society where the people of the different religions are always made to stand against each other by the cunning politicians on the ground of religion. Thus religion is used as a tool by the political authorities. Dattani has expressed his concern towards this burning problem of the country through the family drama of the Gandhis. This is a never ending

process until the thinking of the people is not changed. Dattani has conveyed the idea of love and the mutual understanding to cut the roots of this problem from the society.

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Gender-Centric Violence During Partition of British India : An Analysis of Sidhwa's *Ice Candy Man* and *Bedi's Lajwanti*

Savita*

Women in a war/civil war zone are victims of sexual violence in order to masculinize the identity of perpetrator and feminize the identity of the victim. It is a known fact that the instrument of sexual violence overshadow the lives of all women world wide during wartime or during peace. But the effects of sexual violence in a hurly burly zone are recognizable since everyone is accustomed to them even during peaceful days. Nordstrom warns, in a discussion about genocide rape that 'by distinguishing qualitatively between "genocidal" rape in war and "everyday" rape, the latter is both "normalized" and made less significant than wartime rape'. The partition of British India in August 1947 not only created two independent nations -- India and Pakistan, but also resulted in of kind of civil war leading to one of the greatest forced migrations in human history. Amid the massive confusion and insecurities nearly one million people died. The fate of the females was worse than death ---- they were gang raped and murdered, some even unclothed forcibly and were made to parade down publically to intensify the trauma. One may listen to the tales of woe of the survivors of partition that the patriarchs of the families killed their own female family members to spare them from being raped. Voluntarily, many females threw themselves into wells and committed suicides to save their 'honour'. Such inhuman tragedies occurred in Punjab and Bengal and inculcated criminality in the native communities namely the Hindus, the Muslims and the Sikhs.

Literary texts written by many creative writers on Partition trauma are not simply literary pieces but they are dirges that lament on the condition of women who were neither the subject nor the object of formal political nationalist discourse. Bapsi Sidhwa's *Ice Candy Man* shares this theme with many other literary texts on Partition. The novelist presents the turbulent social, political and domestic nuances and complexity of relationships which ensued the political decision of 'transfer of power' from the Britishers to the Native leaders. Sidhwa's presentation can be hailed as more objective as she belongs to Parsi community from Pakistan which remained silent during the forced

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migrations. The novel is in an autobiographical vein since the child narrator Lenny is an eight years old Parsi girl at the time of Partition. Sidhwa herself was of the same age when she witnessed the horrifying days of violence, cruelty, human loss and dislocation.

Ice Candy Man is centred around the fate of a young Hindu girl named Shanta who is an ayah in a Parsi household and whose chief job is to take care of eight years old handicapped girl Lenny. Shanta is an embodiment of innocent innate sexuality of a female and she is admired by men belonging to all religious communities. Among the admirers of Ayay are Masseur, *Ice Candy Man* and Sharbat Khan who are Muslims, a Government House servant gardener a Hindu, and Sher Singh a Sikh. In the initial part of the novel, Ayay's admirers, sitting in a pastoral setting in Queens Park in Lahore vouches for assurance about the improbability of violence against one another but gradually Lenny smells their changing comments and argues:

I can't seem to put my fingers on it -- but there is a subtle change in the Queen's Garden (Sidhwa 96).

Ayay's love for Masseur flourishes amongst all political tensions. Lenny through the character of Shanta presents an instinctive urge of a female to get a suitable match and have a family. All such tender emotions got brutally exchanged by religious and communal thinking. *Ice Candy Man* uses the disorderly political and administrative state to take his own revenge. The reader can conjecture the murder of the Masseur to be executed by *Ice Candy Man*. He also becomes a part of the frenzied mob and abducts Shanta and forces her to live in the brothels of Heera Mandi. She is coerced to offer her body to appease the visitors sexually and *Ice Candy Man* is seen as a pimp since she is just a Hindu for him. As time passes by Ayay is forced to accept Islam. Finally, Lenny's relatives release her from the prostitutions market and sends her to a relief camp at Amritsar.

The tragedy of Lenny's loving Ayay Shanta gets even more intensified when we are informed that Lenny gets a new Ayay named Hamida who was 'kidnapped by Sikhs'. Godmother says,

"She was taken away to Amritsar, once that happens, sometimes, the husband - or his family - won't take her back' 'Why ? It isn't her fault she was 'kidnapped!' 'Some folk feel that way - they can't stand their women being touched by other men (Sidhwa 207)

Another aspect of the violence comes to the forefront when on

December 6, 1947, an agreement was made between the government of India and Pakistan in regard to the rehabilitation of abducted women. The fate of many Shantas and Hamidas was to be decided by political masters who least bothered about the psychological states and who never cared to listen to them and offer them to make choices about their 'homes'. In January 1948, Mr. Jawahar Lal Nehru too made a strong appeal to public:

'I am told that there is unwillingness on the part of their relatives to accept those girls and women [who had been abducted] back in their homes. This is most objectionable and wrong attitude to take and any social custom that supports this attitude must be condemned. These girls and women require our tender and loving care and their relatives should be proud to take them back.'(Ray 10)

Rajinder Singh Bedi's 'Lajwanti' provides a literary account of the recovery operations of the political regimes. The story is set in Ludhiana, a city in Indian Punjab in the period very shortly following Indo - Pak partition. The central character of the story Sunder Lal speaks in lofty voices about the welcome of abducted women back home. His own wife named Lajwanti is one such abducted victim during the sectarian violence. The noun Lajwanti is carefully chosen by the text writer since Lajwanti is a Hindi noun for touch-me-not plant which has a natural quality of curling its leaves when touched -- an action symbolizing 'coyness' and an ability to keep 'the other' at an arms length. Sunder Lal leads 'Prabhat Pheris' to awaken the public to accept the abducted women. The Rehabilitation Committee in Sunder Lal's community sings a folk song which refers to touch-me-not plant at a manifest level but to 'abducted' women at a latent stage."There are the tender leaves of touch-me-not, my friend; they will shrivel and curl up even if you as much as touch them...."

it was only Sunder Lal whose voice would suddenly choke with he would think of his Lajwanti whom wanton hands had not only touched but torn away from him..... And as his thoughts wandered in the alley of a sharp and scaring pain, his legs would tremble on the hard, cold flag stones of the street (Bedi 201-2).

Bedi makes his character (Sunder Lal) to weigh his capabilities of rehabilitating his wife with the same 'honour' and 'space' in his household before she was abducted. The representation of a male thinking

about the female's status poses several issues to the forefront --- Does a female's status in a patriarchal society is equal to a touch-me-not plant? Does a female get biologically contaminated if she is touched by someone other than her husband? Are the husbands/males privileged to abduct and rape the females of rival sect? Is the identity of a female simply centered on her being the 'honour' for the family or community she belongs to? And so on so forth. The widespread collapse of law and order in 1947 brought to the surface both at the level of action and imagination, certain primitive fantasies of bodily violence and immoral/beastial behavior. A large number of men turned to be beasts and actually participated in violent riots but the ones who were not even perpetrators of such violence, committed other kinds of violence like not accepting their abducted female family members, throwing them into wells or even forcing them to commit suicides.

Turning to Bedi's text again one sees that even sage human beings like Sunder Lal become doubtful about rehabilitating Lajwanti in his home and more importantly in his heart. Bedi also hints that the Rehabilitation programs were staunchly opposed by orthodox conventional people. The collective unconscious of formalistic patriarchal feudal society have weaved mythical icons of femininity in the form of a 'Devi' or a 'Sita' or a 'Durga' who relentlessly struggle to save their 'purity'. The popular culture of the same society speaks highly about the 'honour' of women when even folksongs are sung that urge for not defiling the 'honour' of the female.

Importantly, Rajinder Singh Bedi in the entire text does not allow Lajwanti to outpour her woe. This attempt by the author is intentional since all the abducted females were forced to observe silence and not to share with anyone what they underwent. Women in a patriarchal society are carrier of the sanctified values of a community. Lajwanti had to bury her past in mortifying silence as nobody wanted to share the grief of abducted women. Urvashi Butalia quotes the words of a survivor of partition

'Dafa karo, Hun ki yaad karna hai, Dafa karo'(Bury it. What's point in recalling the past? Forget it)Butalia 62)

Both the literary works discussed in the paper underline how the absence of discussion related to women in formal histories play a role in creating the two broad categories -- women as victims and men as perpetrators of violence. Women suffered immensely during Partition and after it. What is more, identification of women as mere victims of

mass violence play a role in the formation of their national identity plainly as 'subjects' in a patriarchal political and social regime. The two nation states look at women as tools of consolidating their patriarchal Identity. "In India, academic writings about feminism and those engaged in feminist politics have ventured to draw a distinction between the biological female body and the gendered female body which would also enable a challenge to heteronormativity. However the manner in which 'gender' is appreciated by the state apparatus in India through its development discourse allows a complete inter-changeability of 'gender' and 'women'" (Menon 2009). Literary presentation of 'gender' and 'women' voices the reality of the split between the women as a 'body' and women as an 'identity'. Ice Candy Man depicts the upheavals whereby women got abducted during Partition and Lajwanti mirrors the aftermath of such abduction. The great Indian Political Independence and the manifold violence hurled on females are two sides of the same coin yet the formal political euphoria of Independence subsumed the pangs of violence and bewildering loss of coherent identities. The humanitarian concerns of Sidhwa, Bedi and other Partition literary writers about Shantasia, Hamidas and Lajwantis of India and Pakistan are highly intense since they and many other like them broke silences and checks in their fictional works.

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Treatment of Violence in George Orwell's *1984*

*Kanika Bhalla**

Every author depicts the different aspects of life in his novels, which in reality, exist in the society. In other words, a novel is a subdued or an exaggerated version of the societal life. But George Orwell's novel '1984' is a flight of author's fancy which may not materialize. In a nightmarish future, the society in the super state Oceania is controlled by the Party and the Big Brother. Every aspect of the life is remotely and closely monitored, every trace of privacy is rubbed off, and the slightest hint of professional and personal freedom is crushed by the Party. A citizen of Oceania is either a 'witless prole' who can be ignored, or a completely conditioned Party member. Any act or attempt of rebellion, however subtle, is ruthlessly quashed by the Thought Police, who tortures the 'so-called thought criminals' to such an extent that they die inside. They are beaten in the prisons and re-educated in the torture chambers of the Thought Police. The prisoners are liquidated, 'vaporized', and they become 'unpersons' whom no one is allowed to mention. The real weapon of the Thought Police was the merciless questioning that went on and on hour after hour, until the person began weeping as much from the shame as from nervous fatigue. The official language is 'Newspeak', the object of which is designed to make any thought of rebellion, or for that matter any free thought, impossible through abbreviations and simplifications.

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The three great slogans of the Party are '*War is Peace*', '*Freedom is Slavery*', and '*Ignorance is Strength*', which show the subjective nature of truth. The Party, thus, controls not only the present, but also the past. Oceania is ruled by the Party, under the aegis of Big Brother, whose image is present everywhere. George Orwell in his novel '1984' describes a world of violence and terror where the price of 'freedom' is betrayal and wages of 'sin' is death. Everything in 1984 is stripped to the barrenness of violence and terror. The picture which O'Brien paints of the future is also very dreadful: 'Imagine a boot stamping on a human face, forever'. A minor clerk of the Ministry of Truth, Winston Smith, falls in love with a girl named Julia, who works in the same Ministry as his, though in a different department. Both of them are inwardly opposed to Big Brother, to the Party, to all that the Party stands for. Winston reveals his thoughts in his secret diary, where he writes

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'Down With the Big Brother'. Thus, he commits thought crime by keeping a diary and loving a girl, and is seduced to self-betrayal by his superior, O'Brien, an inner-party official. Winston and Julia look upon O'Brien as a kindred spirit, but he later proves to be a fanatical supporter of the Party. Winston's interrogation finally leads him to Room 101, where resides every man's horror. He is subjected to unspeakable violence and terror. He is so terrified of the violence he is subjected to, that he begs for the torture to be done to his love- Julia, not him. He breaks down completely- both physically and psychologically and then, he is converted to the Party's creed.

In '1984' Orwell is concerned with the fear that man may use machinery in order to condition his own consciousness and make himself a machine at the service of centralized controlling ideology; beyond which lies only the concept of power violence and the exercise of power. In the concluding scene O'Brien convinces Winston that 'Freedom is slavery' and 'two and two make five' and forces him to love Big Brother. Actually it is the electric shock administered to him by O'Brien's operating of a machine which causes Winston to submit. The victimization of Winston means the atomization of the individual consciousness by the Party leaders whose minds and lives have become completely identified with theory and whose actions are dictated by abstract necessity.

We can find a lot of violence hidden in the views of the Party. The Party, undoubtedly, wants to be, and is, the supreme power of Oceania, and the ways it uses for the purpose are very inappropriate. The behavior of the Party is reflective of the behavior of the great dictators of all the times; it uses violence to suppress opposition of any kind. It says, "Power is not a means, it is an end. One does not establish a dictatorship to safeguard a revolution; one makes the revolution in order to establish the dictatorship". (Orwell, 263) The copy of Goldstein's book that O'Brien gave to Winston stated: 'There are only four ways in which a ruling group can fall down from power. Either it is conquered from without, or it governs so inefficiently that the masses are stirred to revolt, or it allows a strong and discontented Middle group to come into being, or it loses its own self-confidence and willingness to govern.' (Orwell, 206-207)

The views of the Party are so much violent that one shudders to even think of them. The Party says, "In our world, there will be no emotions except fear, rage, triumph and self-abasement. There will be no loyalty except loyalty for the Party. There will be no love, except

love for the Big Brother. There will be no laughter, except the laugh of triumph over a defeated enemy." (Orwell, 267) Winston's confidence in his integrity. Winston begins to think that the Party can be defeated. He believes that the integrity of his inner heart cannot be destroyed because the Party cannot get inside a man. Once, while he was passing through a street, he heard a loud noise. He almost thought that a riot had started, when he saw two bloated women trying to tear a saucepan out of each other's hands. Winston disgustedly watches them tugging, but he thought that what frightening power would have sounded from only a few hundred proles, only if they become conscious of their constant oppression and decide to rebel.

A reader faces many different kinds of violence in 1984. The novel makes us believe that the object of persecution is persecution; the object of torture is torture; the object of power is power. Orwell projected into the book the austerity, shoddiness and sheer ugliness of wartime Britain, and the tyranny, ruthlessness, violence and the dishonesty of a communist state. 'The second most terrifying thing about George Orwell's 1984 is the supposition that it is possible to destroy humanity without destroying humankind. The first is how many aspects of our democratic nation resemble his dystopian nightmare.' (Fitzpatrick) Winston, the protagonist, is treated very cruelly, and in the end, he is just reduced to bones and skin. O'Brien also calls him 'nothing but a bag of filth'. When Winston is arrested, he is first taken to a temporary lock up, full of a mixed bunch of drunkards and petty criminals. But when the inquisition begins, he also begins his descent, deeper into torment, a delirium and even unconsciousness. As he goes down further, these depths overwhelm him until he feels he is a part of them walking in a 'monstrous world' where he himself was a 'monster'. When the torturers start, Winston discovers that 'nothing in the world is so bad as physical pain' and that nothing in his world is so real.

There are many conversations between Winston and O'Brien, and they reflect the psychology of power, the power of Big Brother and the Party. For instance, in one conversation, O'Brien says, "Obedience is not enough. Unless a man is suffering, how can you be sure that he is obeying your will and not his own? Power is in infliction pain and humiliation. Power is in tearing human minds into pieces and putting them together again in new shapes of your choosing." (Orwell, 266-267)

The manner in which O'Brien propounds some of the beliefs of the party shows that he is one of the most brilliant brains of the Party.

Here is, for instance, an account of what the Party does to a rebel- 'We do not destroy the heretic, because he resists us; so long as he resists us, we never destroy him. We capture his inner mind, we reshape him. We make him think one of ourselves before we kill him.' (Orwell, 255) And this is how he describes what is going to happen to Winston- 'Never again will you be capable of ordinary feeling. Everything will be dead inside you. Never again will you be capable of love, of friendship, or joy of living, or laughter, or courage, or curiosity, or integrity. You will be hollow. We shall squeeze you empty, and then we shall fill you with ourselves.' (Orwell, 256). O'Brien tells Winston that they will create a world of fear and treachery and torment, a world of trampling and being trampled upon, which will grow not less but more merciless. (Orwell, 267)

The most important symbol of violence is the O'Brien's picture of the future: 'Imagine a boot stamping on a human face, forever'. (Orwell, 267) It symbolizes the connection between brutality, power-worship, nationalism and totalitarianism. Another terrible symbol is 'rats'. Their ugliness and ferocity cause nightmares, panic and disgust in Winston and make him shudder, and they are later used by O'Brien to torture him, and finally, crush his spirit. It was due to this torture that Winston discovers that he loves himself more than anybody or anything else. He calls for the torture and pain to be transferred to Julia.

'1984' by George Orwell is a novel which makes us relish and cherish the political freedom we have got. It continues to be a flight of author's fancy which may not materialize. Indeed, mankind is very lucky to have escaped the fate which Orwell envisaged for England and for the rest of the democratic countries of the world. The author has emphasized that without the political freedom, the life of a person would not be worth living.

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Daphne De Maurier's Representation of Violence in *Jamaica Inn*

*Ranbir Kaur**

According to Merriam- Webster dictionary, violence means "exertion of physical force so as to injure or abuse". Violence of any kind is an inhuman act which affects the victim both physically as well as psychologically. Daphne skilfully deals with the concept of violence in her works and in *Jamaica Inn* she focuses on terror as the most damaging form of violence. It is a Gothic, melodramatic tale, packed full of smugglers, mystery and suspense as it includes the secluded, gloomy landscape; a house packed with ambiguity and horror; brutality and murders; mystifying strangers; villains larger than life; and a decisive and indomitable woman who fearlessly endures adversities and violence and is rewarded with marriage and the promise of a full life. Forster in her biography on Daphne du Maurier states that: on writing the savage *Jamaica Inn*, du Maurier sets out to demonstrate the unevenness of the relationship between the sexes and to scrutinize and discover the roles, produced repeatedly right through the history of the Gothic genre, of the man as brute and the woman as victim (121).

Jamaica Inn, deals with the "inequality between the sexes", giving an idea about the troubles and dilemmas of women who are the victims. Not permitted to stay at her native place Mary turns out to be a victim at the hands of Joss Merlyn, who handles her forcibly, terrorizes her, and takes hold of her as an unwilling witness to his lethal activities. Mary's Aunt Patience is a civilized and a polite lady victimized by the viciousness of her husband that has transformed her from a cheerful, vivacious woman in fragile silk dresses to a terrified, dull and dingy old lady since her marriage. Regardless of brutality of her husband, and her awareness of the murders he commits, she stands firm by his side and refuses to flee or run away to the law. Mary is subjected to contradictory emotions as her mind warns her about the disrespectful nature Merlyn boys towards women but at the same time her heart escorts her to believe she is in love with Jem. Mary too is loyal to her aunt and her primary point behind her stay is to protect her aunt from her inhuman husband. She even warns him that that if he ever harms Patience she will set the law against him. As she announces, "If you hurt my Aunt Patience in any way, I tell you this- I'll leave *Jamaica Inn* straight away,

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and I'll find the magistrate, and bring him here, and have the law on you; and then try and break me if you like" (Jamaica Inn 28). Womanhood is associated with helplessness and susceptibility – personified for Mary by subjugated and demoralized Aunt Patience, who she determines to save from her husband. Joss has built a patriarchal world in Jamaica Inn where he tries to suppress Mary and her Aunt Patience. Unlike Mary, Patience being a naïve has become a marionette and permits Joss to have full command over her.

In her book *Powers of Horror* Bulgarian-born French philosopher and psychoanalyst Julia Kristeva theorises this association between the annihilation of borderlines, and the intense fright we might term Gothic anxiety. Kristeva's abjection, unlike Freudian repression is an unending process, in which we ceaselessly face otherness, and so persistently reconfirm, and shore up the boundaries of the self. That strange, weird, primal state, from which all divisions are lacking, inflected with its upsetting blending of attraction and repulsion never fades away. Instead it returns, over and over; confronting us under the disguise of something apparently repellent and foreign—in Kristeva's own words, 'a monster'—but which eventually uncovers all the vagueness of that original condition. In this way the abject forces us to repeat the discarding and fundamental segregation first performed at the moment of primary separation, and so, in Kristeva's words, "preserves the immemorial violence with which a body becomes separated from another body in order to be." (Kristeva 10).

Mary, thus in the quest of a more realistic or true identity crosses the boundaries laid out for her in Jamaica inn, one which can hold the 'masculine' qualities that add to the intricacies and diversities intrinsic in her own character and as she does this discovers herself creeping closer to aggression, menace and death at anarchic male hands. She discovers that border-breaching has in reality a perilous domino effect and variation in one leads to variation in other. The destruction and wreckage of one effects other and thus leads to the destabilisation, and ultimately she finds herself hanging to that last barrier, combating to conserve the flimsy and fragile skin which holds her subjectivity together and defines her individual self. Du Maurier's literary questioning of the boundary separating male from female, a divide bestowed with so much individual importance, offers way eventually to the fear, central in Gothic narrative and concisely expressed by Jerrold Hogle, that "something like a return to the confusion and loss of identity of being half inside and half outside the mother...

may await us behind any old foundation ... on which we try, by breaking it up, to build a brave new world" (Hogle 33). In Jamaica Inn, Mary finds herself in constant danger of transforming into her Aunt Patience, emblem of cowering, servile femaleness.

Sexual harassment is something that is unconsciously omnipresent and the potential of sexual violent behaviour is a pervasive possibility for Mary, and one that is dormant in every threat her uncle makes. "I'll break you," he howls, a deeply ambiguous statement, "until you eat out of my hand like your aunt yonder" (Jamaica Inn 28). Afterwards this implicit idea of rape, and its ultimate conquering power, becomes explicit: "Why, poor, weak thing," Joss says to his niece, "you know as well as I do I could've had you your first week at Jamaica Inn.... You're a woman after all. Yes, by heaven, and you'd be lying at my feet now, like your Aunt Patience, crushed" (Jamaica Inn 199). The threats of violation, intertwined with and often inseparable from those of Joss's bodily dominion, seeks to render undeniable the ideologies of manly power and intrinsic womanly feebleness and vulnerability on which his gender hierarchy is constructed. Man's display of power over women both physically as well as mentally and the physical threat she experiences highlights the bodily difference between men and women as Carter asserts in the introduction of *The Sadeian Woman*, "It extracts all evidence of me from myself," she writes, "and leaves behind only a single aspect of my life as a mammal. It enlarges this aspect [until]... my symbolic value is primarily that of... receptivity, a dumb mouth from which the teeth have been pulled" (4-5). In nutshell, the rapist, rapes and treats his female victim keeping in mind the basic characteristics which define her as being submissive, lethargic and receptivity. She is objectified and is used merely as a silent and meek object that can't even raise her voice to defend herself.

The act of defilement condenses and savagely entails the most coarse and unrefined patriarchal value structures, in which masculinity is allied with authority and power, and femininity with helplessness, sluggishness and ineluctable susceptibility. The menace of sexual dominion unnervingly exists in Jamaica Inn all the time and it assures to transform Mary into a version of her trembling, submissive, passive aunt, an effect the conviction of which Joss has overtly expressed. It is phallogocentric ideology that has given no competing place to women as Irigaray in 'This Sex Which Is Not One' writes, 'female sexuality has always been conceptualized on the basis of masculine parameters',

and furthermore, 'the "feminine" is always described in terms of deficiency or atrophy, as the other side of the sex that alone holds a monopoly on value: the male sex'. Even Simone de Beauvoir's *The Second Sex* focuses on the point that men fundamentally oppress women by characterising them, on every level, as the 'Other', defined exclusively in opposition to men. Beauvoir uses the term 'Other' throughout *The Second Sex* to diagnose the female's secondary position in society as well as within her own pattern of thought. The women are figured in masculine terms as a lack, a nothingness void of any meaning and an inversion or absence of the phallus in a phallogocentric ideology and she is so by the horrified gaze of the patriarchy.

The dubious sense of horror Mary experiences, confronted with Jamaica's unpleasant and noxious clients, exposes that this is something she learns and uncovers first-hand. Mary felt a physical disgust rise up in her, which, in terms of Kristeva's thesis, indicates a violent denunciation of Joss's riotous, wild company, and her wish to detach herself from them. Her corporal disgust makes Mary ultimately understand this parting when, having witnessed the dreadful temptation of a "poor half-witted fellow" (Jamaica Inn 48), she senses she can endure no more decadence and escapes from the bar. Joss is a man ridiculed by the inn's customers and Du Maurier reproduces some of the bestial imagery formerly used to exemplify his extreme potency and savage nature.

The pedlar was making bait of the wretched idiot from Dozmary, who, crazy from drink, had no control of himself, and could not rise from the floor where he squatted like an animal. They lifted him onto a table and the pedlar made him repeat the words to one of his songs...and the poor beast, excited by the applause that greeted him, jiggled up and down on the table, whinnying de light, plucking at his spotted purple birthmark with a broken fingernail. Mary could bear it no longer. (Jamaica Inn 50) Mary's lack of admiration for the honour of human life is re-enforced when she leaves the bar and her uncle comments that the peril of rape, so persistent at Jamaica, is mainly looming or impending in the existing situations, and compounded by the number of his company. "Because you're my niece they've let you alone, my dear," he tells her, "but if you hadn't had that honour—by God there wouldn't be much left of you now!" (Jamaica Inn 50-51). Carter in *The Sadeian Woman* refers to rape as "a kind of physical graffiti" in which, she asserts; man and woman are "reduced to [their] formal elements...the probe and the

fringed hole." She refers to the sexual difference in terms of lack of phallus:[The penis] asserts. The hole is open, an inert space.... From this elementary iconography may be derived the whole metaphysics of sexual differences—man aspires; woman has no other function but to exist, waiting. The male is positive, an exclamation mark. Woman is negative. Between her legs lies nothing but zero, the sign for nothing.... (5) In this way, the actions of the revellers, exemplified as it is by nastiness and sexual indiscriminateness, reiterates on a broader scale the landlord's own violent tricks, by which he sustains check and power over the women in his household.

Freud writes in summation, "Homo homini lupus," or, 'man is a wolf to his fellow man,' a phrase which Du Maurier reverberates both in the hunt scene and more clearly, in her portrayal of Mary's uncle. (Jamaica Inn 24) "The best things left to him were his teeth," the heroine observes, "when he smiled they... g[ave] him the hungry and lean appearance of a wolf. And though there should be a world of difference between the smile of a man and the bared fangs of a wolf, with Joss Merlyn they were one and the same" (Jamaica Inn 22). The use of Du Maurier's metaphor pictures the landlord and his patrons as Freud's "savage beasts," a comparison towards which their displays of cruelty and threats of sexual abuse contribute. She becomes aware of his evil and brutal intentions when she overhears him planning to hang one of his companions and thus comes to comprehend that he and his men are engaged in the killing business. His violent and destructive urge sighted mainly in the peril of rape, and later in the savage exploitation of a "half-witted" (Jamaica Inn 48) boy, is suitably put into action as Joss and his as-yet-unknown companion murder a reluctant wrecker in cold blood. Being a husband he is expected to be affectionate and caring, but is ridiculously insane and treats his wife so inhumanly by crossing the boundary of being human. Kristeva comments for his state as: "the in-between, the ambiguous, the composite". (Kristeva 4).

Mary's reaction to the knowledge she has obtained reminds that in addition to referring all crimes as abject, Kristeva also explicitly recognizes "those states where man strays on the territories of animal" (12) as candidates for the procedure of brutal rejection. Joss is awfully dreadful, not merely in his transgression of legal barriers, but also for the reason that his conducts effect an intensely uneasy merging of human with beast. Mary felt her neck and her forehead go clammy with sweat, and her arms and legs were weighted suddenly, as though with lead.

Little black specks flickered before her eyes, and with a growing sense of horror she realised that she was probably going to faint.... Her knees were shaking now, and she knew that any moment they would give way beneath her. Already a surge of sickness rose inside her, and her head was swimming. (Jamaica Inn 60-61) Joss's frontier personality makes him an abject figure and Mary's bodily response to her uncle's violence echoes, quite exclusively, the passages in Powers of Horror unfolding an encounter with the abject. Kristeva cites "spasms in the stomach," as indicative, along with perspiration of the forehead, and "sight-clouding dizziness" which thereby yields to the weird borderlessness that has encompassed waking life. (3).

Jem, unlike her brother shares none of the bestial features and is without Joss's massive brutishness and it echo the landlord's savage nature. The two brothers similarly separated by the sense of degradation, mark of a brutal, wicked lifestyle, which hangs about Joss, but by which Jem is not tainted or corrupted. By contrast, the younger sibling remains hard and keen, gifted with "certain strength the eldest brother did not possess. Mary apprehends that Jem is "what Joss Merlyn might have been, eighteen, twenty years ago," (Jamaica inn 63) and if he does not, in her words, "pull himself together," (Jamaica Inn 64) then Joss, his older brother stands before him, an image of his future self. Jem, as a murderer takes on all the savage cruelty of character by which his brother is identified, and is presented to have wolfish feature. His guiltiness will seal the narrow but critical space or gap between the two men, revealing Jem to be as much a creature of dark desire as the landlord; one to whom, in Freud's words, "consideration towards his own kind is something alien" enough to kill, and thus alien enough to rape and torture as well. This merging is devastating and even after being convinced that young Merlyn is a murderer, she is unable to neutralise her attraction and desire for Jem threatens overwhelmingly to slip into a desire for Joss. Kristeva's concept of the abject thereby becomes a concept which enables them to define how shared constructions of 'otherness' are predicated upon shared cultural values at specific times: by this logic, you may know a culture by what is 'throws off' or abjects'. The figure of abjection in a Gothic text may, of course, be presented as simultaneously repellent and charismatic, thus allowing the reader to indulge in a transgressive redefinition of 'self'. So, viewing from Mary's suspectful mind, Jem is an abject body that is a threat to society the way uncle Joss is and

need to be "cast out". Jem, being an abject figure now has both the sense of attraction and repulsion. Mary doubts him and tries her level best to stay away from him but still a sense of attraction forces her to be attracted towards him.

Mary, while introspecting herself, finds herself fascinated to a murdering facsimile of her uncle, finds herself perilously close to his wife's position of utmost female degradation, enormously susceptible to dominion at the hands of a persecutor who is both inhuman and adored and it is this which worries her most of all. Aunt Patience is a passive woman and "She thought of Aunt Patience trailing like a ghost in the shadow of her master. That would be Mary Yellan too but for her own... strength of will" (Jamaica Inn 139). Her determination, however, confirms to be weaker than expected, and soon she finds herself occupied in an emotional defence of Jem's character, which specifically echoes Patience's make-believe vindications of her own husband. "Jem had denied nothing," Mary unwillingly admits, "And now she ranged herself on his side, she defended him... without reason and against her sane judgement, bound to him already because of his hands on her and a kiss in the dark" (Jamaica Inn 145). She represses her desire for Jem primarily because it threatens to demote her to that role occupied by her cowering, servile aunt, into which her uncle has assured. Mary has witnessed the treatment given to her Aunt Patience which was full of threats and horror of being raped.

Knowing the reality about Jem from Francis Davey that he is innocent, and in addition, has accomplished her desired deeds, Mary was confident that, "Nothing mattered now because the man she loved was free and had no stain of blood upon him," Mary thinks to herself in ecstasy, "She could love him without shame, and cry it aloud had she the mind" (Jamaica Inn 247). Jem's virtuousness has nullified all of her misgivings and suspicions and his difference from his brother has given her a sense of relief and confidence that she is now free to love him unfettered by a terror that she might once more find herself caught with a murderous beast in a brutal gender hierarchy, the likes of which she has suffered at Jamaica Inn. Her choice to go with him at the novel's close is, by this account, a happy one. With both villains, and their respective threats, banished from the narrative, the way into their future lies cleared before the couple.

Conclusions by du Maurier's are perpetually more composite than this, and while Jamaica Inn may fall more evidently into the category

of “happy-ending” narratives than the author’s later work, there remains a sense of disquiet which infuses or pervades those last pages and finely emasculates the story’s evidently unproblematic resolution. This lasting unease echoes mainly from the disbelief that Mary’s decision to follow Jem in fact implicates very little choice. As Auerbach has written of the narrative’s end: “by now, she has nowhere else to go.” (107) Mary, after her experience with the Vicar on the moors finds herself faced with two dispersed life paths: to stay at North Hill as governess to the Bassat children, or to return to Helford in pursuit of her dream of independence and “try and start the farm again” (Jamaica Inn 263). Though, neither of these choices or options is, in light of her experiences, a reasonable option. Thus, in the subservience it requires, and in virtue of its pre-defined boundaries, this position recalls something of the aggressively imposed identity into which Mary found herself forced at Jamaica Inn. The second choice, to live by herself on a farm, doing, as she has always planned, “a man’s work” (Jamaica Inn 122), indicates a perilous destabilisation of the gender binary, of the kind that has delivered Mary into the hands of the Vicar. In reality, at the narrative’s very beginning, her mother has warned her against such a lifestyle: “A girl can’t live alone,” she tells her daughter, “she goes queer in the head or comes to evil” (10). Thus Jem, and his offer of a “hard life” (Jamaica Inn 266), is the only practical choice. In his wandering existence there is no conventional female identity in which she may become trapped, and at the same time, no danger of genderless chaos: she has clearly stated, after all, that “Jem Merlyn [is] a man, and she [is] a woman,” (Jamaica Inn 123), and it is on this fundamental difference that their heterosexual relationship is founded. She is a confident girl in the traditional patriarchal society who is well aware of the roles genders play. In this light the narrative’s happy ending comes into focus, tempered by a grim sense of necessity. “Why are you sitting beside me?” Jem asks, in the novel’s final lines, and in her reply, Mary tells him “Because I must” (Jamaica Inn 267). So Mary chooses a life which is not enforced on her but is what she chose herself. She found her happiness in Jem and decides to live being equal to him. She gets into Jem’s cart, “[b]ecause I want to; because I must; because now and forever this is where I belong to be”. (Jamaica Inn 308) Forster asserts that, “she had wanted to write about the balancing of power in marriage and not about love” (Jamaica Inn 137-138).

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A Study of Armah's Novel, *Fragments* and Salman Rushdie's Novel, *Midnight's Children* : An Anti - Colonial And Post - Colonial Perspective

Priti Deswal*

Dr. Anupam Chakrabarti**

Colonialism has not been a recent phenomenon of human history. It can be regarded as a recurrent and widespread feature of human history. We can trace the signs of colonialism from the Roman Empire to the early second century A.D. History is replete with records of several empires like the Ottoman, the Inca, the Chinese, to name only a few. It must be admitted in all fairness that the Chinese empire was even larger than the empires of modern Europe. We must do well to remember that most of the empires cited above were pre-capitalist. So, their colonial activity hovered around extraction of tributes, wealth and resources from the countries on which they established their hegemony. European colonialism on the other hand walked hand in hand with capitalism and this kind of colonialism had a baneful effect on the colonies. Ania Loomba who has studied the intricate relationship between the colonized and colonial countries is quick to remark that: It restructured the economies of the latter [colonized countries] drawing them into a complex relationship with their own, so that there was a flow of human and natural resources between colonized and colonial countries. (Colonialism \ Post-Colonialism 3).

The Europeans created a false aura of their altruistic intentions but the basic fact still remains unsavoury. The Europeans looked down on all civilizations as backward when they compared them to their own civilization. Their grand notion of the civilizing mission came to be stressed at the end of the eighteenth century. That was exactly the period when colonial thinkers in England began to debate on their economic feasibility of maintaining its territories abroad. The colonialthinkers claim that it is only through the civilizing mission that economic viability can be achieved. Jenny Sharpe's analogy of the civilizing mission is certainly point devise, the savage no sooner becomes ashamed of his nakedness, than the loom is ready to clothe him. ("Figures of Colonial Resistance," Modern Fiction Studies141).

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Armah's second novel *Fragments* published in America in 1970 and simultaneously published in England in 1974 clawed its way to Africa in 1974. The novel, as a whole presents a unified picture and goads Robert Fraser to comment that "Armah's second novel is probably his most unified, structurally as well as thematically. (The Novels of Ayi Kwei Armah 30) A careful perusal of the novel evinces both the complexity of the theme and complexity of structure and they certainly require a close analysis. Critic Rand Bishop makes the candid confession that he was disappointed with the first reading of the novel. But he admitted in all fairness that subsequent readings helped him to "appreciate the care and precision that went into the construction of the novel." (The Beautiful Ones Are Born: Armah's First Five Novels, WLWE, Vol. 21, No.3, 532).

Critics like Robert Fraser, Gerald Moore and Rand Bishop opine that *Fragments* is primarily a representation of the themes of *The Beautiful Ones Are Not Yet Born*. Many of the characters presented in *Fragments* are similar to those of *The Beautiful Ones Are Not Yet Born*. In certain respects, *Fragments* shows more advance than *The Beautiful Ones Are Not Yet Born* so far as its theme and structure are concerned. Gerald Moore has no hesitation in conceding that the novel "will eventually establish itself as superior to *The Beautiful Ones* in quality, profundity and originality". ("Armah's Second Novel," *The Journal of Commonwealth Literature*, Vol. IX, No.11 (August 1974), 69).

The fragmentation which Armah portrays can be seen in both internal and external terms. In the absence of a just social order and valid ideology the society is totally fragmented. Just as the unnamed protagonist in *The Beautiful Ones Are Not Yet Born* struggles to uphold his cherished values, in similar fashion Naana and her spiritual companion Baako struggle to preserve their cherished values even as they swim against the tide. Small wonder, both become victims of conflicting tendencies. Most of these conflicting tendencies are exemplified not only in Baako's occasional nervous breakdown and Naana's death wish. In the last chapter Naana is totally shattered by several acts of violence in many forms which she feels could have been avoided. She even contemplates death as a means of relief from the sordid situation.

Baako is presented as a young man of twenty-six. After a five year stay in New York he is expected to return home. He arrives in Ghana having cut-short his stay in Paris. His return to Ghana does not pave the way for a comfortable future. Either for him or his family as

Naana has initially imagined. He declines to fulfill the role of a 'been-to' on his return from New York. People expect a been-to to bring fortunes to the family and raise it to a cognizable social structure, therefore a been-to gets a privilege treatment from the society and is looked upon as an object of veneration. This is amply illustrated through the character of Brempong and the way the entire society worships him as a hero.

Baako decides to serve his society as a script writer for Ghanavision (the state owned television). His decision has a twofold purpose. In the first case as a script writer he hopes to fulfil his creative urges which lends relevance to his studies in Journalism in America. He says: "I was thinking of it as a way of making my life mean something to me" (Fragments 114). Apart from this, the vocation of script writing enables him to reach out to the illiterate masses.

Baako treats the questions of slavery and survival in his scripts in a manner altogether different from that of writers before him. The scripts raise fundamental questions over the tampering of newly acquired independence of Ghana and its hard fought struggle against colonialism. For instance, in 'The Brand' Baako shows a ladder moving from a weak circle to a strong square. The weak circle symbolizes slavery whereas the strong square represents independence and this is demonstrated in the long shot. The hero, presented dimly, does not figure in the close-up. The ladder is made up of the shoulders of the denizens of the circle. The denizens of the circle represent the oppressed sections and the hero, while climbing the ladder repeats his promise that he will liberate the oppressed the very moment he climbs to the top of the ladder. While clinging to the square, the hero expresses his reluctance to come back:

The climb itself, the process of getting to the square, has injected into his being an addiction to ways and habits diametrically opposed to the liberator's career. (Fragments 210)

Armah's technique of presenting the action through a series of flashbacks and episodes is awe-inspiring. It is through the killing of a dog and the violent death of Skido that Armah portrays the horrendous spiritual mutation and social fragmentation. At Ghanavision, some meaningless exercises are carried out at the Writers' Workshop where youngsters are trained in creative writing. This is how the authorities at Ghanavision project themselves and it becomes a stark indicator of the hypocrisy of the social order. So we see how familial and societal factors

converge in the snowballing of the crisis in the life of Baako.

Writers from former colonies have a desire to set right the record of their country's history, civilizations and traditions through their works. All migrant writers share this desire. Writers like Rushdie and Adiga are migrant writers who show their political challenges to authority in their novels. At the same time they connect their novels with the world outside. Writers like Rushdie, Rohinton Mistry, Kamla Markandaya have bitterly attacked the process of colonization in India. The distance in years from their motherland has given them the detachment which is indispensable for writing on the themes of colonialization and post-colonialization. The surprising thing about their writings is that they are marked with a directness and lucidity not present in the writings of the novelists at home.

In *Midnight's Children*, Rushdie is critical of the brutal nakedness of British colonialism at work. Saleem's grandparents Aziz Sinai and Naseem Sinai on their way from Kashmir to Agra, make a brief stopover in Amritsar where Aziz has a firsthand experience of the Jallianwala Bagh massacre. Rushdie scripts one of the gruesome moments in India's colonial history. The tragic incident has a traumatic impact on the person of Aadam Aziz:

Rushdie attacked British colonialism and the representatives of colonial rule. Methwold is one symbolic character who represents British colonialism. Chapter seven is entitled "Methwold" and Bombay is portrayed in all its pristine beauty. Bombay was once populated by the fishing community called the Kolis. Rushdie describes how the pristine world of the Koli's was overrun by different European invaders beginning with the Portuguese and then followed by the British East India Company. The able officer named William Methwold had visions of a British Bombay in 1668. Methwold in Rushdie's *Midnight's Children* is a descendent of William Methwold the first British officer of East India Company. The first and the last Englishmen thus become the persons against whom Rushdie gives vent to his anger. Both the Methwolds symbolize the degenerative and exploitative ways of the colonizers.

Methwold is a liar first and a liar last who creates the myth of the civilization mission of Britain. Every statement of Methwold is never

trusted by the reader. He describes to Ahmed Sinai (father of Saleem Sinai) that the indebtedness of the Indians to the British is incredible:

You will admit we weren't all bad; built your roads, schools, railway trains, parliamentary system, all worthwhile things... (Midnight's Children 109-110). Methwold acknowledges the culture of the British but does not acknowledge the existence of any other culture. He lives in a grand estate which only smacks of European culture. The architecture used in his buildings is closely identical to the buildings one comes across in the paintings of the architecture of medieval England. When Rushdie speaks of "durable mansions with red roofs and turret towers in each corner, ivory white corner towers wearing pointy red tiled hats" (Midnight's Children 94), he makes a dig at the colonial culture. The colonizer had a desire to stamp the European culture on the Indian consciousness and William Methwold's nomenclaturing of the four mansions after the renowned places of Europe like Sansouci Villa, Escorial Villa, Buckingham Villa and Versailles evinces this desire

Post-colonialism is closely allied to post-modernism and can be regarded as a critique of modernism. Post-colonialism involves an attack on modernism from a post-colonial angle. If post-modernism is labeled as a reaction against modernism, post-colonialism is certainly an attempt to show the insignificance of the western division of pre-modern, modern and post-modern to non-western societies. In every sphere post-modernism either attempts to reverse the movement of modernism or project the movement of modernism. This is clearly evinced in the post-modern's return to history. To be modern was to move in the direction of the West, this is strongly rejected by post-colonialism which shows that different people can become modern in sundry ways.

Rushdie's despair and rage against 'The Emergency' of 1975 (post-independent India's most shameful hour) became limpidly clear in his characterization of Mrs. Indira Gandhi. She appears as the murderous widow in a horrifying dream that Saleem Sinai has during his fever. She assumes monstrous proportions by gathering children in her hands ripping them apart and then rolling them into little dream balls that she throws into the night. Saleem's description of this murderous widow has a blood-curdling effect on the reader: "her arm is long as death, skin is green, the fingernails are long and sharp and black"; and the "children torn into widow hands which rolling rolling halves of children roll them into little balls" (Midnight's Children 249)

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In this guise 'The Widow' squares with the figure of goddess Kali who represents the widow, Saleem is right in declaring that the widow "was not only prime minister of India but also aspired to be Devi the Mother goddess in her most terrible aspect, possessor of the shakti of the gods" (Midnight's Children 249). So we see that the strong political content of Rushdie's fiction underscores his participation in the oppositional counter discourse of post-colonialism.

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Curfewed Nights : A Journey from Peace to Violence.

A K Balwan*

This present world is but a dream;
the sleeper imagines it to be real. (Rumi M IV: 3654).

Basharat Peer's personal memoir *Curfewed Night* is the primary literary (resistance) effort by any author hailing from the region of Kashmir. The work is the representation of the Kashmir valley, its culture and custom, trade and tradition, economy and commerce, life and death, pupil and people, situation and circumstance etc. It is author's reminiscence about the valley that used to be simple, sweet, pleasant and dazzling a few decades ago, and where all of a sudden everything else got changed, that resulted in the onset of ominous history. Chaterjee remarks that *Curfewed Night* is a love song to the lost paradise of author's childhood (02). It is the depiction of the Kashmiri culture since the outbreak of the armed conflict in the late 20th century i.e. 1989. It reveals the anxiety of the natives, and their unfortunate halt due to ubiquitous disturbance. The portrayal of the events, episodes, incidents, and accidents etc are authentic and based on author's real life situations and first hand experiences. The memoir is a report of Kashmiri's ongoing conflict, since 1989 to the present, and its narrative goes through the expression of uncertain future of the valley. There is nothing like emotional or sentimental, self-pity or melodramatic in Peer's narrative; "His expression is frank, honest and unbiased" (Samad 01). The atmosphere of grief, terror, threat, misery, anguish etc caused to Kashmiris is well described through the narrative. The brutal torture caused both by security forces, and militants have put natives on shocking brink. At present more than six lakh of Indian troops are scattered for the protection and safety of the people in the valley; but inhabitants never feel secured rather experience threat sometimes even from such protectors. The breathless narrative of the author estimates that more than 70,000 lives have been lost, and about 8,000 have disappeared since the inception of the conflict in 1989 to the present (Chaterjee 01). The profuse blood-shed has taken place in the valley that destroyed everything and dispossessed its inhabitants of everything like beauty, smile, talent, charm, genre, future, employment, trade, identity, etc though turned this so called Paradise into Hell. In his book *Kashmir Under Shade and Sunlight*, Tyndale Bisoce writes: "if the people

of West would have faced what people of Kashmir have faced, they would have lost the virility" (qtd. in Fatima 01).

Curfewed Night brings alive the horrors of people in Kashmir, their never ending pain caused by the loss of the young and the old. People outside Kashmir have already heard first hand stories about the militant and army rule in Kashmir but this book goes much farther than those accounts. One really loves the way Peer narrates the stories interconnecting them with one another moving swiftly and immaculately from Tariq to Shafi to Bilal to Shameema to Asif to Hilal to Yusuf to Vikas to Shabnam to Shahid to Ahmed and countless others who suffered the wrath of either the militants or the army in one way or the other. Peer painfully recounts his struggle to get a rented accommodation in Delhi made further difficult due to his ethnicity and religion. Peer explains how it is that people don't lead normal lives in Kashmir, why they thank God just for staying alive, why every child once dreamt of picking up a Kalashnikov and joining the armed struggle, why the 'azadi' is so much important to them, what it is to be looked with suspicion even in your own place with the so called outsiders, what it is to fear the police and army as they have the unrestrained power (like AFPSA) of putting the innocents behind bars in the name of interrogations and terror suspicion. One of the heart rending accounts this book contains is in chapter twelve, which has an anecdote about a mother's courageous attempt to save her son. A mother runs towards a battleground where the army was going to use her two sons Bilal and Shafi as human bombs. She sees Bilal about to be sent into the militant's house with a mine in his hands. She throws herself at Bilal, removes the mine from his hands and holds him in her arms. The soldiers let them go.

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One realizes why Kashmiris feel insulted to be called as a part of India. Everybody would feel the same in the given circumstances. They live fears, tragedies and the life in which there is a loss of self esteem and dignity. Ironically not many in 'India' are actually aware of either the history of Kashmir, or the tyranny on its people. Steve Coll observes that:

Curfewed Night is the finest book I have read on the contemporary Kashmir conflict-literary, humane, clear-eyed and reliable. Peer has given a voice, unforgettable, to a generation of Kashmiris who have never been heard in the United States, but who should be (Steve Coll).

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All people outside the Kashmir know is that Kashmir belongs to them, it's a part of their country and they will fight a million battles to keep it this way. They don't care if in Kashmir the women are raped and abused every day, its youth is being oppressed every hour, the children are deprived of a peaceful and sane childhood every minute and the old are losing their dignity and once held self-esteem by each moment. They just don't care. So *Curfewed Night* is not only a book, it is the blend of lives of people in the conflict ridden state and it apprises us of the miseries and trauma of people. Pankaj Mishra in his review of the book says rightly that:

Curfewed Night is a tale of a man's love for his land, the pain of leaving home, and the joy of return-as well as a fierce and moving piece of reportage from an intrepid young journalist. Describing the ruin of Kashmir, it doesn't only shock, but also challenges our most cherished beliefs-in democracy, rule of law and the power of individual conscience. Everyone should read it (Pankaj Mishra).

Curfewed Night is a brave and unforgettable piece of literary reporting that reveals the personal stories behind one of the most brutal conflicts in modern times. Since 1989, when the separatist movement exploded, more than seventy thousand people have been killed in the battle between India and Pakistan over Kashmir. Born and raised in the war-torn region, Peer brings this little-known part of the world to life in haunting, vivid detail. Peer tells stories from his youth and gives gut-wrenching accounts of the many Kashmiris he met years later as a reporter. He chronicles a young man's initiation into a Pakistani training camp, a mother forced to watch her son hold an exploding bomb by Indian troops, a poet finding religion when his entire family is killed. He writes about politicians living in refurbished torture chambers, idyllic villages rigged with land mines, and ancient Sufi shrines decimated in bomb blasts.

The delicate and personal touch to the work is that most of the author's friends fled to Pakistan to get trained there, and even the author himself wanted to pick-up the gun, and to support the resistance and liberation movement in his homeland, but his father's wisdom worked out and he fails to execute his plan of crossing the border. It has been so because the excesses of forces have been so extreme that it compelled civilians to follow the wrong path of picking gun and ammunition, and later in most cases these civilians have been labelled as terrorists. The

people of Kashmir felt that their personal identity and social character have been at stake due to the extreme tortures of forces, so they preferred notorious way to defend atrocities and to get rid of such clout.

The author feels traumatized by the gruesome state of affairs; and the threat that had been always haunting people about something unfavourable may take place at any unfortunate time. Thus agitated atmosphere erupted all over, and augmented restlessness among the people that they will encounter some violence or hostility. The fact behind any violence is that youth have been seen busy in rebellious activities, such as protest, stone-pelting, raising voices, showing aggression to security forces, usage of abusive and rough arguments, slogans, graffiti etc. The two nations Indo-Pakistan have been playing with the sentiments of the Kashmiri people. It is like a football which is kicked off from pole to post by these two nations for their personal benefits. Nobody cares of the collective consciousness of the people in Kashmir. Since partition both nations have been struggling to achieve this precious trophy and in such combat the damage is done to the people of Kashmir only. The memoir *Curfewed Night* describes that the circle of violence/protest has taken a rapid and devastating shape when youth of the time began to idolize the freedom fighters, separatist leaders and resistant elites like Geelani, Mirwaiz, Shah, and Malik etc. whose liberation movement came into action in the 1990's turning out almost all natives towards this movement. In valley, the liberation and resistance movement is associated in two contrast ways: one is violent resistance, i.e. through guns/ammunition, protests, and stone-pelting etc; and another is peaceful resistance through pens, reading, education, intellect, and discussions etc. These resistance movements are fought on political, military, diplomatic and domestic fronts. The motive behind such resistance and violence is to liberate the valley from the clutches of troops, and to crave for personal identity and self-determination. Right to self-determination has been the main issue that gives rise to every mishap and adverse state of affairs in the valley. And it is through this issue, the resistance literature got evolved among authors like Peer, Waheed, Kaul, Bashir, Kak, Ali etc in the state to write in International language to be heard by the external world. These authors have been employing resistance literature as a tool to raise their voice against tormenters.

Thus the memoir *Curfewed Night* is the representation of the Kashmir after the breakout of armed conflict. It is the portrayal of those events and episodes that took place in the personal life of the author. It

depicts that the same narrative or same story which is deeply present in each and every Kashmiri. The book reveals the worsening condition of the Kashmir with the depiction of the imposition of cruelty and ruthlessness on civilians by security forces. It is more of commentary on the vicissitudes of human life and existence in the late 20th century. The book largely contributes to the body of Indian literature via resistance literature. Such literature is being written in abundance to protect people against atrocities and to knock down the illegitimate authority of hegemonic state in this postcolonial period. The issue of Kashmir is literally being discussed at national and international levels, from local tea shops to cosmopolitan cafeterias, from cinema theatres to dining tables, from classrooms to lecture halls, and from literary debates to political discussions etc. People in abroad nations have been busy in writing resistance, which is turning out to be a useful tool towards—if not freedom and liberation at least peace and tranquillity.

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Diaspora and Humiliation: Ethnic Violence Versus Ethnic Cleansing in *The Distance Between Us* by Shauna Singh Baldwin

*Ashwani Kumar**

The myriad egregious ethnic confrontations that followed the end of the Cold War put forward the question of diaspora's contribution to violence. The assumption was that the diaspora compatriots were natural allies who shared a strong sense of nationalism with other immigrants of their origin. Certainly, the members of ethnic diasporas have shown a propensity to get involved in violent activities for solidarity in the host country, termed ethnic violence. According to World Health Organization violence is defined as "The intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, which either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation."

Ethnic violence is motivated by ethnic hatred and ethnic conflict. It is commonly related to political violence. For instance, Racist terrorism is a form of ethnic violence dominated by racism and xenophobic attitude. Such violence may lead to a practice called ethnic cleansing which in itself is extremely violent, radical and disastrous. It is the systematic forced removal of ethnic or religious groups from a given territory by more powerful ethnic groups, with the intent of making it ethnically homogeneous. The forces applied may vary from forced migration to intimidation of the targeted groups. Ethnic cleansing is usually accompanied with the efforts to remove physical and cultural evidence of the targeted group in the territory through the destruction of homes, social centers, farms, and infrastructure, and by the desecration of monuments, cemeteries, and places of worship.

This paper focuses on the extreme elements of these ethnic communities, tackling the question of why diaspora nationalists persist when rationality suggests that they should assume a compromising position. Generally, it is accepted that Diaspora communities spread violence in host societies and trans-nationally as well. Seemingly, assimilated immigrants reveal a deep-seated hatred for their host society and their neighbors through violent activities. It is no surprise that this would begin to question the relationships with those originating from

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other cultures. The first and foremost reason for this hatred towards host society is that the modern diasporas are “ethnic minority groups of migrant origins residing and acting in host countries but maintaining strong sentimental and material links with their countries of origin- their homelands” (Sheffer, 1986). Acculturation is fundamentally “a process of change in identity” (Friedman, 1994). But, this change is not necessarily a wholehearted transformation from homeland identity to identification with the receiving society and all of the values, history and culture it represents. Instead, diaspora identity is characterized by hybridity. It is neither completely one nor the other, but a mix of characteristics from the homeland, the hostland, and lived experiences. However, the diaspora experience can be an alienating one, sometimes leaving individuals psychologically vulnerable to recruitment into violent activities, even terrorism.

The novella entitled *The Distance Between Us* written by Shauna Singh Baldwin divulges the chasm between the natives and the diaspora. It has many manifestations like the differences between two ethnicities, two skin colours, and two generations. The protagonist Karanbir immigrated to the States to secure himself from victimization to genocide of Sikhs along bigot lines and fanatic markers. But the move to America further leavened his problematic situation. With the emotions of humiliation, anger, dislocation, and rootlessness in the homeland, he foresaw rewarding career in Economics overseas. Initially, he had contractual marriage with a Belo-Russian lady, Rita, who left him after the term of contract expired. After twenty years, one day, when Karanbir was fidgeting with his computer he came across a deluge of emails. The barriers at professional front included rejections from journals. The Viagra solicitations targeted his declining orgasmic potency. Above all, an email from Uma Ginther, a twenty-one year girl shook him. It stated that Uma Ginther, claimed Karanbir to be her biological father. He started to introspect and while sailing through his past, he assured himself that this might be a spam or a hoax. He read the email time and again, fretfully scribbled out to reply thrice, but pressed backspace every time, wittingly wished to settle all this on monetary terms. Eventually, in order to save his reputation and keep himself safe for green card, he hit upon the reply that turned out to be an invitation. He approved Uma Ginther to be his daughter without paternity test, from the facial features and her figure. This delved Karanbir to his past, catechism ensued wherein he took resort to silence many a times.

This is not to say that diaspora members do not remain concerned with the events taking place back home. But they just become less actively involved in following what is happening ‘over there’ and return to their more immediate reality of what’s taking place ‘over here’. However, this population becomes more invested in the conflict and events taking place in their homeland as time passes. Early solidarity hardens into more rigid notions of ethnic identity with greater precision applied to defining what it means to be part of the ethnic group. Accordingly, national pride is elevated to the sacred and becomes one of the dominant reasons for fighting; feelings of anger expand to include not only current injuries but a litany of historical grievances and humiliations suffered by the ethnic group over ages. This combination of elevated feelings of national pride, vivid memories of past suffering, and a hardened sense of ethnic identity justifies diaspora activists’ migration toward extreme measures and no-compromise positions.

While treading through his past, at first, Karanbir revealed the traumatic episodes of past in India, his homeland. Primarily, the trauma of partition contained Karanbir’s father who fled from Pakistan to India by train. “It was a vortex of violence. Every man became aware of himself as animal, every breath became a gift of Ram, Allah or Vaheguru. Some escaped on trains to places where they had family ties, marriages made as alliances were now called to account. The old haveli fell to the battering ram of Islam, and its occupants took every possible transport and fled from blood and slaughter as far and wide as they could.” (239) Secondly, the trauma of losing his father included assassination of his father by thugs of the ruling government accusing of sedition by writing an article against the existing government. Eventually, Karanbir’s displacement from homeland to the United States of America comprised Sikh genocide “Since 1984, when politicians gave tacit permission for riots and thousands of Sikhs were killed in Delhi, he can’t imagine living in India. After the riots Karan turned into one of those swaggering Non-Resident Indians, an ugly NRI, making every member of his family aware of the favour he bestowed by his presence each year in a country he now abhorred.” (236) More commonly such past incidents are known as ancient hatreds and have been credited by pundits with not only lingering throughout the ages but for igniting much of violence in any trivial conflicts abroad. Whatever the label, the key to the persistent power of historical traumas is the feelings of humiliation that layered over time.

The purposeful and intense focus on painful periods of the group's past goes a long way to explaining the forceful and lasting reaction of individual diaspora members. Narratives of victimization contain within them the core emotion of humiliation. It should not be surprising, then, that during times of violent conflict, when the particular emotions of anger and humiliation are visibly aroused; we witness ferocious behaviour that is immune to restraint, is resistant to moderation, and resilient over time.

Karanbir goes frantic and on watching the kid with pale skin and sandy hair the moment he smirks and turns. The blood gushes in his veins and the heart pounds against the cage of ribs. Meanwhile, the past events arrange in elliptical order around him. He counts on a broken windshield, the mailbox, a moniker like kill the ragheads, the break into his home, the flames that engulfed his possessions on alien land. Both the past and present events, people, moments, and things hyperlink like a colossal system and Karanbir concludes that he has been humiliated every moment. The stimulus of humiliation triggers a response quite unlike to his nature and that he chases the kid, catches him and "he's rolling in mud and wet grass and smearing mud into the smirk and all over the face and hair of the little bag of stupid malicious ignorance till it yells, coughs, spits, begs, and weeps. (253) It is not just any past suffering that matters. All groups have tragedy in their history; events that have left them feeling helpless and humiliated. Certain episodes inevitably gain greater significance than others. The actual adversity suffered is secondary. What is important is the meaning that this event is given by the group.

The lessons learned, the tragedy suffered, and the destructive emotions associated with the episode all become a defining marker of group identity and remain in a group's collective memory over many generations. In socio-psychological literature, such events are called chosen traumas, defined as "the collective mental presentation of an event that has caused a large group to face drastic common losses, to feel helpless and victimized by another group, and to share a humiliating injury." By saying, "If I've learned one thing covering world affairs, it is this: The single most underappreciated force in international relations is humiliation." (11) Thomas Friedman pinpoints 'humiliation' as being the big issue in international politics.

Karanbir is compelled by the system and the humiliation to say "I am where I am supposed to be, why should I walk away from what I've built because of one halfwit American? Why should I be the one to

leave? How many places can I leave?" (260) Karanbir is not prepared to evict America although forced to leave the foreign land by the act of ethnic cleansing and the legal system as well. He takes resort in the rational compromise expected of diaspora but he feels uprooted like a sapling that gets nourishment but could never augment securely regardless of the land, home or host. The sense of humiliation is perpetuated through narratives and personal stories repeated over and over within the community. Rather than diminishing the feeling of humiliation becomes more reified, more potent and more relevant in shaping political outlooks. Humiliation, and its associated feeling of anger, comes to the fore in the face of events. This linking why diaspora reaction most often seems to be as much reification to earlier trauma as it is a response to current conflict. In this way, emotions are critical for understanding how destructive feelings about a group's past can link with a current crisis to significantly affect modern-day diaspora politics.

Given the diversity within diasporas and between the diaspora and the homeland, the elements of diaspora identity and the process of negotiating a hybrid identity hold important implications for conflict potential. Identity cannot exist without an "other". We define ourselves according to what we are not (Cahoone, 1996). Perceptions of threat to identity are likely to enhance solidarity and potential for mobilization (Esman, 1986). Just as diasporans negotiate a hybrid identity comprising both the home and host country culture, new bridging identities can be developed within the diaspora. Thus it can be concluded that diaspora identity is considered the other, fluidic, mould, flexible, malleable, prone to adapt, adjust and accommodate. Although radicalization is inflicted upon diasporans in either case they are humiliated thoroughly and forced to compromise in hostilities.

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Point of View and Time in R. K. Narayan's *The Financial Expert: A Narratological Study*

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Abstract

R. K. Narayan is regarded as one of India's best and foremost writers of English fiction. He also has a small amount of Tamil writings to his credit, but he is mostly known for his well-crafted, engaging and appealing English language novels. The present paper proposes a narratological study of *The Financial Expert* written by R.K.Narayan and tries to analyze the elements of narrative time and point of view. Throughout the narrative the heterodiegetic narrator undertakes to perform the narrative function. There is subsequent narration as the events are told in past tense. The narrator being omniscient has unlimited access to the thoughts of the protagonist Margayya.

Key Words: Anachronies, Analepsis, Prolepsis, Heterodiegetic narrator, Ellipsis, internal focalization.

The novel *The Financial Expert* opens with the eponymous protagonist Margayya, conducting his business under a banyan tree outside Malgudi's Central Co-operative Land Mortgage Bank. Margayya is introduced for the first time in the novel under a banyan tree with his grey, discolored knobby tin trunk. His job is to advise the peasants of the area in financial matters. He helps the shareholders to borrow money at lower interest and then lend it to the needy at higher interest. Throughout the narrative the heterodiegetic narrator undertakes to perform the narrative function. There is subsequent narration as the events are told in past tense. The narrator being omniscient has unlimited access to the thoughts of the protagonist Margayya. By merging his point of view with that of the protagonist Narayan is able to comment on the socio-economic conditions of postcolonial India and those of war years.

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The heterodiegetic narrator nowhere intervenes directly in the narrative, and helps the reader see his character's action using external focalization. But External focalization is not sufficient to reveal the mind and motive of a complex character like Margayya. To achieve this, internal focalization is used to ensure the sympathy and understanding of the readers to the protagonist's often disagreeable actions. The narrative employs a variety of devices through which we are given access to character's inner life. One such device is that of free indirect speech. For example, when Arul Doss threatens Margayya to leave his business under the banyan tree, the narration shifts from the omniscient narration to free indirect speech "What right had he (Arul Doss) or anyone to insult or browbeat him? What had he done that they themselves did not do?" (TFE 17) The narrator-focalizer gives an indirect account of Margayya's thought in his desire to possess more money to get all the good things to life: Much of his self-assurance was returning in the presence of his wife. All the despair and inferiority that he had been feeling was gradually leaving him. He felt more self-confident and aggressive. (TFE 22).

Again, when in his search for a lotus Margayya meets Dr. Pal, his mind is occupied with the thoughts of this strange man, his book, and his own future. As he returns from his meeting with Dr. Pal, it seems to him as though his mind is occupied more and more with his thoughts.

. . . What a wicked fellow. It'd be the most awkward
. . . why was Dr. Pal interested in the subject? Must
be an awful rake . . . if he could write all that and was
unmarried . . . Some of the chapter headings come to
his mind. (TFE 70)

The psychological facet of focalization is given more space in the narrative. In the passage the importance is given to mental process of the character highlighting his intentions also.

In the narrative the focalization remains generally fixed on Margayya, and the narratee gets to realize his intense reactions to a life of deprivation and his intense desire to rise above his circumstances. There is, however, an occasional shift to another character Meenakshi also. The external focalizer makes us aware of the real emotions Margayya goes through in his life but Meenakshi, his wife, towards the end of the novel, serves another character-focalizer. Narayan makes us enter her consciousness through psycho-narration when there is a quarrel between her husband and her son.

The more she saw him, the more she was reminded of her own father in the younger days; exactly the same features, the same gruffness and the same severity . . . She saw the same expression on the boy's face now. . . She understood that the best way to attain some peace of mind in life was to maintain silence . . . (TFE 137).

She watches the quarrel between them silently, as if it all happens "behind a glass screen." (TFE 138) But the silence of the woman is not a real silence; she is also going through some strong emotions against her husband who has ruined their chance of domestic happiness in his obsession with money. The third person omniscient narrator moves deftly in and out of the minds of his character and utilizes the technique to further his thematic concerns and "allows the reader to penetrate his own inner self which is full of longings for acquiring affluence" (Dadich 165).

At the beginning of the novel, we find the protagonist Margayya, as an ordinary money lender, doing his business under a banyan tree. This business is by no means one of a straightforward and honest kind. These transactions help him to earn some money for his livelihood. Margayya's work is going on smoothly till one day he receives a warning from the secretary of the bank to stop this illegal business or be ready to go to jail. It seems to Margayya that he was insulted only because he is poor. Margayya now realizes that money is a very important thing in life, "Money alone is important in this world. Everything will come to us naturally if we have money in our purse" (TFE 21). It is because of this realization that he becomes obsessed with the thoughts of money, and with the desire to become rich.

In sharp contrast to his early phase, Narayan uses all the sophisticated techniques of time and space, and models his novels on time and space patterns followed by the masters of Western fiction. The kind of manipulation of time and space—mingling of past and present, distorting the sequence of events through gaps and delays lend a strange complexity to the novels of middle phase. *The Financial Expert* explores the world of timelessness in a very subtle manner. Margayya, the protagonist lives in a self-created autonomous world. He is always obsessed with the thoughts of money. For him, "Money alone is important in this world. Everything will come to us naturally if we have money in our purse" (TFE 21). And at the same time he remains busy thinking his son obtaining degrees from America. Thus Margayya's world is a world of fantasy which denies time, and to make it appear real,

human time is super imposed by Narayan.

The narrative in *The Financial Expert* describes at length almost eighteen years of the life of Margayya, which covers two hundred and seventeen pages of the text. To adjust the narrative time to story time, Narayan takes the help of iterative narration and uses ellipsis frequently. For example "Balu progressed steadily from class to class and reached the Fourth Form" (TFE 111), ". . . he got the correct answer very soon, in less than eight weeks . . ." (TFE 136), "The tide rolled back in about three or four months" (TFE 217) are the references which suggest forward movement of time. Narayan frequently makes use of these devices in order to increase the readers' interest. The text delays the narration of the next event in the story, thus stimulates the interest, curiosity and suspense. An implicit ellipsis is used in the narrative on page 56 when the narratee is not told anything about the way how to perform *puja* told by the priest. But on page 59 the gap is filled by the homodiegetic internal analepsis and we are given a detailed description of his search for the Lotus.

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Discrepancy between the story time and narrative time also create temporary gaps in the narrative. In the narrative, time is altogether controlled by the author. For instance, the forty days' prayer of goddess Lakshmi is given one and a half page only because Narayan's aim is not to explain the rituals but to focus on Margayya's belief in supernatural powers. But the novelist indicates the passage of the time of forty days by showing its effect on Margayya. "When Margayya emerged from the little room, he had a beard and moustache and hair on his nape . . . He looked venerable. His voice became weak . . . He had lost ten pounds in weight . . ." (TFE 71). Again the narrative takes a lot of time when Margayya's thoughts regarding the book changed. He considers it immoral and decides to take himself out of this partnership. The pace is decelerated at the moment when six pages are given to the events of half day in Margayya's business dealings with Lal. This decelerated pace is intended to reveal the bargaining capacity, the art of persuasion and the business insight of Margayya. The story time again gets slow after the elopement of Balu. The narrative corresponds to zero story duration where the office arrangement of Margayya is described. His office consisted of a medium-sized room with four mattresses spread out on the floor. (TFE 149).

Thus the narrative makes use of various narratological devices to achieve the desired result. The narrative seemingly linear is punctuated

with memory, anachronies, ellipsis, gaps, pause, summary and scene. The choice of heterodiegetic narrator with subsequent narration, anachronies and psycho narration give the narrative a touch of cognitive narratological character of the narrative.

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Suicidal Homicides in English Literature

*Rajneesh Kumar**

Introduction

Literature seems very placid, gentle and civilised, but only with a bird's eye view. It has got nothing to do with violence and bloodshed; a moderate glance may indicate that. But combating, stabbing, shooting, raping, poisoning, drowning and even hanging oneself is apparently prevalent in the deep sea of literature. Violence is pervasive in all genres of literature be it drama, novel, short story or even poetry. The most sensational brutality is the one that is practiced upon oneself. Intrapersonal violence is rampant in all the above cited genres of literature. Violence includes high stress, internal or external conflict and intense passion. In literature violence has been depicted in a highly interesting manner as it evokes the greater degree of inner struggle. Even in William Shakespeare's later plays the struggle turns to be more and more internalised. And that's the height of passive resistance, when it culminates in taking one's own life.

Guilt

Out of the gigantic number of causes 'guilt' stands head and shoulders above the other ones. In the same fashion Romeo kills himself as he mistakenly muses that Juliet is dead. On the other hand Juliet commits suicide because Romeo has killed himself. It is highly moving as far as literary ground is concerned, though it may have less significance on the logical platform. Guilt is not only a complex emotion but also a very common motif for the violent suicides in literature. Sophocles' "Oedipus Rex" is the most callous example of violent treatment in English literature. Realising his guilt of murdering his own father and marrying his mother turns him insane and he gouges out his own eyes. This type of activity will generate hundred degrees of cathartic effect even if it has been performed on a second party, but here Oedipus is both a hunter and a prey.

Brutality

Miscommunication and sexual jealousy are the root causes of Desdemona's brutal murder in the hands of Othello. He is left with no option except to kill himself after realising her innocence. Shakespeare has presented him in such a violent manner that he seems to be a mad bull in a China shop. The mental trauma that Macbeth and Lady Macbeth

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face after the vicious regicide of King Duncan has been well conceptualised by the Bard of Avon. Lady Macbeth is tormented by guilt and sees hallucinations. Reaching to the verge of insanity she ends her life. As far as the scale of guilt is concerned his Macbeth falls between Othello and Richard III, the later has extreme sense of guilt whereas the former doesn't shiver even after murdering innocent children.

Aggression

Robert Browning's one of the most thought provoking dramatic monologues; 'Prophylia's Lover' is an apt example of insane type of aggression. The lover strangles her with her own yellow hair. He doesn't leave the place after killing her, realising well that he will have to face the disastrous consequences in the later stage and her silent demise may lead to his violent death. The same idea has been dealt, though in a different way by William Falkner in his short story titled 'A Rose for Emily' in which Miss Emily has an affair with Homer, who doesn't intend to wed her. Just like Prophylia's lover, this beloved slays her lover to keep him with her forever. Many years later, even after her own death, his skeleton was found in her bed along with a strand of her grey hair. By cutting herself from the whole society, she noses towards a deliberate death that she chooses for herself.

Stabbing

The innocent protagonist of Thomas Hardy's *Tess of the d'Urbervilles* bites more than she can easily chew. Her sense of over responsibility is her hamartia. Although Angel Clare provides her a hope to live, but her chastity and glee is raped and ruined by Alec d'Urberville. She knew that murdering a person like Alec would be suicidal even then she stabs him to death and gets herself ready for her doom as well.

Conclusion

We don't read literature just to squeeze pleasure out of it rather the chief function of literature is to enable us to appreciate life in a better way. It equips us with an emotional understanding of human behaviour. The literature throws light on what people did in a particular situation, abreast it leads us to a more refined path. We may not necessarily relish the extreme violence in literature, but we do value the correct conduit, which it indicates for the smooth flow of life.

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Violence in Meja Mwangi's *The Cockroach Dance*

*Nidhi Choudhary**

Violence has got to do about the circumstances surrounding it The social question is not, "Why does violence occur?" but rather "Why does this naturally occurring, socially undesirable activity happen more in some circumstances than in others?" The paper clearly talks about the post-independence situation of Kenya. This type of situation is a breeding ground for violence and crime. Economic growth and the standard of living declined or stagnated after post-independence government promised many things but did very little especially in the department of good governance. As a result, many families fell below the poverty line, and the economic stagnation contributed to an already growing dissatisfaction aggravated by government inefficiency, corruption and ethnic tensions. The exposure to stressful social environments produced crime or violence. people exposed to extreme stress engaged in serious forms of criminality. Low socioeconomic household status can place considerable strain on relationships and on communities, resulting in impaired functionality. Poverty can lead to violence through financial and social stress, as well as alcohol or drug-abuse to cope with these stressors.

Meja Mwangi's novel *The Cockroach Dance* deals on the psychological level as a allegory of the tensions, contradictions of the Kenyan society. It spins around the character Dusman Gonzaga living in Dacca House. It tells how Tumbo Kubwa the landlord is only interested in downsizing their pockets and oversizing his pocket. They live in tenement building divided into thirty rooms it is a overcrowded dwelling place for many bachelors and families. And its facilities and maintenance barely meet its minimum standards. It is a slum populated by blacks previously inhabited by Indians. The novel opens with heart rending cries of retarded child of bathroom man compacting the human situation in Dacca House. It deals with characters living in squalid conditions. It deals with the depravity of living in an inhabitable environment, thus aesthetically allowing us to take note of how poverty degrades human beings to the status of animals. The novel dramatizes, in realistic terms, the violation of the Universal Rights to food, good housing, good working conditions, safe environment, and safe water. This propelling them to indulge in criminal activities to fulfill their needs. This raises the key question of

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who gets rewards from the freedom struggle the finger undeniably points at those who collaborated with the exploiters/colonisers.

The starting point for Girard's theory is "acquisitive mimesis". Girard proposes that much of human behavior is based on "mimesis", an all-encompassing expression of imitation, but focuses on acquisition and appropriation as the object of mimesis, contrary to most of the extant literature on imitative behavior (Girard, 9). Girard describes a situation where two individuals desire the same object; as they both attempt to obtain this object, their behavior becomes conflictual, since there is only one object, but two people. "Violence is generated by this process; or rather, violence is the process itself when two or more partners try to prevent one another from appropriating the object they all desire through physical or other means" (Girard, 9). In this way, Girard takes issue with the dominant conflict models that focus on aggression or scarcity as the sources of conflict. Such models propose that "many of our problems are the direct result of concentration of wealth and power" as well as "exploitation and colonialism" (Farley, p. 17-18). The incident of the stealing of the wheels of his car and when same thieves came in broad daylight to take the seats dusman was shocked and surprised, he went in anger and got a knife to scare them off. But at the same time the character of bathroom man gives a contradictory image his love for his family his refusal to beat his wife or spend money on alcohol in a society where violence and drinking seem to be the norm among males endows him with dignity.

The Cockroach Dance is the dramatic story of one man's fight against injustice and corrupt systems. Dusman's life is like a series of catastrophes thrown haphazardly across his path by time itself. Nonetheless, despite his tribulations, Dusman refuses to give up and is determined to fight. Dusman Gonzaga lives in a squalid apartment block overrun by poverty and cockroaches. The crumbling building is owned by Tumbo Kubwa, a mindless slum lord with a heart of stone, and occupied by a strange mix of characters; from garbage collectors to hawkers, from conmen to witch doctors, from wise men to mad men. In this crazy world of wild adventures and appalling poverty, Dusman tries to organize the tenants to boycott paying rent in a desperate move to force the landlord to heed their cries. Dusman, however, finds himself alone against the landlord. Afraid that the landlord will summon the police to evict them as promised, his neighbours beg out of the confrontation, pleading special, personal circumstances. They use security forces the

police as a weapon of violence to subdue their voice. But Dusman hatches a plot so diabolical they cannot chicken out of the fight. The Cockroach Dance is the story of one man's resistance to intimidation and exploitation by the 'haves' in a world of 'have-nots' and 'faceless ones'. Meja Mwangi spins a fascinating tale of one man's revolt against exploitation. Mwangi highlights poor housing, appalling poverty, racial discrimination and injustice, unemployment, crime, bar-women and fights. Dusman sets out to get signatures for his rent petition against the owner of Dacca House, there is a raid for suspected criminals and most of the tenants end up at the police station. Most of them, despite looking harmless, are guilty of crime, and this shocks Dusman, who happens to be the innocent one of them all. And as he lies awake, saturated with insomnia, he still plans the fight for lower rent rates. unrest's historical roots in the long standing economic mismanagement and political corruption of both colonial and post-independence governments.

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Violence is part of everyday life in this kind of prevailing circumstances. As the country is striving to reconcile with its past it also faces many challenges of the present. One of the most urgent problems is the high crime-rate. News of violent crime are so frequent that one becomes inured to them. Reactions to brutality and fear are various but they all have one thing in common, they distort reality or even overtake it, they become a reality. The motives and goals of violence were clear before that was fight for liberation, now they are ambiguous. violence here and crime is not a result of some deviant personalities but something much deeper. Violence is criminal and destructive.

Indeed, governmental corruption has contributed directly to the current breakdown of order in Kenya. With funds diverted to further enrich the rulers, the government has left its citizens at the mercy of all forms of violence. Behaviour theory maintains that all human behaviour including violent behaviour is learned through interaction with the social environment. Behaviourists argue that people are not born with a violent disposition. Rather, they learn to think and act violently as a result of their day-to-day experiences (Bandura). Behavioural theorists have argued that, a stressful event or stimulus like a threat, challenge or assault that heightens arousal produces violence and other factors encouraging violence are aggressive skills or techniques learned through observing others, a belief that aggression or violence will be socially rewarded for example, reducing frustration, enhancing self-esteem,

providing material goods or earning the praise of other people and a value system that condones violent acts within certain social contexts. These elements are woven into the narrative of this novel the oppressors like landlord Tumbo Kubwa whose task is just enrich themselves to gather material goods. They use force, violence to fulfill their whims and desires.

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Decoding Intrinsic Abidance of Violence : A Study of Dalip Kaur Tiwana's *Twilight*

*Niharika**

Violence against women is the most dominant discussion and a controversial issue for the last many decades. Atrocities of women - physical, mental, or emotional - are manifold and it is an aspect that crosses all borders and all classes of women and thus signifies a global phenomenon. It is incumbent for every social being to be part of this wave for it overturns the vogue of life process. The awakening of the underlying morality of society is 'Copernican' for the current wave of ill-treatment inflicted upon women. The socio-cultural and religious values which are the primordial reasons need to be checked and subdued simultaneously.

In the recent years, the appalling and dismayed condition of women is escalating. Although having equality, freedom and constitutional legislations on her side; Indian woman is still struggling and juggling for equal status. The reasons can be many; be it illiteracy, customs, religion, rituals, societal norms, poverty, unawareness of rights, lack of solidarity in women, poor self-confidence, economic disparities or unacknowledged domestic province. However, despite the apparent multiplicity of reasons, patriarchy comes out to be the most predominant factor as far as Indian society is concerned. Giving unconditional credence to the norms and regulations propounded by the patriarchs of the society; woman has been curbed and nipped from the root. Women is twitched by these social structures and resultantly become victims in every role they are asked to play. The social structures are shaped in man's favour signifying harm to the well-being of women. Simone de Beauvoir projects her revolutionary ideas in the book *The Second Sex* where she writes: "... the most mediocre of males believes himself a demigod next to women" (Borde: 18).

This dangerous phenomenon called 'violence' has become an epidemic now. Ellina Samantroy in her article "Structural Violence and Women: Indian Women confronting Gender Violence" quotes Johan Galtung from 'Violence, Peace and Peace studies' 1969 who observes:

"When one husband beats his wife, there is a clear case of personal violence, but when one million husbands keep one million wives in ignorance, there is structural violence"(Prasad: 74).

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The denial of an independent social status, the unequal power relations, acceptance of the patriarchal system all these combined reasons make women vulnerable to violence. Seen thus, Ram Ahuja's observation in his article "Violence against Women" becomes contextual:

"There is no woman who has not suffered at one time or another harassment, exploitation and violence that shadow her sex. A woman's life lies between pleasure at one end and danger at the other end" (Ahuja: 13).

That means violence, of any sort, in any form is surely an aggression which crosses the boundary line of another person's autonomy and identity which make women 'potential victims' of it.

Violence may not be always direct and physical but much beyond that. The present paper is an attempt to discuss the mental traumatic violence inflicted by the dominant male of the family as well as the society in Dalip Kaur Tiwana's novel *Air Vair Mildian*. The English translation of this novel in the name of *Twilight* has been used for the purpose of references in this paper. It is a peep into the emotional and psychological violence existing behind the closed doors of an outwardly conventional lifelong marriage. Sangeeta Krishna in her essay "Hidden Face of Violence: Dynamics of Intra- household Discrimination and Inequalities in India" observes:

"... Social structure has in-built discrimination and oppression against women, consequences of which are mental, physical and emotional injury to women" (Prasad: 54).

The internal storm experienced by the protagonist of the novel Harjit is projected through her story of sufferings, the psychic violence propounded by the patriarchal set-up; while laying bare the emotional injuries is discussed in this paper. The inner tumult of the victim does not remain a "secret trauma" but the society time and again makes her perceive and comprehend her for not being a "conformist": her biggest fault. The traumatic experiences and the burden disrupt the life of Harjit to such an extent that she loses her child in the womb. This is the result of the pressure on her mind, body and soul that makes her a "living dead". It is her emotional involvement with a colleague Amrik that destroys her marriage. That is beginning of her journey of psychic trauma. She is forced to leave the house and resultantly she loses her sense of self-worth, her sense of autonomy, and her ability to feel and act like as an independent and capable woman."Suffocating Inside" and

with her locked up emotions, she starts living in a working women hostel with Sonal. She gets scared of almost everything. Leading a fearful life, she turns out to be an epitome of pity in the eyes of her neighbours and friends. She starts behaving like a real culprit. Always a loving, caring, and doting wife; now this seed of suspicion in her husband's mind proves to be a torture for her. Her life tumbles down like a game of cards. Her husband asks for no clarifications, he only gives his verdict where she is an accused who committed a heinous crime by just asking about the well-being of her colleague. This is adultery in his eyes. Harjit points out the shallowness of her married life and says:

How fragile are the foundations of our relationships! I thought how soon the man, whom I had always considered to be mine, has become a stranger! (Kaur: 10).

She again tries to give her part of justification and blurts out: "Don't I have freedom even to write somebody a letter? Is my body so weak that I would be defiled if I were to think of someone?" But Rajinder, her husband pays no heed to her heartrending cries which ultimately force her to leave the house. After being thrown out, ridiculed publicly, abused and insulted many times, she still nurtures the hope of reconciliation and acceptance by her husband and by the society. "I kept crying my heart out silently" but to no avail. The inner frustration time and again protrudes out and Harjit exclaims "It is a sin to be woman" (13).

The physical injury inflicted on the victim is not the only form of violence; but the psychological damage done is also violence. It results in distress and deep pain of emotions which leads to the disturbance of behaviour, torn sensibilities, bodily ill-effects and mental pressure. Harjit starts living a distressed life. Sleepless nights make her habitual of sleeping pills. All the time scared of her future and also the people all around gives her agonizing pain. All her life she was an obeying and loving wife: a weak woman. She admits to Sonal:

"I want him not to get annoyed with me. When he is annoyed, the earth seems to tremble under my feet. In fact, I m a very weak woman. That's why....." (Kaur: 52).

Everything goes haywire when Rajinder doesn't return to bring her back. It is the beginning of her unending pain. "She couldn't even cry". It is often difficult to access the psychological damage but it's after effects come out one way or the other. Harjit's health deteriorates and when she comes to know of her pregnancy, she knew that Rajinder would never accept the child. She becomes extremely tensed and exclaims;

“What will I do.....?” She seems aimless without her husband and takes the child to be another burden for her. Without the “sheltering tree”, her existence is blurred. She faces a non- physical aggression in the hands of her husband which is much more painful and aggravating than the physical violence. Bereft of husband’s care and affection, she looks forward to her mother for emotional support but that also turns out to be against her. A typical orthodox woman; Harjit’s mother blames her daughter and asks her to return to Rajinder and accept all the mistakes. Living in “bad faith”, she preaches her daughter” The house does not belong to the husband, it belongs to the wife. This is what you modern girls don’t understand” (13). She incriminates that “She must have done something that Rajinder didn’t like” (23), as if it is compulsory to comply with the norms put forward by the husband. Not impressed with the lesson of endurance and compromise taught by her mother, Harjit asserts and makes a choice of giving birth to the child and live alone. But destiny had stored some other disasters for her. This traumatic heaviness on her mind and body buries the child in the womb. The violence erupted out of the marital discordance turns the child lifeless.

The emotional attacks of her husband and her rejection in the society make her a traumatic patient. She is all the time scared of everything. Sleepless nights, tears, body aches, heaviness all this are the after effects of this violence. The age-old conventions accepted as “standards” in a patriarchal society is the main cause of the mentally unhealthy and traumatic life of women which perpetuates power against the powerless. With great dexterity Dalip Kaur Tiwana rebuffs the conventional ideologies which have been ruining the capabilities of the deserving women who could have shone brightly in their respective lives.

There comes a change in the outlook of Harjit by the end of the novel. She is no more waiting and weak as she was in the beginning. “How could I get myself insulted, staying with a man who doesn’t need me, who has a very low opinion of me and who orders me to get out of his house?”(74). But unfortunately the storm inside has already done the harm. A study done by the Substance Abuse and Mental Health Services Administration proves the point that the effects of the traumatic events place a heavy burden on individuals.....Although many people who experience a traumatic event will go on with their lives without lasting negative effects, others will have difficulties and experience traumatic stress reactions. In case of Harjit the post-traumatic stress causes an emotional breakdown and realization of the fact that she lacks “mental freedom”.

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Violence Against Women in John Webster's *The Duchess of Malfi*

Shubh Lata*

Violence against women is not a new term. The UN Declaration on the Elimination of Violence against Women states that:

“Violence against women is a manifestation of historically unequal power relations between men and women” and that “violence against women is one of the crucial social mechanisms by which women are forced into a subordinate position compared with men.”[1]

There are many types of crimes committed against women. It starts with the physical death in the form of female foeticide and ends in the emotional death in the form of desertion by children in old age. It also include rape, desertion, dowry death, honour killing, acid throwing, forced marriage, sexual harassment, forced prostitutions, stalking, mob violation, mistreatment of widows, accused of witchcraft etcetera.

Women have always been seen inferior to men. Violation against women has been a part of all the societies. In Bible, in Genesis 2:22 (New International Version) has been written that

“Then the LORD God made a woman from the rib he had taken out of the man, and he brought her to the man”. [2] Here even her origin is not equated with men.

Similarly, in Hinduism also, Sant Tulsidasji in Ram Chritmanas has written,

“Dhol, gawar, sudra, pashu, nari sakal tadan ke adhikari”

Literal meaning- drums, illiterate, of lower caste, animals, and female deserve a beating to straighten up and get the acts together.” [3]

Sayyid Abul A'La Maududi in *The Meaning of the Qur'an*, vol. 1, p. 165 states that Quran in Sura 2:228 interprets that:

“Wives have the same rights as the husbands have on them in accordance with the generally known principles. Of course, men are a degree above them in status”. [4]

It wouldn't be wrong to say that even till date women are subjected to cruelties and violation. As discussed above, women have

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always been considered inferior to men. For centuries, they have always been subjected to cruelty and violence.

In this paper, I'll discuss the violence in the play of John Webster's *The Duchess of Malfi*. This play was published in 1623. It interprets the violence faced by a widow Duchess whose only fault was to marry a man below her status. *The Duchess of Malfi* is a story of a widow. In the male dominated society, although she promises her brothers that she will never remarry yet she breaks the promise. In her soliloquy, she says to herself:

“If all my royal kindred/ Lay in my way unto this marriage,/ I'd make them my low foot-steps.”

The play revolves around the violence and awareness of Duchess that she will sooner or later will have to face the consequences of her decision. Throughout, she refuses to submit to her brothers' attempts at control and even asserts her identity and self-control at the moment of her death, announcing “I am Duchess of Malfi still” (4.2).

Webster based *The Duchess of Malfi* on a true story. In 1490 Giovanna d' Aragona was married, aged twelve. When she was nineteen or twenty, her first husband died and some years later, she secretly married Antonio Bolonga, of reputable family but beneath her socially. The marriage was kept secret for years, but eventually her brothers, Lodovico (Webster's Cardinal) and Carlo (Ferdinand) found out. She and her two youngest children were taken to her palace at Malfi and never heard of again. There is no evidence to implicate her brothers in her murder, assuming that was her fate. Sometime later Antonio was murdered by a Lombard captain, one Daniele da Bozolo. Inga-Stina Ekeblad, explains in an article in *Review of English Studies* that Webster, does achieve in this play a fusion of convention and realism, “creating something structurally new and vital.”⁵

The Duchess of Malfi is divided into five acts, each comprising several scenes. In the three scenes of Act I, the major characters and conflicts are introduced. The setting is the Italian city of Amalfi in the sixteenth century, in the audience chamber with the presence of the widowed Duchess. Antonio, the Duchess's steward, talks with his friend Delio as they observe the others who pass through the chamber. The first to enter are the Cardinal and Bosola. Although Bosola has recently been released after serving seven years for a murder he committed at the behest of the Cardinal, the Cardinal is cold to him and will not

acknowledge his debt.

Ferdinand, the Duke of Calabria, enters with his entourage. Ferdinand learns that Antonio has proven himself the best at a knightly competition, and he congratulates Antonio for his prowess and for his eloquent speech. When the Cardinal reenters with the Duchess, Antonio gives Delio his impression of the three siblings: the Cardinal is jealous and vengeful, Ferdinand is perverse and turbulent, and the Duchess is sweet and noble. Ferdinand asks the Duchess to accept Bosola as a servant, and she agrees; in fact, the brothers have hired Bosola to spy on the Duchess. In Act I, Sc. (i), Ferdinand asks Bosola:-

Your inclination to shed blood rides post
Before my occasion to use you. I give you that
To live I' the court here, and observe the duchess:
To note all the particulars of her haviour,
What suitors do solicit her for marriage,
And whom she best affects. She 's a young widow:
I would not have her marry again. (250-257)

The two brothers warn the Duchess not to remarry, and she promises that she will not. However, as soon as they leave her chamber, she summons Antonio and the two perform a private marriage ceremony, with the Duchess's trusted servant Cariola as witness. The playwright hints the violence when the brothers of Duchess appoint Bosola her servant and also warn her not to remarry.

The second Act, which has five scenes, begins several months later, as the Duchess is about to give birth to a child. Her marriage to Antonio is still a secret, and she has concealed her pregnancy by wearing loose clothing. Bosola, however, suspects that she is pregnant and tries to trap her by giving her a present of apricots. When she devours them hungrily and then vomits, he has confirmation of the pregnancy but does not reveal what he knows. In Act II, Sc. (i), the Duchess into labor is rushed to her chamber:-

Duch: This green fruit and my stomach are not friends:
O, I am in extreme cold sweat! (155-56)

This incident also indicates a type of violence where a pregnant woman has been given something turbulent in nature to eat just in order to confirm pregnancy.

To avoid suspicion that the Duchess is giving birth, a ruse is

invented. In Act II, Sc. (ii), it is announced by Antonio that jewels have been stolen, and everyone must stay in his or her room while a search is conducted:-

'T is the duchess' pleasure
Each officer be lock'd into his chamber
Till the sun-rising; and to send the keys
Of all their chests and of their outward doors
Into her bed chamber. She is very sick. (49-53)

In Act II, Sc. (iv), The Duchess delivers a healthy son, and when Cariola tells Antonio the good news, he prepares a set of calculations based on astrology to determine the baby's future. Meanwhile, Bosola sneaks out to the courtyard beneath the Duchess's window and hears her crying out. Antonio finds him there, and they argue about Bosola having left his room. At this Bosola replies that he has come out to say his prayers.

As he leaves Bosola, Antonio accidentally drops the paper on which he has written his astrological notes, and Bosola retrieves it, discovering that a baby has been born to the Duchess — a baby who will have a short life. Bosola knows that Antonio is in on the secret but does not consider that a man of Antonio's social class could be the father. In Act II, Sc.(v), in Rome, the Cardinal meets in his chamber with Julia, his mistress. Delio arrives and propositions Julia, but she refuses him. In another part of the Cardinal's palace, Ferdinand has received a letter from Bosola, telling him of the baby's birth. The Cardinal and Ferdinand discuss their sister's betrayal, and Ferdinand's rage takes him to the brink of insanity.

Ferd. Methinks I see her laughing,
Excellent hyena! Talk to me somewhat quickly,
Or my imagination will carry me
To see her in the shameful act of sin. (36-40)

Several years pass before the five scenes in Act III takes place. The Duchess has given birth to two more children, but her marriage is still a secret, and Bosola still has not discovered the identity of the father. Ferdinand, finally stirred to action, arrives at the Duchess's palace to confront her. To play an affectionate joke on her, Antonio and Cariola step out of the room while the Duchess is talking to herself in the mirror, and Ferdinand comes into the room at the same moment. He accuses her of shaming the family with her promiscuity, and although she tells

him that she is married, he vows never to look at her again.

Duch. For know, whether I am doom'd to live or die,
I can do both like a prince.

Ferd. Die, then, quickly!

Ferd. O most imperfect light of human reason,
That mak'st us so unhappy to foresee
What we can least prevent! Pursue thy wishes,
And glory in them: there's in shame no comfort
But to be past all bounds and sense of shame.

Duch. I pray, sir, hear me: I am married.

Ferd. So !

Duch. Happily, not to your liking: (60-72)

Afraid of Ferdinand's anger, In Act III, Sc. (ii), the Duchess sends Antonio safely by pretending that he has stolen money and been banished. Bosola manages to know the name of Antonio from Duchess by flattering her about the virtues of Antonio and advised her to send him to Ancona.

Tenderly, the couple say goodbye to each other, planning to reunite in Ancona. In her grief, the Duchess confides in Bosola, telling him everything. In Act III, Sc. (ii), Bosola plots to entrap the Duchess and Antonio. He speeds to Rome to tell what he knows and find his reward, and the brothers respond with expected fury. The Cardinal decides to contact the authorities at Ancona and have the Duchess and her family banished. At the Shrine of Our Lady of Loretto, the Duchess and Antonio review their situation. Bosola brings a letter from Ferdinand calling for Antonio's death, and Antonio and the Duchess say goodbye again. They know that this will be their final parting. Antonio takes their oldest son and flees to Milan. The Duchess is arrested by Bosola, in disguise, and taken by guards to her palace.

Here Duchess is not only subjected to cruelty but betrayal also. This is also a type of violence on a woman who confides in someone and her trust leads her to the path of her death.

Act IV, with its two scenes set in the Duchess's chambers moves quickly. Trying to drive her to despair so that she will be damned as well as killed, Ferdinand arranges for a series of horrors. He visits the Duchess in a darkened room (because he has vowed never to see her again) and places in her hand a dead man's hand that she will assume to be Antonio's. He shows her wax figures that look like the bodies of

Antonio and the three children. He arranges for eight madmen to scream outside her window. In Act IV, Sc. (ii), he tries to harass Duchess in every possible manner:-

Bos. Thou art a box or worm-seed, at best but a salvatory of green mummy. What's this flesh? A little crudded milk, fantastical puff-paste. Our bodies are weaker than paper-prisons boys used to keep flies in; more contemptible, since ours is to preserve earthworms. Didst thou ever see a lark in a cage? Such is the soul in the body: this world is like her little turf of grass, only gives us a miserable knowledge of the small compass of our prison. (120-128)

Through it all, the Duchess maintains her quiet nobility, saying in Act IV, Sc. (ii) "I am Duchess of Malfi still" (136) and Bosola begins to feel a grudging respect for her. Finally, Bosola brings two executioners to the Duchess's chamber, and they strangle her. She faces her death with dignity. Cariola is also strangled, though she resists her death with all her energy. Off stage, the two younger children are strangled. Here, not only the Duchess but her servant Cariola is also subjected to death and cruelty for being loyal and for being an accomplice. Thus, the Duchess had to die for loving and marrying below her status. When Ferdinand sees his dead sister, he has a dramatic change of heart, and rather than rewarding Bosola, he blames him for the murders.

The action of the five scenes of Act V is also rapid. Four days after the events in Act IV, the Cardinal has had all of Antonio's property seized. Antonio decides to visit the Cardinal and attempt reconciliation. Ferdinand's madness has increased, and he has been seen digging up bodies in the cemetery and carrying a man's leg over his shoulder. Bosola arrives in Milan, and he and the Cardinal try to determine what the other knows. The Cardinal pretends that he does not know the Duchess is dead, so that he will not seem to have been involved in the murder, but Bosola persuades Julia to find out the truth. The Cardinal confesses to Julia that he has had his sister killed, but then he immediately kills Julia with a poisoned book.

Outside the Cardinal's home, Antonio and Delio speak with a ghostly echo that comes from the Duchess's grave. Bosola vows to protect Antonio from harm, but he accidentally kills Antonio with his sword, mistaking him for the Cardinal, who has promised to kill Bosola. In the final scene, an anguished Bosola kills the Cardinal's servant and

stabs the Cardinal. Ferdinand rushes in and stabs Bosola and the Cardinal. Bosola stabs Ferdinand. Before his death, he utters these words:-

Revenge for the Duchess of Malfi murder'd (89)

As they all lie dead, Delio enters with Antonio's son and calls for a unified effort to support the young man as the new Duke.

Thus, in this play three women are subjected to violence and have to face death. Duchess dies because she was a dreamer and a convention breaker. Julia is also used as a mistress and her life is taken away in the end and poor Cariola is hanged because she was a loyal servant.

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Struggle Against Silence in Shashi Deshpande's *That Long Silence*

*Manmeet Kour**

Shashi Deshpande is a writer par excellence when she deals with human issues which are of interest to all humanity. Her novels are usually narrated by female protagonists who strive to find out their own selves. No doubt, they are haunted by the memories of past and feel a kind of worthlessness, but towards the end they realize their selves. This is one of the important needs and messages in today's world where women are facing a void, a vacuum in their lives. Though they appear to be successful outwardly, but they seem to lack direction and feel a sense of futility. They challenge their victimization and seek balance of power between the sexes. Her novels are deeply rooted in the Indian social structure. *That Long Silence* comes relatively close to real life experience. The novel achieves greater credibility from the fact that Jaya the protagonist is a very well read person, possessing a literary sensitivity which corresponds with her fictional role. In Deshpande's novels the most important attitude of many of the women characters seems to be silence- whether it is the forced silence of a rape victim or that of a dead woman; silence is present in many forms and often there is a desire to break 'that long silence' of these characters in her novels. Shashi Deshpande makes a straight journey into the psyche of her women characters that are torn on account of the tensions generated by the discord between the individual and the surroundings. According to her, the statement of emancipation is the freedom and responsibility of choice. Jaya is shown in a state of confusion in the beginning. Slowly as the novel unfolds she goes through a process of introspection, self analysis and self realization. In *That Long Silence* the need to be more communicative and erase the negative space of silence is asserted. The paper is an attempt to discuss Jaya's struggle against silence.

Shashi Deshpande occupies a prominent place among the contemporary women novelists. Her novels help us see the intricacies of the life of woman as mother, wife, daughter, lover, a victim of circumstances. Her primary focus of attention is the world of woman- the struggle of woman in modern society. The women characters try to be assertive and preserve their identity not only as women but also as human beings. Deshpande's protagonists are educated, urban middle

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class women but suffering in a male dominated and tradition bound society. Violence need not be physical but can be psychological. Many women characters of Shashi face this psychological violence. Women were ill -treated by the male characters. Their problems, and plights, exploitation and disillusionment, inner conflict and quest for identity need to be talked of and should be addressed. A thorough reading of Shashi Deshpande's novels reveals a writer who is intelligent, articulate and relatively free from prejudices regarding gender, is all at the same time highly sensitive to the issues involving women. Shashi Deshpande seems to be greatly concerned about the plight and problems, frustrations and disappointments of Indian women .Her narratives bear the stamp of authenticity as genuine documents on and about women.

Shashi Deshpande has attained reputation as a serious writer with fabulous potential. Her place is among the significant women writers who are concerned with the real problems of women. Her projection of women is also commendable. For the courageous and sensitive treatment of large and significant themes, her works are regarded as outstanding contributions to Indian literature in English. Deshpande focuses on the problems of middle class women and portrays the traditional and tabooed Indian society that provides little scope for the independent growth of a woman. In her novels, she discusses the obstacles in the path of women during their quest for identity. She peeps into the inner world of women and portrays them in a most genuine manner by applying the stream of consciousness method and a narrative technique, which goes back and forth .Deshpande's third novel "That long silence" received the prestigious Sahitya Academy Award in 1991. The novel depicts the plight of an educated urban middle class woman, Jaya, caught in the web of events after her marriage. In her anxiety to play the role of an ideal wife and mother she suppresses her individuality and becomes merely a puppet.

According to Indian tradition, a woman must defer to her husband in every possible respect. She must make the marital home pleasant for him. She must cook the meals, wash the dishes, and take care of the children. She must never enquire about money and she must acquiesce to her husband's every demand. But what happens when the old customs lose their power and the woman no longer believes her life should be determined in this narrow fashion? This prospect is the underlying theme of Shashi Deshpande's novel, *That Long Silence*, in which her lead protagonist, Jaya, undergoes profound changes against

the backdrop of an India that is also evolving. There is a shift in values and women have started acknowledging themselves the co-equals of man. A major preoccupation in recent Indian women's writing has been a delineation of inner life and subtle interpersonal relationships. In a culture where individualism and protest have often remained alien ideas, and marital bliss and the woman's role at home is a central focus; it is interesting to see the emergence of not just an essential Indian sensibility but an expression of cultural displacement. Shashi Deshpande has joined the growing number of women writers from India on whom the image of the suffering but stoic woman eventually breaking traditional boundaries has had a significant impact.

Social conformity has always been obligatory for a woman than for a man. Generally, a woman's identity tends to be defined by others. Due to her sensitive nature, Jaya is very particular about moulding her tastes in order to suit those of the rest even if her superior intellect is not satisfied. In the very beginning of the novel, we see that she tries to reason out with her father as to why she should not listen to the songs broadcast on the radio, but ultimately she keeps silent, sup-pressing her desire. Here, Deshpande has presented the theme of lack of communication. Shashi Deshpande has presented an Indian woman as she is in India of the eighties and not as she should be. The entire novel brings out the stale married life in a middle class home and Deshpande tells the story from the point of view of a wife. The women in Mohan's family were so definite about their roles and duties. But Jaya has no clear cut idea about her role in that family. Her life before marriage and after marriage shared little similarity. Her father gave her the name 'Jaya' for 'victory'. But her in-laws gave her a new name 'Suhasini' pointed to a docile but efficient housewife. Concerned only about the tastes and interests of Mohan, Jaya has lost her authenticity as a human being. She has shaped herself to the wishes of Mohan.

Jaya is a modern woman rooted in tradition, whereas her husband, Mohan, is a traditionalist rooted in customs. The difference between their outlooks is so great that they fail, repeatedly, to understand each other. To Mohan, woman sitting before the fire, waiting for her husband to come home and eat hot food is the real "strength" of a woman, but Jaya interprets it as nothing more than despair. The difference in their attitude is the main cause of their failure to understand each other .Due to differences in attitude, their marital life grows shaky and gloomy. It becomes more of a compromise than love, based on social fear rather

than on mutual need of each other. The cause may be rooted in their choice of a partner. For example, from the very beginning, Mohan wanted a wife who was well educated and cultured and never a loving one. He made up his mind to get married to Jaya when he saw her speaking fluently.

In her stream of thoughts, Jaya, too, looks at her marital relations where there is no conversation left between them. This unhappiness is reflected not only in her conjugal life, but also in social life. Her books, her stories lack anger and emotion. There grows a silence between the husband and the wife. It creates a gap between them. Mohan keeps on asking questions, but she does not find a word to answer them: "I racked my brains trying to think of an answer." (31) Her negative approach coupled with her habit of discerning and analyzing every situation causes havoc in her personal life. She does not like to submit to the male ideas, for her prudence does not allow her to submit before ignorance. Thus, there ensues a struggle between ignorance and prudence. In order to have a well-balanced life, it is important that husband and wife be at same wavelength. They should supplement and not supplant each other. Further, they should know each other well physically as well as emotionally. It is this harsh reality that Deshpande tries to project through the female protagonist who, at the end, chooses to break her long silence of the past.

The indifference shown by her husband to her was a recurring process, he never bothers to show interest in anything, which is of no concern to him. Though they are married for seventeen years with two children they ought to have been understanding couple for the outsiders. But in reality they were different persons. Her frustration at being neglected is reflected when she says, "Reconciled to failure?" But she quickly says, "That seems cruel, but it is true." (9). Mohan, the husband of Jaya has least concern for the family. But he poses himself or believes that he is the one ideal husband. He wants to give his children what he did not get as a child. He is clear about himself. "he was a dutiful son, he is a dutiful father, husband, brother" (9). Jaya gets frustrated when he says, "It was for you and the children that I did this. I wanted you to have a good life. I wanted the children to have all those things I never had" (9). Jaya is rather honest and she could not persist the hypocrisy shown by her husband. For anything that happens, which is good the credit is taken by him but if some harm happens Jaya is blamed for that. Thus, in the novel, Deshpande has presented not a woman who revolts openly in the beginning

and later on reconciles to the situation, but a kind of woman who wants to revolt, ultimately does not. Her inner turmoils are so bitter that she is unable to speak them out and remains silent in order not to be frustrated and disappointed after the disapproval of her action by the society. She is unable to unfold the truth. Her image becomes like that of a bird who has wings and knows that it can fly, but, somehow, does not. In the same way, Jaya is aware of her abilities and she knows that she can expose them openly, but somehow, she does not. She always remains silent, which indicates that the traditional roles of women still have primacy over all the newly acquired professional roles.

The married life of Jaya seems to have lost its freshness. As a typical Deshpandean heroine, Jaya does not decide to walk away from marriage or think about a divorce. Instead she has decided to tackle her marital problems in her own way, and make her husband realize that she has to be treated on an equal footing, without destroying the statuesque of her family. Her silent suffering reaches the climax when Mohan leaves home silently and stealthily without a word to his wife. As she does not want her family to disintegrate, she is rather longing to break her silence. It is only at the end of the novel Jaya emerges as a bold and mature woman. At length she resolves to break that silence by putting down on paper all that she had suppressed in her seventeen years silence-that long silence which had reduced her to fragments. She erases the silence and asserts herself. Jaya says, "I will have to speak, to listen, I will have to erase the silence between us " (192). She breaks the silence, writes her story and concludes that without hope it would be impossible to survive. Life has to be made possible. Of course Jaya is not a naive to believe that things will change overnight. She is fully aware how difficult is to change oneself. But she hopes to change through conscious efforts over a period of time. One can always keep hope alive. The long silence which had reduced her to fragments is broken at last. The heroine of the novel, Jaya, can be called a mouth piece of Shashi Deshpande. That Long Silence teaches the reader that the real empowerment comes from our inner will and the capacity to reach beyond restricted and guarded forts. She successfully makes her readers realize that all path-breaking discoveries are the outcome of faith, which helps mankind like a ladder to reach the zenith. The journey to wider horizons requires an innovative effort.

The fictional world of women writers today has a wider range than the limited social one presented by their predecessors. Jaya attempts

to break not only her own silence but that of women, especially women writer, down the ages. Form the traditional roles of daughter, sister, wife and mother, Deshpande's protagonists emerge as individuals in their own right. Faced with difficulties of life, Deshpande's heroines seek a path that allows them individual freedom and growth even within the constructing environs of a traditional upper- middle class family. From a state of passive acceptance they move to one of active assertion. Without surrendering to societal pressures, and without breaking away from accepted, traditional, social institutions, Deshpande's protagonists succeed in being individuals. Deshpande suggests the theme of self realization as a remedy to the suffering of that long silence of women in the middle class educated society. The heroines of Deshpande have the quality of 'humanness' and the sense to analyze things.

The status of women has undergone a giant hike in the recent ages. Education, exposure to the fast growing world, urbanization, increasing number of career women, awareness of own strength and status in society are some of the reasons for it. The change in the status of women has revolutionized the system of family and literature too. This theme of self realization has become a major theme to literary artists, theorists, and sociologists. Though we have overcome many evil practices like child marriage and Sati, the image of Sita and Savitri is still there in the mind of Indian community. Deshpande seems to make an obvious plea that traditional society must re-mould itself in order to accept emerging new women.

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Wall of the Washroom

Prashant Sahni

Sometimes I carry the stains of sadness
on the dirty canvas of cowardliness
Sometimes become pamphlet of rumour
to make someone's joke for bringing humour
I wall of the washroom
making suppressed emotions boom

In the lonely hours of afternoon hue
takes place these grey deeds
Sometimes with red and sometimes with blue
grow the branches of abomination seeds
I wall of the washroom
in my shade, these grey deeds loom

On my fungus infested wall
with a little wand, a tiny trick
Makes everyone hostile
by bringing new fake flick

I wall of the washroom
Maculating someone's enthusiasm
with loads of sarcasm

I wall of the washroom
I witnessed someone's confidence sink
by shattering one's dignity at urinal's brink

I wall of the washroom
I made someone's sweet life sour
by depicting that random girl as whore
who wear heels and set hair lose
and I declared her character is lose

I wall of the washroom
Stories on me are fading gradually
but from decades I am standing prim
because new ones are replacing it gradually
as coward frustrations are up to brim

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