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Special Issue on
**TRANSCENDING BORDERS:
EXPLORING LANGUAGE, LITERATURE AND
CULTURE ACROSS WORLD LANGUAGES**

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EDITORIAL NOTE

We are deeply honored and delighted to present the proceedings of the International Multilingual Conference on “Transcending Borders: Exploring Language, Literature, and Culture across World Languages” held on 7 February 2025 at Seethalakshmi Ramaswami College, Tiruchirappalli, organized through the inspiring collaboration of the Departments of Tamil, English, Sanskrit, Hindi, and the Bodhi International Journal.

In an era where cultural convergence and linguistic diversity are simultaneously celebrated and challenged, this conference sought to engage scholars, researchers, and creative thinkers in a dialogue that transcends conventional boundaries. The spirit of the conference rested upon the belief that languages are not merely systems of communication, but living repositories of human history, imagination, identity, and resilience. Literature, in its multilingual expressions, emerges as a bridge that connects distant geographies, philosophies, and peoples. Culture, informed by the dynamism of language and literature, continues to evolve as a rich site of negotiation and innovation.

The conference witnessed vibrant and thought-provoking discussions across a broad range of themes: comparative literary studies, translation and transcreation, multilingual education, indigenous and global literatures, cultural memory and heritage, and the intersections of tradition and modernity. It was heartening to see the scholarly engagement, where the classical legacies of Tamil, Sanskrit, and Hindi conversed fruitfully with global English literatures and contemporary world languages, enriching our collective understanding of shared human experiences.

We express our deepest gratitude to the distinguished keynote speakers, the session chairs, and the panellists whose contributions illuminated new pathways for research and reflection. We also acknowledge with sincere appreciation the enthusiastic participation of scholars, students, and writers from different parts of India and abroad, whose papers and presentations form the vibrant core of this volume.

The collaboration between the Departments of Tamil, English, Sanskrit, and Hindi at Seethalakshmi Ramaswami College and the Bodhi International Journal marks a significant moment of academic synergy. It showcases the

power of interdisciplinary and multilingual initiatives in fostering a richer, more inclusive intellectual environment.

We hope that the papers presented and discussions recorded in these proceedings will serve not only as a reflection of the dynamic exchanges at the conference but also as a catalyst for future enquiries, collaborations, and cross-cultural dialogues. In celebrating multiplicity and dialogue, we move closer to building bridges across linguistic, literary, and cultural worlds.

With warm regards and best wishes

Editorial Team

International Multilingual Conference 2025

Seethalakshmi Ramaswami College, Tiruchirappalli

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CONTENTS

| S.No. | Chapters | Page No. |
|--------------|--|-----------------|
| 1 | Reading Byron's <i>Darkness</i> and Rasa Javidani's <i>Tūfān</i> [Storm] as Cross-Cultural Connective Catastrophe Narratives Hariz Aftab | 01 |
| 2 | Innovative Approaches to Language Teaching and Learning and Examining the Role of Language Pedagogy in Shaping Cultural Identity Dr. Zubaida Anwar | 06 |
| 3 | Exploring Cultural Narrative in the Select Short Stories of Temsula AO Asha K.R | 11 |
| 4 | Representation of Urban Middle Class in <i>Boiled Beans on Toast</i> : Critical Insights Yathish Kumar M & Dr. Avinash T | 15 |
| 5 | The Exploration of the Role of Education in Every Individual's Development in Chimamanda Ngozi Adichie's <i>Half of a Yellow Sun</i> D. Logeshwari & Dr. N. Prathiba Lakshmi | 20 |
| 6 | Power and Horror: Foucauldian Structures of Control in Stephen King's <i>Desperation</i> Anjali Sharma | 24 |
| 7 | Identity Crisis and Cultural Negotiation in Amit Chaudhuri's <i>The Immortals</i> : A Cultural Studies Approach Matharasi Catherine. S & Dr. Cheryl Davis | 29 |
| 8 | कथाकथने पञ्चतन्त्रकथायाः योगदानम् S. Amruthavalli & Dr. V. Raman | 34 |
| 9 | Eternal Bond: Nature and Humanity in Goreti Venkanna's Lyrics Dr. Sambaiah Medikonda | 38 |

| | | | | | |
|----|---|----|----|--|-----|
| 10 | An Analysis of Mathematical Application in Astronomical Problems Dr. G. Raja Rajeswari | 44 | 18 | The Cross-Cultural Legacy of Sanskrit: Linguistic, Literary, and Philosophical Impact Across Civilizations Dr. S. Usha | 74 |
| 11 | Language, Power and Culture Dr. M. S. Madhavachari | 47 | 19 | Exploring the Empowered Ethics of Women in <i>The Mahabharata</i> Dr. K. Anitha | 82 |
| 12 | An Analysis on Pativrata Dharma as Instructed by Kālidāsa through Abhijñāna- Śākuntalam and its Relevance in the Modern Era Dr. Latha Sreedhar | 50 | 20 | Myth-Ritual Paradigm and Significance of Communal Rituals as Portrayed in Wole Soyinka's <i>The Road</i> Dr. V. Parvathi Meena | 85 |
| 13 | Silappatikāram and Śiṅgiṇīyam – An Overview Dr. S. Brahadha Prasanna | 55 | 21 | Multiple Worlds and Realities in Ben Okri's <i>The Famished Road</i> Dr. R. Aparna | 90 |
| 14 | संस्कृततमिलभाषयोः तिरुक्कुरल् – एकं आन्दोलनम् B. Nagarajan | 60 | 22 | Diegetic Narrative Technique in Nadine Gordimer's <i>A Guest of Honour</i> Dr. R. Vanmathi | 94 |
| 15 | वाल्मीकि रामायणं और साकेत (रामायण) का तुलना G. Meenakshi | 62 | 23 | Theory of Social Action in Rohinton Mistry's <i>Family Matters</i> Dr. M. Venkateshwari | 96 |
| 16 | Dis/Location: A Critical Exploration of Chimamanda Adichie's Representation of African Identity in <i>Americanah</i> Dr. Madhura A S | 65 | 24 | Orature- An Overview of <i>The Upanisad</i> Dr. K. Anuradha | 99 |
| 17 | Tracing the Igbo Tenets in the Rich Tapestry of Flora Nwapa Dr. R. Vidhya | 70 | 25 | Pathos in Mulk Raj Anand's <i>The Lost Child</i> R. Ragini | 105 |

READING BYRON'S *DARKNESS* AND RASA JAVIDANI'S *TŪFĀN* [STORM] AS CROSS-CULTURAL CONNECTIVE CATASTROPHE NARRATIVES

HARIZ AFTAB

Doctoral Researcher

Lovely Professional University, Phagwara, Punjab

Abstract

This paper presents English Romantic poet George Gordon Byron's "Darkness" and Kashmiri-Urdu poet Rasa Javidani's "Tūfān" [Storm] as conflating cross-cultural narratives of catastrophe that illustrate the interplay between nature's destructive forces and their profound impact on human sphere. Byron's "Darkness" demonstrates global ecological collapse, reflecting an apocalyptic vision of devastation and societal disorder during the "Year Without a Summer" (1816) triggered by the eruption of mount Tambora, Indonesia (1815). In congruence, Rasa Javidani's "Tūfān" [Storm] captures widespread destruction originating from a cloudburst, vividly expounding catastrophic effects of the flood on human life and community. Employing close reading method, textual and thematic analysis, and a connective research approach, this paper explores the representation of nature's power and its impact on humanity in the selected compositions, investigating the scale of destruction. It explores the shared themes of catastrophe, survival, and examines the tone of the poets in the works. It also evaluates the psychological impact of catastrophic events on the psyche of the creative writers uncovering the existential despair, and intimate portrayal of loss in the face of adversity. The research findings elucidate the enduring connections between Byron's and Rasa Javidani's descriptions of ecological catastrophes and their aftermath. The paper achieves an in-depth understanding of the psychological dimensions of eco-anxiety, mapping how the writers, across cultures, are equally affected by eco-crises in a broad cultural and historical context. In the end, this research expands the understanding of ecocriticism, widening the discourse on Western and Eastern readings of environmental catastrophes and human vulnerability.

Keywords: byron, catastrophe narrative, cross-cultural literature, nature, rasa javidani

Introduction

Lord Byron (1788-1824) was a prominent Romantic poet distinguished for impassioned, introspective, controversial poetic works, and a larger-than-life personality. Born in London, Byron earned fame for his poetic compositions such as *Childe Harold's Pilgrimage* (1812-1818) and *Don Juan* (1819), which combine wit, satire, and plenteous emotions. His life descended into scandals and rebellion mirroring the Byronic hero archetype he created. An advocate for freedom, Byron died in Greece fighting for its independence and therefore secured his literary position as well as historical status. As expressed in his letters written while traveling across Europe (Byron, *Life of Lord Byron* 251) with Percy Bysshe Shelley and Mary Shelley, Lord Byron endured severe ecological devastation during the "Year Without a Summer" (1816) caused by the Tambora eruption

(1815) (H. Stommel and E. Stommel). Tremendous amount of ash and sulfur ejected out into the atmosphere and disrupted climatic conditions around the world, causing crop failures and a transient famine ("1816: The Year;" Stothers 1197). There was reduced sunlight, consuming cold and relentless storms (Skeen 56; Stothers 1196), creating an apocalyptic unease that fueled Lord Byron's imagination neurochemically (Rahaman and Aftab). Riots erupted around the world in response to rising food prices and forced people into desperate migration in search of food and survival. The number of casualties is estimated to be between 60,000 and 100,000, including deaths directly due to violence and those due to hunger and disease (Reid; Tanguy et al. 138). Byron's "Darkness" (1816), encapsulates the aftermath of the environmental upheaval vividly, portraying instances of complete darkness and

plunging temperatures with acute paucity of light and sustenance. The poem also anticipates the possible consequences of the ecological disintegration.

Rasa Javidani (1901–1980), born Abdul Qudoos Dev in Bhaderwah, Jammu and Kashmir, was a celebrated poet in the Chenab Valley region. Proficient in Urdu, Persian, and English, Rasa composed Urdu poetry under the instructions of his spiritual master Molvi Nawabuddin Gurdaspuri and wrote Kashmiri poetry following classical poet Rasul Mir's style. Javidani's notable works include *Lala-e-Sehra* (1947), *Nazam-e-Surya* (1962), and *Nairang-e-Ghazal* (1961, 1979). His poetry was published in the newspaper "Ranbir" and literary magazine "Makhzan" and continues to be celebrated in state-level recitals. His poem "Tūfān" [Storm] powerfully depicts the destructive effects of a flood caused by a cloudburst, with plentiful imagery of houses, people, trees washed away, and relentless cries and struggles for safety.

Echoes of Nature's Fury and Human Fragility

As different as Lord Byron and Rasa Javidani are, from their separate eras, regions, cultures, and literary traditions to their distinct languages, there are a few noticeable parallels in their response to ecological catastrophes. From a cross-cultural perspective, Javidani, firmly situated in Eastern literary canon while Byron entrenched in the Romantic 19th-century Europe, both, display a profound commonality in the theme of human insignificance in contrast to the power and might of catastrophic natural events. Byron's "Darkness" (1816) conveys the human vulnerability by portraying humans and social order as inconsequential, descending into despair and disorder due to dying sunlight which is a direct result of the Tambora fallout displaying nature's fury. Byron writes in "Darkness" (1816):

The palaces of crowned kings—the huts,
The habitations of all things which dwell,
Were burnt for beacons; cities were consum'd,
And men were gather'd round their blazing
homes...
...and vipers crawl'd

And twin'd themselves among the multitude,
Hissing, but stingless—they were slain for food.
(Byron 468)

In the poem, the portrayal of humans burning palaces, cities, and their houses for light to see each other and killing of snakes for food vividly allude to the reduced sunlight resulting in severe shortage of food triggered by the Tambora eruption (1815). The scenario narrates the overwhelming dominance of catastrophic natural forces over humans where survival takes precedence over everything else and the nature make humans extremely vulnerable, setting them thinking about any means of survival, no matter how deviant they may appear. Identically, the devastation conveyed by Rasa Javidani in "Tūfān" [Storm] also embodies humanity's inescapable predicament when confronted by the fury of natural phenomena. The destruction caused by the cloudburst is linked by Rasa to the biblical flood of Noah to underscore its severity. The flood as per Rasa had swept away trees, minarets, and homes leaving nothing behind which illustrates helplessness of human structures. He writes:

Repentance, wrathful water's tide, A mighty
flow, none can abide,
Noah's flood, its wrath beside.
Trees adrift in the flood's embrace, Minarets
swept in its boundless chase,
Homes undone, lost without trace. (Javidani 103)

Both works serve as cross-cultural catastrophic narratives as they intersect on the universal theme of human fragility and nature's dominance during calamities. Despite their differing contexts, they vividly depict ecological disasters and reveal shared concerns about humanity's weakness to environmental forces. Together, these narratives connectively emphasize enduring relevance of the theme of human vulnerability across cultures and time periods.

Apocalyptic and Despondent Tone

The aberrant atmospheric conditions after the eruption of Tambora often confined Lord Byron, P. B. Shelley, and Marry Shelley to villas and hotels in Europe

(Byron, *Life of Lord Byron* 247; Shelley 99-100). Unseasonal snow, storms, mist, and reduced sunlight deeply exercised Byron's imagination and sparked a story-writing competition between them (Higgins 56). Thus, "Darkness" (1816) is enormously apocalyptic, gloomy, and full of despair. In the poem, Byron describes a vision of total obliteration, where all forms of life, power, and nature have ceased to exist, leaving a lifeless chaotic void behind. Darkness is personified as a devouring entity, the one and only dominating force in existence, rendering all other elements obsolete.

The world was void,
The populous and the powerful was a lump,
Seasonless, herbless, treeless, manless, lifeless
A lump of death—a chaos of hard clay....
...And the clouds perish'd; Darkness had no need
Of aid from them—She was the Universe

(Byron 469)

The tone of Byron communicates deep hopelessness and dread, pointing to the annihilation of life and civilization. The description of inevitable and unrecoverable decay is laced with a note of despair and helplessness against an overpowering and uncontrollable force. Rasa Javidani's tone, in "Tūfān" [Storm], reflects the intense apocalyptic mood similar to Byron's "Darkness" (1816). He indulges in deep helplessness and despair narrating the destruction arising from the cataclysmic flood and vulnerability of human life. In the poem, Rasa laments the loss of the town presenting an apocalyptic vision of it where the town is robbed of its beauty and population by the natural catastrophe. The stanza depicts desolation and decay of what was once a vibrant place that now feels bereft of everything and devoid of life. The imagery evokes deep grief symbolizing the loss of vitality. Javidani writes:

Its splendor is lost, now faded, In desolation, it is
jaded, Empty echoes, once serenaded...
...Stones replace the flowers once in bloom,
Ruins rise where crowds once found room,
A sight that grieves, immersed in gloom.
(Javidani 107)

Therefore, the dark, helpless, and apocalyptic tone in the selected poems narrates the devastating forces of nature with the focus on humanity's fragility, an aspect observed across different cultures. The tones shared between the two works transcend cultural and temporal boundaries in their simultaneous use of the fateful, despondent and powerless voice.

Psychological Impact of Ecological Catastrophes

Lord Byron and Rasa Javidani are eco-conscious poets (Collett and Murphy; Higgins) profoundly engaging with their surrounding environment. Byron, within the constraints of the Romantic literary canon celebrates the sublime beauty of nature, while Rasa Javidani's oeuvre extensively captures the charm of his native landscape as evident in "Baraf" [Snow], "Barafbari" [Snowfall], and "Kisan" [Farmer]. His poetry is deeply landscape-specific. The climatic events post Tambora eruption (1815) and the flood triggered by a cloudburst in Bhaderwah valley (Chenab Valley) deeply influenced the poetic output of Lord Byron and Rasa Javidani. These environmental phenomena invoked their ecologically awakened consciousness into anxiety within their works. This shared anxiety is a thematic thread that positions these poems as cross-cultural narratives of catastrophe intertwining environmental and cultural dimensions.

The opening lines of the "Darkness" (1816), "I had a dream, which was not all a dream. / The bright sun was extinguish'd, and the stars / Did wander darkling in the eternal space," (Byron 468) provide a foundation for a world without light and warmth. Such apocalyptic imaginings are reflections of environmental anxiety, and expressed in the fear of irreversible ecological damage caused by catastrophes, when ecosystems sustaining the life are vanquished. The line "Seasonless, herbless, treeless, manless, lifeless—" (469) encompass the anxiety about the consequences of environmental catastrophe, the year without a summer, which will eventually make this planet uninhabitable. The vision of complete annihilation, with humanity reduced to ashes, again reflects the anxiety as it explores the fear

of a future where impaired environment makes survival impossible. The closing lines, where “...Darkness had no need / Of aid from them—” (humans) (469) to bring about ruin, suggest a profound anxiety about humanity’s irrelevance and powerlessness in the face of nature’s might while the breakdown of society into chaos, with scenes of cannibalism and betrayal, reflects an anxious attitude concerning natural disasters exacerbating societal vulnerabilities.

The lines from Javidani’s “Tūfān” [Storm], “From where has this rushing water sprung, / Whose shattered fate this sorrow has sung, / Or has the sky to the earth been flung?” (Javidani 103) encapsulates his anxiety during the catastrophic flood. They highlight the confusion and panic against the powerful destruction unleashed by nature itself. The speaker questions the source of flood, overtly revealing both uncertainty and helplessness. The phrase “shattering destiny” speaks of emotional devastation suggesting the destiny itself being ruptured from the disaster. The sky, which normally represents stability and permanence, is shown not as distant and protective but as a torment upon falling to the ground. The image of it being “flung” to the earth is a pronouncement upon a violent upheaval of nature itself, instilling existential dread with anxiety. Furthermore, Javidani has a deep and terrible sense of anxiety, guilt, and accountability. In the end, the poet blames the catastrophic flood on the collective sins of himself and the society by saying, “It is the weight of sins we’ve sown, / That brings this ruin, all our own (Javidani 108). This self-accusation encapsulates an existential fear, as the forces that wreak havoc upon them are clear manifestations of their moral shortcomings. It amounts to placing a psychological burden upon their conscience. The flood hence actually becomes the symbol of the guilt and the prospect of damage irreversibly done through societal actions.

Conclusion

In conclusion, this paper effectively connects Lord Byron’s “Darkness” and Rasa Javidani’s “Tūfān” [Storm], illustrating how both poetic works,

regardless of their regional, cultural, and lingual differences, conformably express the grave impact that ecological catastrophes have on humankind. It adequately studies how human vulnerability is perceived through different taxonomies of culture by investigating their global susceptibility to natural catastrophes. Through a thematic, textual, and tonal analysis, the study uncovers a shared narrative of ecological despair, while going into the psychological impact incurred by these disasters. The paper accomplishes the objective of illustrating how writers are equally and identically impacted by environmental catastrophes and how their experiences of such events transcend cultural and geographical boundaries. Thus, despite differences, there is sufficient thematic commonality to consider the two poems as cross-cultural narratives of catastrophe.

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INNOVATIVE APPROACHES TO LANGUAGE TEACHING AND LEARNING AND EXAMINING THE ROLE OF LANGUAGE PEDAGOGY IN SHAPING CULTURAL IDENTITY

Dr. ZUBAIDA ANWAR

Associate Professor, Department of Hindi
Montfort College, Bangalore, Karnataka

Abstract

Language is the tool of cultural sharing between the members of a community because interacting in a language means understanding the culture and the process of being an integral part of it. Language is one of the determiners of understanding people's culture in the world. When a speaker communicates a particular language people may speculate about the origin, nationality, culture, religion and ethnicity of the speaker as language reflects embedded cultural identities of people within a language. . Primarily, language as one of the mediums of conveying innumerable opinions, ideas, emotions and knowledge serves multiple functions in framing the diverse cultural identities of a particular group. Different languages representing diverse geographical locations express people's voices reflecting their cultural identities This paper aims to explore the role of language in shaping the cultural identity of people in a society along with innovative approaches to language teaching and learning . One of the main approaches that adapted innovation tactics and techniques was the communicative language teaching approach (CLT). The CLT suggested that we are using language to express meaning and that means that interaction and communication are the primary functions of language. Grammar and structure are for sure important and language cannot be learned without basic knowledge of them, but the functional and communicative meaning is also very important. Whether we are going to use the traditional or innovative methods we have to make sure that teaching goals should be established according to the needs, lacks, and necessities of the targeted student population and educational environment to strengthen motivations and ensure interactive participation in the learning process.

Language is a key part of shaping cultural identity because it reflects a society's values, traditions and lifestyles .It also helps people share their experiences and cultural norms with others, which can foster a sense of community innovative approaches to language teaching use technology, hands on activities and other materials to engage students and help them learn in a meaningful way. It represents and frames individuals' linguistic and cultural backgrounds, enabling them to exchange personal experiences, social realities, cultural norms, and historical traditions within a specific group, thus fostering a vibrant sociocultural environment within a country

The purpose of this essay is to examine how language shapes a society's cultural identity and provide a persuasive explanation based on pertinent literature. Through the constant representation and transmission of various cultural characteristics, including people's thoughts, behaviors, cultural

histories, traditions, values, principles, and boundaries within a socio-cultural context, language plays a positive and communicative role in establishing the foundation of the cultural landscape, according to the paper's descriptive summary of the documentary analysis. Furthermore, the paper shows that language, as a linguistic conduit, frames people in a single pattern of cultural identification while navigating their unity and commonality. It is said that as all languages are potent vehicles for imparting cultural politics, they must be continuously transmitted, preserved, and promoted.

Language is one of the determiners of understanding people's culture in the world. When a speaker communicates a particular language people may speculate about the origin, nationality, culture, religion and ethnicity of the speaker as language reflects embedded cultural identities of people within a language. Hall (1997) states that language represents

the shared meanings of a particular culture and culture exchanges the meaning through language with the society members. Primarily, language as one of the mediums of conveying innumerable opinions, ideas, emotions and knowledge serves multiple functions in framing the diverse cultural identities of a particular group. Different languages representing diverse geographical locations express people's voices reflecting their cultural identities. Through human interaction, language and culture continuously co-create cultural values, customs, and identities (Maine et al., 2019). When people build a particular lifestyle and culture with their family members and society through language from an early age, language can expose several hidden social and cultural realities. According to Bucholtz and Hall (2005), language contact is a social and cultural phenomenon rather than an internal and psychological one that is influenced by an individual's identity. As a result, people's linguistic performance identifies their cultural identity since they speak and see the world using different languages.

Language and Cultural Identity

Language is the tool of cultural sharing between the members of a community because interacting in a language means understanding the culture and the process of being an integral part of it.

Task-based Language Teaching (TBLT)

Students work together to complete a task that interests them, such as giving a presentation. Students use their existing language skills to complete the task, which can include reading, listening, writing, and researching.

Communicative Language Teaching (CLT)

Focuses on teaching students how to use their language knowledge to communicate in different situations.

Creative Approach

Exposes students to real-life situations in a safe and flexible environment to help them understand the complexity of the language.

Gamification

Uses games and quizzes to make learning more enjoyable and motivate students.

Other Language Teaching Methods Include

- The Direct Method
- Grammar-Translation
- Audio-Lingual
- The Structural Approach
- Total Physical Response (TPR)
- The Natural Approach

Over the past century, language instruction has received a lot of attention as a whole from professionals in the field of education. The bottleneck, however, was the idea of "method," which was also its primary focus and, as a result, received the greatest attention. This idea embodies education as a methodical, research-based set of instructional strategies. To put it simply, it's the process of connecting theory to practice. Methods are the systems of instruction that are often fixed with the required activities and procedures. The era of techniques was the 1950s through the 1980s. Situational Language education and Audio-Lingualism are the two primary schools that have addressed language education approaches. Other approaches that have surfaced between the previously listed schools, such as the Silent Way Suggestopedia, Community Language Learning, and Total Physical Response

After that, some other methods came to the education field in a more salient way. Communicative Language Teaching (CLT) was closer to the term approach rather than methods and considered one of the methods used and considered one of the methods used innovation. Other methods have concurrent at the same time of CLT emergence, like the Natural Approach, Cooperative Language Learning, Content-Based Teaching, and Task-Based Teaching. (Rogers, 2001). It was noticed, that the ability to communicate effectively in a foreign language has become a fundamental goal of many language programs across the world. The communicative language teaching (CLT), with its emphasis on 'what it means to know a

language and to be able to put that knowledge to use in communicating with people in a variety of settings and situations' (Hedge 2000: 45), has become increasingly central to school modern foreign language (MFL) programs, at least in Western contexts, since it first emerged in the early 1970s. (East, 2019). The word "innovation" is often used to describe a product or development that is "new" or "enhanced" in some way but only when successfully implemented. According to (De Lano et al., 1994) innovation includes four key terms: 1- Change 2- Development 3- Novelty 4- Improvement. In my paper, I will try to explain how the traditional methods were and how the before-mentioned four key terms have participated in moving from traditional to innovative.

From Traditional to Innovative Approach

The traditional teaching methods were depending on a systematic behavioral analysis of learners' pragmatic language learning needs. According to (Nurutdinova et al., 2016) most of the teaching conduct in a sophisticated manner that focuses on the teacher as the center of the class. Charles Curran (1972) was one of the main researchers who developed the first traditional methods or what was called the community-based/advisor method. In his theory learner was highly dependant on experts who expected to play the major role of advising and guiding. Suggestopedia is also another traditional method developed by Georgi Lozanov in 1978. The method was depending on memorizing more and more while moving forward in the course where the authority of the teacher still salient. (ibid). The need for alternative methods to be used in language teaching was one of the main push factors to move from traditional approaches to innovative ones. However, as we have discussed earlier there is no possibility to neglect the traditional tactics and pretend to create something from scratch. There is a need to adapt to the new models and do an integration. (Nurutdinova et al., 2016). While speaking about inductive and productive practices, it has been always argued that inductive methods increase the

consolidation of a subject and would help in evaluating the performance. The Silent Way method was developed by K.Gattenno. He tried to focus more on students and that was one of the courageous steps towards innovation. He concluded that students should speak more while the teacher should speak less. Computer-assisted language learning, this technique has not started from the beginning innovatively as many people think. The computer-based program which was established in the 1960s and intended to be used for language teaching focused on the grammatical and lexical side of language teaching. However, the development has started since that time to improve this technique and the usage of artificial intelligence which started to pave the way in front of making the learning more interactive. The task-based methods were also one of the transitional methods that started to bring innovative ideas to the teaching methodology. The communicative part of this approach is closer to the communicative approach than to the traditional one and will speak about it in detail.

Innovative Methods/Approaches

The communicative language teaching approach (CLT) was one of the primary approaches that adopted innovation tactics and techniques. The CLT proposed that since we use language to express meaning, its primary functions are interaction and communication. While grammar and structure are undoubtedly important and language cannot be learned without a basic understanding of them, the communicative and functional meaning is also very important. The aforementioned elements should complement one another in order to achieve the goal of teaching, and the innovative pioneers suggest that developing communicative competence is the ultimate goal for them when teaching a foreign language.

They tried to create a simulation inside classrooms to make students feel like in real life (Liao, 2000). It is also noticed that the use of new technologies would allow smooth and swift facilitation of curricula that are highly dependent on communication and simulation. (Nurutdinova et al.,

2016). Another interesting suggestion by (Bonwell & Eison, 1991) have assumed that there are several techniques that can support and promote active learning:

- The visual media usage during the lessons (video, photos, Power Point).
- Training students to take notes during classes.
- The use of smartphones or computers during lectures or through the time of teaching.
- Empowering students to solve problems during a case study assignment.
- The use of simulation, and drilling.
- Development of collaborative learning approaches.

Some researchers give examples of activities from a different point of view, they proposed that the more accessibility provided for teacher education the more they will be able to do analyzing the classroom practice. That will support teachers seeking to establish a more communicative classroom environment. For teachers who are adapting the traditional approach and are more controlled and tied to the form-oriented activities, while the teachers on the opposite side will establish dimensions for innovation and expansion. In this way, they can grow but retain a sense of security and value in what they have done before. (LIDDICOAT et al., 2011)

The innovation could be achieved also by making learning opportunities available for everyone. That could be done through the facilitation of enhancing interaction and minimize perceptual mismatches between what is intended and what is understood. The integration of language skills could be also one of the main improvements of the teaching strategy. As we saw before, that traditional approaches were trying to keep the authority of the tutor to the highest level while the innovative approach promotes learner autonomy, raise cultural consciousness, and ensure social relevance.

Challenges of Applying the Innovative Approach

It was assumed that teacher capacity to teach through communicative and innovative way would be challenging due to the lack of expertise in this field. Most of the teachers are not native speakers and do not have enough proficiency to communicate fluently with students. In many cases teacher they were not aware of new innovative methods. It was noticed also that traditions sometimes play some role in this regard. One of the main challenges was that the main exams for admissions and also getting some job was more traditional oriented. (Liao, 2000)

Conclusion

Whether we are going to use the traditional or innovative methods we have to make sure that teaching goals should be established according to the needs, lacks, and necessities of the targeted student population and educational environment to strengthen motivations and ensure interactive participation in the learning process. (Nurutdinova et al., 2016). Research has revealed that, when teachers encounter the day-to-day realities of work with real students in real classrooms, they interpret and implement the methodology in a variety of ways that may often include more traditional and 'teacher-fronted' elements. Andon and Eckerth (2009), for example, found not only that teachers' beliefs and choices were influenced by requirements to respond to what was happening in their classrooms on a lesson-by-lesson basis, but also that a range of conflicting beliefs held by the teachers could exert an influence on pedagogical decisions. They conclude that teachers practiced 'principled eclecticism' and assert that this was 'entirely appropriate'. (East, 2019). In most of the schools, there are tens of thousands of foreign language teachers and their supervisors who are awake or will soon be awake, to the job we face. Most of them are frightened, or at best very diffident because they know better than anyone else how ill-equipped they are to do what is expected of them, and how long it takes to become properly equipped in the foreign language skills they need. (Dostert et al., 1960)

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EXPLORING CULTURAL NARRATIVE IN THE SELECT SHORT STORIES OF TEMSULA AO

ASHA K.R

Assistant Professor

Government Ramnarayan Chellaram College of Commerce & Management

Bengaluru, Karnataka

Abstract

Northeast Indian writings in English are an umbrella term used to designate the emerging body of Indian literature written by the writers from eight states of North East India. The Northeastern region of India which has become a violent space due to various militant groups claiming for their political space, and counter insurgency by the state has led to the traumatic experience of many people residing in the region. Nagaland state is no exception for that. Nagaland, one of the Northeast states in India, is home to diverse indigenous tribes. Nagas, who have unique history and distinct cultural identity preferred to have separate geographical space. Nagaland's formation as a state of the Indian Union resulted in gruesome violence against forced assimilation into the Indian State. This forced assimilation had not only political implications; Nagas also struggled to retain unique Naga cultural space and territorial space. This forced assimilation into Indian state resulted in suffering, displacement, death and humiliation of Nagas. In this scenario, Temsula Ao, an accomplished writer of Nagaland, has depicted Naga's way of life, their culture, and their struggle for cultural identity in her short story collections titled *These Hills called Home: Stories from a War Zone*. The present paper intends to explore cultural narrative as depicted in the short stories of Temsula Ao titled 'An Old Man Remembers' and 'The Last Song' from the short story collection *These Hills Called Home: Stories from War Zone* (2006).

Keywords: nagas, cultural identity, story telling, memory

Introduction

Temsula Ao (1945-2022) Professor of English was a poet ethnographer, short story writer and folklorist from Nagaland. She has published seven books of poems, three collections of short stories *These Hills called Home-stories from War Zone* (2006), *Laburnum for My Head* (2009) and *The Tombstone in my Garden* (2022). Her collections of Naga folk tales and a memoir titled *Once Upon a Life: Burnt Curry and Bloody Rags: A Memoir* in 2014. A recipient of Padma Shree Award from the Government of India in 2007 she has also received the Sahitya Akademi Award for her second short story collection *Laburnum for My Head* in 2013.

As a Fulbright Fellow scholar at the University of Minnesota during 1985-86 Ao's exposure to Native Americans culture inspired her to realize the importance of folk literature and decided to write about her native culture i.e, Naga oral tradition. Her stories narrate the historical experiences of Naga people, their struggle to preserve their unique Naga

identity and cultural values. Ao uses story telling as a powerful tool to pass one's cultural values from generation to generation. In her stories Ao uses legends and folktales to pass the community's values and the sacrifices Nagas have made in order to retain their unique identity in her short stories.

Temsula Ao's *These Hills Called Home: Stories from a War Zone* narrates the memories of Naga Insurgency which had traumatic experiences on individuals. Set against the chaotic backdrop of Insurgency, The stories of *These Hills called Home: Stories from a War Zone*, a collection of ten stories have their roots in the Naga Separatist Movement. In her own words, many stories in this collection have their genesis in the turbulent years of bloodshed and tears that make up the history of the Nagas from the early fifties of the last century and their demand for independence from the Indian state (Ao, 2006:x). Set in the initial turbulent decades of the Naga insurgency the stories are inspired by the political turmoil that has ravaged the land with little promise of peace. The

narratives of Temsula Ao depicts the life of the Naga people, their struggle to make their survival, who anxiously see the changes taking place around them. Ao writes some of the stories in the collection try to capture the ambience of the traditional Naga way of life, which have become irrelevant in the face of progress and development for the youngsters. Through these stories Ao tries to create cultural consciousness among younger generation.

‘An Old Man Remembers’

It is the story of an old man Shashi who shares his story through his memory of his lost youth. Shashi and his friend Imli become Naga freedom fighters in order to preserve their cultural identity against forced assimilation into Indian state. The memories of ethnic violence haunts Shashi, an old man who has experienced it from close quarters. Shashi’s grandson Mao questions him:

“Grandfather, is it true that you and grandfather Imli killed many people when you were in the jungle? Old man Shashi was completely taken aback by the question” (Ao 92).

His grandson’s question stirs painful memories in him. He prefers to live alone in order to conceal the hidden secret he has in his heart.

Ao Writes

“It was as though an ancient attic door had suddenly come unhinged and all the accumulated junk of a lifetime had come tumbling out of dusty storage spaces, threatening to engulf him” (An Oldman Remebers 92-93).

Shashi thought that the past trauma he and his friend Imli experienced was dead and buried in his heart. When his grandson had wrong assumption about himself he decides that he has the responsibility to share his past experiences to the younger generation. Mao’s inquisitiveness becomes a space for Shashi to shed his trauma.

Shashi Utters

“But where would he begin? Should he begin by saying, “when I was young like you? But had he ever been given a chance to be like them?” (Ao 93).

Shashi remembers and relives his past traumatic experiences. He says:

“we too were young and carefree like you once, but all of a sudden our youth was snatched away from us and instead of school books we were carrying guns and other weapons of destruction and living in the jungle like wild creatures”(Ao 98).

Shashi narrates how he and Imli became witness to the brutality of army. Imli’s father was caught up by the army and beaten to death. As young children they were helpless and unable to protect Imli’s father. Shashi recreates the past through his narrative: “It was the sentry and some soldiers wearing boots and helmets were beating him up...I realized why Imli was behaving in his manner : the inert man on the ground was his father...Imli began to whimper like a hurt animal(Ao 99).

Shashi and his friend Imli were not been allowed to be young denotes the loss of human values and human rights violation during the turbulent era of Nagaland. Ao writes:

“Young people spoke of the exploits of their peer encounters with government forces and eager to join the new band of patriotic warriors to liberate their homeland from foreign rule.” (Ao 93). When Shashi and Imli were hiding in the forest they were forced by the militant groups to join them in order to fight against Indian Army. He further adds “Our youth was claimed by the turbulence, which transformed boys like Imli and me into killers” (Ao 111).

Ao Writes

A whole generation of people like old man shashi, Imli and all their friends and relatives, the prime of their youth was a seemingly endless circle of beatings, rapes, burning of villages and grained filled barns. The forced labour, the grouping of villages and running from one hideout to another in the deep jungles to escape the pursuing soldiers turned young boys into men who survived to fight these forces many losing their lives in the process and many become ruthless killers themselves (Ao 93).

Ao writes what the youth of today fail to understand is that they are forerunners of a past which has already been deceived, exploited and lacerated.

“The inheritors of such a history have a tremendous responsibility to sift through the collective experience and make sense of the impact left by the struggle of their lives” (Ao x).

Ao Narrates Shashi's Psychological Trauma as

Though he was making a valiant effort to lead a normal life as a common villager, he could not hide the inner turmoil from his wife who would often shake him awake when he groaned and moaned and sometimes shrieked in his sleep (Ao 94).

Pamela Colombo and Estela Schindel in their edited book *Space and the Memories of Violence. Landscapes of Erasure, Disappearance and Exception* remark that how memories of violence, therefore exceed the mere materiality of space and are internalised in the body and the consciousness of the subject, modifying how the subjects inhabit space but also how they imagine it in the aftermath of violence (Colombo Schindel 18).

Ao writes “... for the victims the trauma goes beyond the realm of just the physical maiming and loss of life-their very humanity is assaulted and violated and the onslaught leaves the survivors scarred both in mind and soul” (Ao X).

Ao writes what remains in the end is the story of fostering memory, of remembering the shared history, of the difficult past and the struggles of life of how the older generation:

“... had lost their youth to the dream of nationhood and how that period of history was written not only with the blood and tears of countless innocents but also how youngsters (of those that were forced to join the group)...were transformed into what they became in the jungle”(Ao 96).

Thus Shashi remembers his past, recollects those painful moments in fragmented manner and narrates those painful moments in the form of story to his grandson who could learn from the shared experience of his grandfather.

‘The Last Song’

The story ‘The Last Song’ is told through the memory of an old grandmother who narrates the death of a Naga child Apenyo. ‘On the anniversary of that dreadful Sunday’ (Ao 32) the storyteller and audience gather to listen about vague rumours of army atrocities that took place before they were born.

A recent raid of an underground hideout gives the evidence that the particular village had supplied more taxes and other things to the undergrounds. Hence the army through its brutal measures decides to teach all those villagers “the consequences of supporting the rebel cause by paying the taxes” (Ao 26). The administrative forces conspire to teach the entire Naga people consequences of defying the law.

On December Sunday every villager had attired in his new clothes assembled in front of the new church to celebrate the inauguration of the New Church Building. As the pastor led the congregation there was gunfire at the distance. Soon the soldiers surround and command the pastor to come forward and identify himself along with the gaonburas (village head). But before they could do anything Apenyo who was the lead singer sings solely unaware of the impending future. Apenyo’s singing though a small act marks her defiance against the power. The soldiers were incensed by this act of open defiance and start assaulting the villagers. There was chaos everywhere. Some members of the choir leave their singing and try to run away to safety:

“Only Apenyo stood her ground. She sang on oblivious of the situation as if an unseen presence was guiding her. Her mother, standing with the congregation, saw her daughter singing her heart out as if to withstand the might of the guns with voice raised to God in heaven” (Ao 27).

Army captain who was unable to withstand Apenyo’s bold act gets infuriated and rapes her. Her body becomes a ‘contested space’ for military leader to inflict violence and thus prove his power followed by her mother’s rape and burn alive both daughter and mother to cover their heinous crime.

When army has left the village mother and daughter were buried just outside the boundary of the

graveyard without any headstones due to unnatural death. Thus Apenyo was not given any space in the cemetery.

Ao Writes

Today these gravesites are two tiny knolls on the perimeter of the village graveyard and if one is not familiar with the history of the village, particularly about what happened on that dreadful Sunday thirty old years ago, one can easily miss these two mounds trying to stay above ground level (Ao 31).

Ao's narration highlights the importance of the past which the younger generation must acknowledge.

Sithara P M in the article titled "Enunciating the everyday Resistance of women in Temsula Ao's These Hills called Home: Stories from A War Zone" writes that it is even more distressing when the incidents of rape and similar assault against women during war are hushed up and swept under the carpet. Apenyo's last song could not save her from atrocities, but she had indeed voiced her resistance from her powerless and marginal space. According to Scott, success is not counted as a criterion to consider an act as resistance because if it were even failed revolutions wouldn't count as resistance. Therefore even while Apenyo's act was limited and individual it was articulate in more than one sense.

In the article titled "Women in the Time of Conflict: The Case of Nagaland" Preeti Gill states that South Asia is one of the most conflict-prone regions of the world. In situations of armed conflict, or what has come to be called "low intensity warfare", it is the vulnerability of women that is multiplied hundredfold – each day becomes a struggle for survival against tremendous odds (Gill 213).

Story telling plays an important role in shaping cultural identity and memory. Ao in her short stories uses story telling as a tool to elucidate the collective sufferings of Naga people. Memory as a motif is employed by Ao in these stories. The narrator uses his memory in order to represent his/her version of the

past in the present to shape the desired future. Shashi and the old grandmother narrate the story to younger generation which becomes a strong foundation for their cultural identity construction and socialization of Naga culture. Ao through recreation of history of Naga tribal people becomes voice of the marginalized. Through her literary voice Ao narrates the oral history of Naga people, asserting that their own history too important. As a cultural anthropologist Ao narrates cultural nuances of Naga tribe and becomes a literary voice of the people from Northeastern region who have been treated as 'others' by the mainland India.

Conclusion

The stories 'An Old Man Remembers' and 'The Last Song' highlight the importance of transferring unique Naga Cultural History to young generations. Ao insists the urgency to preserve Naga culture and the younger generation's responsibility in it. Ao opines that the sudden displacement of the youth from a placid existence in rural habitats to a world of conflict and confusion in urban settlements is also a fallout of recent Naga history and one that has left them disabled in more way than one. She further adds the inheritors of such a history have a tremendous responsibility to sift through the collective experience and make sense of the impact left by the struggle on their lives.

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REPRESENTATION OF URBAN MIDDLE CLASS IN *BOILED BEANS ON TOAST: CRITICAL INSIGHTS*

YATHISH KUMAR M

Assistant Professor, Department of English
Smt. Indira Gandhi Government First Grade College for Women
Shivamogga, Karnataka

Dr. AVINASH T

Professor, Department of P.G. Studies and Research in English
Sahyadri Arts College, Shivamogga, Karnataka

Abstract

Girish Karnad's play *Boiled Beans on Toast* vividly portrays the harsh impact of urbanization on human relationships, specifically in the rapidly growing city of Bangalore. Through a series of interwoven lives, Karnad shows how the rush for success, high ambitions, and career-driven lifestyles have led to increasing alienation and loneliness among individuals. The play focuses on the breakdown of familial bonds, with parents disconnected from their children, and spouses emotionally detached from one another. Characters such as Anjana, whose husband is constantly away for business, and their son Kunaal, who rebels against his parents' expectations, highlight the tension and distance created by modern urban life. Karnad uses an objective tone to present this theme, offering a critique of urbanization without openly condemning it. Instead, he lets the characters' lives reflect the corrosive nature of city life, where relationships are strained, and personal connections weaken. The play captures the fragmented and isolated existence of its characters, who are caught in their economic and social realities. While they chase wealth and success, they lose touch with their loved ones and themselves. This disconnection from family and community reflects the postmodern condition of life in urban spaces, where material pursuits often outweigh emotional well-being. The characters' lives in *Boiled Beans on Toast* serve as a critique of how wealth-driven lifestyles erode personal and family identities, leaving people adrift in a fast-paced, impersonal world.

Keywords: urbanization, alienation, loneliness, familial bonds, career-mindedness, postmodern fragmentation, wealth-driven lifestyles

Introduction

Girish Karnad was a prominent Indian playwright, known for blending traditional Indian myths and folklore with contemporary issues. Over his career, Karnad reinterpreted ancient stories, using them as a way to address modern concerns. His works often explore deep themes related to human emotions, relationships, and social struggles. Karnad's early plays leaned towards modernism, focusing on individual characters and their internal struggles. However, as his career progressed, he embraced postmodernist themes, delving into the fragmentation of society, particularly in urban contexts. He showed a transition in his plays by highlighting the complexities of modern life while still staying deeply rooted in Indian culture. Despite the modern setting of

many of his works, the values, traditions, and myths of India remained at the core of his storytelling. Karnad's ability to intertwine old cultural stories with new societal issues made his works both timeless and relevant. Urbanization has been a dominant theme in modern Indian literature, reflecting the country's rapid growth and changing lifestyles. With cities like Bangalore expanding rapidly, many writers began focusing on the challenges brought by this shift. Writers depicted how urbanization impacted human relationships, creating a gap between people who were once closely connected. In cities, life became fast-paced and impersonal, leading to feelings of loneliness and disconnection. Karnad's play *Boiled Beans on Toast* captures this reality by portraying Bangalore, a bustling and growing city, as a place

where traditional bonds are breaking down. Interestingly, although Bangalore is portrayed as a cosmopolitan hub with a diverse population, it lacks a literary representation that accurately reflects this dynamic. Karnad's play steps in to fill this gap, offering a critique of how urbanization has changed the lives of people in the city.

This research paper explores how *Boiled Beans on Toast* critiques urbanization, particularly in Bangalore. Karnad shows how urban life has led to alienation and the breakdown of human connections. The characters' loneliness and isolation highlight the fragmentation of relationships in a fast-paced, competitive environment. Through the play, Karnad captures the essence of postmodern life, where traditional bonds are weakened, leaving individuals feeling disconnected and estranged in an increasingly impersonal world.

Urbanization and its Impact on Human Relationships

In *Boiled Beans on Toast*, Girish Karnad skillfully portrays the corrosive effects of urbanization on human relationships. The breakdown of family bonds is a central theme in the play, as seen through the lives of various characters. Anjana and her husband Padabidri, for instance, reflect the strain that modern, career-driven lifestyles can place on marriages. Padabidri, completely consumed by his business, communicates with his son, Kunaal, only through Anjana. This shows how ambition and career focus drive a wedge between family members, causing emotional distance. The same theme is further explored through the character of Dolly and her husband, Brigadier Iyre. Their relationship is marked by emptiness and superficiality. Dolly's pretentious behavior and fabricated social connections reflect her attempt to cope with a loveless marriage. Brigadier Iyre's violent reaction to Dolly's lies exposes the deep cracks in their relationship, highlighting how urbanization has diminished emotional connection and intimacy in family life.

Karnad, through these characters, vividly shows the disintegration of familial bonds under the

pressures of modern urban existence. Urbanization in *Boiled Beans on Toast* is not just a process of city expansion; it is also a force that isolates individuals from one another. The play highlights how this sense of alienation can be felt even within close relationships. Kunaal, Anjana's son, becomes increasingly estranged from his parents as he pursues his own ambitions of playing the guitar in a band, a choice that goes against his parents' traditional expectations for him to play the veena. His rebellion signifies a growing gap between the old values upheld by his parents and the new desires shaped by urban life. This leads to emotional detachment, showing how urbanization can alienate family members who once had closer ties. The character Prabhakar reveals another aspect of alienation. His desire to leave Bangalore in search of better job opportunities reflects the restlessness that urban life breeds. Prabhakar is willing to leave behind his wife, Sumitra, to chase his career ambitions in Singapore. Sumitra, on the other hand, is content with their current life and resists the move. This conflict emphasizes how urban life pulls individuals in different directions, leading to emotional separation, even between spouses who once shared the same dreams.

Karnad shows how urbanization creates emotional voids that leave individuals disconnected from those closest to them. In addition to its impact on personal relationships, urbanization in the play also deepens social divisions, particularly among the working class. The characters Vimala and Muttu represent the struggles of the lower class in urban settings. Their relationship, rather than being supportive, is riddled with jealousy and competition. When Vimala temporarily leaves her job, Muttu quickly seizes the opportunity to replace her, which sparks resentment between them. This interaction underscores the harsh realities of urban survival, where individuals are pitted against each other, vying for limited opportunities. Karnad's portrayal of this back-stabbing behavior among the working class reflects the broader impact of urbanization on social relations. While the upper-middle-class characters experience alienation in their personal lives, the

working-class characters face alienation in their professional and social circles. The competitiveness and lack of unity among people like Vimala and Muttu illustrate how urbanization exacerbates social stratification, affecting not only the privileged but also those on the lower rungs of the economic ladder.

The City as a Character

One of the unique aspects of *Boiled Beans on Toast* is the way Karnad treats the city of Bangalore as a living, breathing entity in the play. Bangalore, in this context, is more than just a setting; it functions almost as a character, shaping and influencing the lives of the people who inhabit it. The chaotic nature of the city is reflected in the fragmented relationships of the characters, who struggle to maintain a sense of connection in the midst of the city's fast-paced, demanding environment. Karnad's depiction of Bangalore's urban landscape captures its attempt to shake off traditional values and embrace modernity. However, this rapid transformation comes at a cost, as it creates a sense of alienation among the city's residents. The characters, caught between old customs and new urban realities, find themselves isolated and disconnected from one another. The city, in its relentless push for modernization, becomes a force that drives people apart, undermining the traditional human bonds that once held families and communities together. Bangalore, with its bustling, impersonal nature, serves as a backdrop for the unraveling of human relationships. Karnad uses the city to illustrate how urbanization not only impacts individuals but also erodes the collective cultural fabric, leading to a more fragmented society. Through his portrayal of Bangalore, Karnad critiques the urban life that promises progress but results in emotional and social alienation.

Stylistic Features and Dramatic Craftsmanship

Girish Karnad's *Boiled Beans on Toast* stands out due to its unconventional structure. Unlike traditional dramas that follow a clear storyline with a central protagonist, this play adopts an episodic structure. There is no single character who drives the narrative forward. Instead, the focus shifts between multiple

characters, all of whom represent different facets of urban life. This structure reflects the fragmented and chaotic nature of city living, where individual stories often intersect but do not necessarily follow a linear path. Karnad's choice to avoid a traditional plot construction is significant. By presenting snapshots of daily life in Bangalore, he highlights the everyday struggles of the characters without the constraints of a typical beginning, middle, and end. The play is more concerned with exploring the moments of isolation, conflict, and longing that urbanization creates. It paints a broader picture of how city life impacts different individuals. This episodic form allows Karnad to show the interconnectedness of the characters while also portraying their individual isolation, a direct reflection of urban alienation. The lack of a central protagonist also adds to the realism of the play. Life in a city is not about one person's journey but a collection of diverse experiences. By focusing on multiple characters, Karnad creates a mosaic of urban existence, where each individual's life contributes to the larger picture of urban alienation.

Dialogue plays a crucial role in *Boiled Beans on Toast*. Karnad uses it to reveal the deep-seated alienation that permeates the lives of the characters. The conversations often seem mundane on the surface, but they carry a subtext that highlights the disconnection between people. For instance, the interactions between Anjana and her son Kunaal are devoid of warmth or genuine communication. In one conversation, Kunaal informs his mother that he might not come home for dinner, preferring instead to stay at his friend's house. Anjana responds with indifference, a reaction that reflects her emotional detachment from her son. This detachment is a common theme throughout the play, where characters are physically present but emotionally distant. Similarly, Prabhakar and Sumitra's conversations reveal their strained relationship. Sumitra, who is content with their current life, expresses her desire to stay in Bangalore and enjoy their newfound independence. In contrast, Prabhakar feels trapped and yearns for a better future, even if it means moving

to Singapore. Their dialogue, though polite, exposes the growing rift between them. Prabhakar's ambition and Sumitra's contentment are at odds, further illustrating how urban life fosters isolation even within intimate relationships.

The title of the play, *Boiled Beans on Toast*, is symbolic in several ways. On the surface, it represents a simple, everyday dish, much like the simple, everyday lives of the characters. However, upon closer examination, the food serves as a metaphor for urban life itself. The combination of "boiled beans" and "toast" symbolizes the blending of different cultures, a common feature of urban settings like Bangalore, where people from various backgrounds coexist. This mixture of different elements in the dish mirrors the characters' lives, where traditional values and modern ambitions often clash. Just as boiled beans and toast don't naturally belong together but are forced to coexist, so too are the characters navigating a world where old familial bonds and new individualistic desires are constantly in conflict. This dish serves as a metaphor for the alienation the characters feel, as they try to adapt to the changing social and cultural landscape of the city. The simplicity of the dish contrasts with the complex emotional lives of the characters. The food symbolizes the superficial aspects of city life—convenient, quick, and efficient—while underneath, deeper issues of loneliness, isolation, and loss of identity simmer. Urban life, much like boiled beans on toast, may appear easy to digest, but it often leaves individuals feeling unfulfilled.

Urbanization, as Portrayed in Girish Karnad's *Boiled Beans on Toast*

Urbanization, as portrayed in Girish Karnad's *Boiled Beans on Toast*, acts like a double-edged sword. It brings various benefits to society while also causing significant harm to human relationships and cultural identities. Karnad carefully illustrates both sides, providing a balanced view of modern city life, especially in a place like Bangalore. Urbanization is often seen as a gateway to opportunities. Cities provide platforms where individuals can build careers, explore new professional roles, and climb the social

ladder. For example, in *Boiled Beans on Toast*, many characters are drawn to the city for the better prospects it offers. Prabhakar, one of the key figures in the play, expresses his desire to leave for Singapore in search of better job opportunities, which he believes will improve his life. His ambition mirrors the aspirations of many who migrate to cities, hoping to find success and financial stability. Another advantage of urbanization is exposure to new cultures and lifestyles. Cities tend to be melting pots of various cultures, languages, and traditions, offering individuals a chance to broaden their horizons and learn from others. Karnad subtly acknowledges this benefit by introducing diverse characters in the play, who come from different backgrounds but share the common experience of city life. Through these interactions, the play highlights how urban spaces enable people to engage with ideas and practices outside their traditional upbringing. Urbanization encourages personal growth. It fosters an environment where individuals can develop their identities and pursue their dreams, independent of familial pressures. Karnad, known for supporting individualism, illustrates this in the play as characters pursue their personal goals, even when it goes against the expectations of their families. Kunaal's choice to play the guitar instead of the traditional veena, despite his parents' disapproval, exemplifies this quest for individual identity in an urban setting.

Despite the advantages, Karnad also highlights the darker side of urbanization, particularly its emotional and psychological toll on people. In *Boiled Beans on Toast*, characters repeatedly struggle with feelings of loneliness and alienation. Urban life, while bustling and full of activity, lacks the warmth and close-knit connections that are often found in smaller communities or traditional family setups. Anjana, a central character, feels disconnected from her husband, who is more concerned with his business than their relationship. Her social services and friendships with others do little to alleviate her deep sense of isolation. Urbanization also weakens traditional family structures. In the city, people are more focused on personal achievements and career

growth, which often comes at the cost of familial bonds. Anjana's son, Kunaal, feels distanced from his parents and rebels against their wishes. The conversations between Anjana, her son, and her husband reveal a fractured family where communication has broken down. Anjana's husband, Mr. Padabidri, even relies on her to communicate with his own son, symbolizing how urban life erodes family connections. The rapid pace of urban living leaves little time for nurturing relationships. In *Boiled Beans on Toast*, we see how ambition and career-mindedness replace the simple joys of family and community life. Dolly, another character in the play, feels the need to boast about her connections to powerful people in order to cope with her loneliness. Her loveless marriage to Brigadier Iyre, who even slaps her for her pretensions, shows how modern urban life has taken its toll on personal relationships.

Conclusion

The key ideas explored in *Boiled Beans on Toast* are, the play illustrates how urbanization has eroded human relationships, leading to loneliness and isolation. Girish Karnad effectively portrays characters who are disconnected from each other, emphasizing the damaging impact of city life. Urbanization creates a world where personal ambitions overshadow family bonds, and this theme runs throughout the play. However, Karnad does not offer a one-sided critique. Instead, he objectively shows the complexity of modern urban living, without either condemning or glorifying it. The play's message about the future of urbanization in India is thought-provoking. As cities continue to grow, the disconnection between people might worsen. *Boiled Beans on Toast* reminds us that the rush of city life often pulls people apart, creating emotional distance. The themes of alienation and loneliness, as experienced by the characters, mirror the struggles of many individuals in today's society. This makes the play especially relevant in modern times, where urban spaces often prioritize career and material success over personal connections. Karnad's ability to explore human emotions in an urban setting is remarkable. He

skillfully uses a range of characters and their interactions to symbolize the fractured relationships caused by urbanization. The lack of a central protagonist allows the play to focus on a collective human experience. Through simple yet powerful storytelling, Karnad captures the essence of the emotional challenges faced by individuals in an urban environment, leaving readers with much to reflect on regarding the cost of modern city life.

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THE EXPLORATION OF THE ROLE OF EDUCATION IN EVERY INDIVIDUAL'S DEVELOPMENT IN CHIMAMANDA NGOZI ADICHIE'S *HALF OF A YELLOW SUN*

D. LOGESHWARI

PhD Research Scholar, Department of English
Vels Institute of Science, Technology & Advanced Studies (VISTAS), Chennai

Dr. N. PRATHIBA LAKSHMI

Assistant Professor, Department of English
Vels Institute of Science, Technology & Advanced Studies (VISTAS), Chennai

Abstract

The article addresses Chimamanda Ngozi Adichie's novel *Half of a Yellow Sun*, highlighting the significance of academic knowledge in personal growth. It analyzes the benefits of education, the importance of learning and teaching, drawbacks in the lives of uneducated people, and the virtues of education such as independence, self-confidence, self-esteem, and self-analysis. A key basis of this study is Vygotsky's Sociocultural theory, which indicates the process of human learning, development, and molding individuals. Furthermore, this study emphasizes the role of teachers in learners' development and the obstacles they face while learning, such as poverty, a lack of resources, a language barrier, emotional trauma, distress, a restricted support system, etc. It recounts how uneducated people are educated and granted access to opportunities which includes social mobility, networking, leadership, empowerment, and political knowledge. This study focuses on the impact of education on the lives of the Ugwu, Olanna, Kainene, and Odenigbo from the novel *Half of a Yellow Sun*. It reflects the relationship between students and their teachers or guides during the learning process. It also highlights the obstacles and challenges those uneducated teenagers face. This study aims to delve into the role of education in the individual's growth.

Keywords: education, self-confidence, identity, career opportunities, motivation and guidance

Chimamanda Ngozi Adichie is a Nigerian novelist, essayist, and short story author. She is one of the most well-known writers who voices societal issues. Her famous works include *Purple Hibiscus*, *Half of a Yellow Sun*, *Americanah*, *The Dancer of a Single Story*, and *Dear Ijeawele, or Feminist Manifesto of Fifteen Suggestions*. She received various honours and recognitions, including the Bailey Prize, PEN Printer Prize, National Book Critics Circle Award, and Orange Prize for Fiction. Her work addresses significant societal subjects and conflicts. Her novel *Half of a Yellow Sun*, in particular, portrays the difficulties that have occurred between the wars and the lives of the individual. This novel also emphasizes the importance of education in teenagers' personal growth, confidence, self-esteem, and self-examination to attain their objectives and desires. This paper is an

exploration of the role of society and culture in one's life using social-cultural theory.

Socio-cultural theory emphasizes the importance of social interaction, collaboration, and cultural context in learning and development. According to Vygotsky (1978), learning is a socially driven process that occurs within a cultural framework, enriched by available resources and communication. Learning plays a vital role in fostering effective education, which in turn is fundamental to an individual's growth and development. This concept has been applied to study the transformative effect of education in the novel *Half of a Yellow Sun*.

In *Half of a Yellow Sun*, Ugwu, a Nigerian teenager, plays an important role in explaining the transformative impact of education when provided by a knowledgeable tutor. Odenigbo, a learned professor is also a significant character in this story. Ugwu, an

Igbo houseboy living with Odenigbo, is initially portrayed by Adichie as an uneducated youth. However, through the support and guidance of Odenigbo and his beloved Olanna, Ugwu attains an education and ultimately becomes a writer by the end of the novel. Adichie reflects the poverty and innocence of Igbo teenager Ugwu. "Ugwu's aunty said this in a low voice as they walked on the path. *"But he is a good man," she added. "And as long as you work well, you will eat well. You will even eat meat every day."* (Adichie 1)."

On one hand, characters like Odenigbo, Olanna, and her sister keinene enjoy a prosperous existence. These three educated characters reflect that education serves as the foundation for achieving a fulfilling existence and meeting essential needs. On the other hand, many young individuals, like Ugwu, struggle with a lack of necessities such as proper clothing, shelter, food, and employment. Education is truly vital for everyone. Unfortunately, many young people continue to ruin their lives today because they fail to recognize the benefits of education. In addition, many people are acquiring education but fail to understand its importance. This is evident in the number of degree holders working as labourers in tea shops, textile factories, jewelry stores, and similar jobs. Such outcomes often stem from inadequate guidance and instruction, leading individuals to lose their identity, purpose, and passion for personal growth.

Identity is an important concept for all humans. Our self-identity reveals who we are. However, the majority of teenagers are losing their pathway due to a lack of guidance. Proper instruction is crucial for everyone. The search for one's own identity is critical for adolescent development. Growth and maturity promote good mental health and consistent critical thinking. Education with direction empowers each individual by instilling knowledge and awareness of their rights and obligations. Adichie emphasizes the importance of education in empowering people to break the bonds of poverty and reach a better future. Education is a powerful tool to eradicate the gloominess from all walks of life and to illuminate our dreams. In this Novel, Adichie highlights the

importance of education. Those who have adequate education with guidance, like Ugwu from Odenigbo, will undoubtedly achieve great heights in their development. Adichie also emphasizes the difficulties and financial instability that people face when attempting to obtain an education.

Despite the societal challenge of money issues, many people, such as Odenigbo, are providing education to underprivileged people via selfless devotion. *"I suppose you will be the oldest in class, starting in standard three at your age," Master said. "And the only way you can get their respect is to be the best. Do you understand?"* (Adichie 11)." This statement has a significant impact on teenagers' views on schooling. Education is the only way to gain respect and recognition. Furthermore, education develops good communication skills in teenagers, which aids in their success.

Communication is a fundamental tool for becoming a successor. Also, it is the primary way to come out from trauma. Indeed, communication is essential in interpersonal relationships in a family, and the interconnection between family members has provided a stable mind and creative thinking. *"As he arranged Master's books, he promised himself, stopping short of speaking aloud, that he would learn how to sign forms"* (Adichie 13)." Speaking skills create a great speaker. A great speaker achieves a great successor and a successor creates many educators. Good communication provides self-confidence and it is an important characteristic to overcome fear, confusion, and hesitation. Today, young adults have a big issue in making good decisions boldly and confidently. They are not interested in interpersonal communication and that will strengthen their social interactions.

Social interaction is an excellent and positive attitude that everyone needs to possess. It offers numerous contacts and peer interactions. It provides several opportunities and platforms for enriching our thoughts and ideas, improving critical thinking, and expanding our knowledge. *Half of a Yellow Sun* emphasizes the value of reading, writing, learning, and listening in individual development. With the

instruction of Odenigbo and Olanna, the character Ugwu develops into a famous writer from an innocent uneducated one by applying these four skills of reading, writing, learning and listening

"Back in the kitchen, he found Mr. Richard reading the sheets of paper he had left on the countertop. "This is fantastic, Ugwu." Mr. Richard looked surprised. "Olanna told you about the woman carrying her child's head on the train?" "Yes, sah. It will be part of a big book. It will take me many more years to finish it and I will call it 'Narrative of the Life of a Country.'" "Very ambitious," Mr. Richard said. "I wish I had that Frederick Douglass book." (Adichie, 424)."

The sentences depict Ugwu's developmental stage; before receiving an education, Ugwu's life appears to be an empty vessel. However, after completing his schooling, he was recognized as a writer and teacher. At the end of the novel, Ugwu wrote a book called *The World Was Silent When We Died*, which examines the impact of the Biafran War in Nigeria. Many young people today are hoping for success and growth, but they are unsure of how to get there. Also, some people believe that degrees are merely for adding after their names, which is entirely incorrect. From high school to college, students believe that academic institutions are just a way to pass the time. This society bears the greatest duty to teach the value of education only then one can develop a civilized society and empower young adults.

Teenagers experience a variety of emotions, including excitement, surprise, joy, grief, and disappointment. It has two faces: ups and downs. Teenagers are often confused about their academic, love, passion, and professional goals. Some people have a pathway to intelligence from innocence when they receive appropriate guidance and instructions from a knowledgeable person. Learning and education never fail to instill discipline and basic skills necessary for survival in today's competitive society. There are some pupils here who are obtaining an education due to financial limitations. However, some waste their time, money, and age despite having the ability to obtain an education without understanding

the significance of learning. In this novel, even though the character Ugwu is uneducated at the start of the novel, he becomes a writer by the end of the novel due to his self-evaluation. The transformation in Ugwu's life serves as a great example for today's generation to evaluate themselves.

Self-evaluation is a fundamental ability for evaluating oneself. Teenagers must understand this, especially given their difficult situation. Finding positive, negative, threads, and possibilities may provide a valuable opportunity to achieve their objectives and dreams. These four results help us brush up on our understanding of the situation around us. Through this knowledge, Ugwu discovers his potential and enthusiasm for establishing a distinct identity among the people. Self-evaluation demonstrates both our ability and disability. Many people joyfully accept their positive aspects, but they are not ready to accept their negative ones. Accepting negative, admitting mistakes, and turning them into positive ones is also a crucial ability in self-evaluation.

To conclude education plays an essential role in the lives of a teenager. It raises awareness among teenagers by exposing the issues that arise behind the scenes throughout their maturation era. A good guide or educator plays an essential role during the adolescent years. Then only they will be able to exit from innocence and enter to intelligence. Ugwu is a positive role model for all young people. Many people consider themselves to be failures if they are unable to complete their schooling. But this isn't true. Learning has no age restrictions. From birth to death, we learn something in a variety of ways. Learning is also known as education. Education brightens and enriches everyone's lives. It has not only enriched the current generation; it will also benefit future generations. When a person is educated in a family, each member gains access to a wide range of knowledge.

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POWER AND HORROR: FOUCAULDIAN STRUCTURES OF CONTROL IN STEPHEN KING'S *DESPERATION*

ANJALI SHARMA

PhD Research Scholar

School of Social Science and Language, Department of English

Lovely Professional University, Phagwara, Jalandhar

Abstract

The paper delves into Stephen King's novel Desperation (1996) through the lens of Michel Foucault's theories, unraveling the intricate power dynamics that shape the novel's eerie landscape. In the desolate town of Desperation, the monstrous entity Tak and its enforcer, the corrupt police officer Collie Entragian, create a chilling microcosm of Foucault's panopticism. Here, surveillance, coercion, and institutional authority dictate every move, turning the town into a haunting reflection of disciplinary power. This study explores how enforced submission, psychological terror, and the policing of bodies and spaces illustrate Foucault's concepts. Moreover, it examines the emergence of resistance within these oppressive structures, echoing Foucault's ideas on counter-power and the fluid nature of authority. By dissecting themes of imprisonment, ideological control, and the struggle for agency, this research highlights the novel's deeper engagement with Foucauldian discourse on power relations. Ultimately, Desperation serves as a compelling narrative that mirrors and critiques real-world systems of dominance and control, showcasing how horror literature can illuminate the darkest corners of societal power structures.

Keywords: biopolitics, discipline, power, surveillance, panopticism, resistance, and structural control

Introduction

Stephen King's *Desperation* (1996) is a novel masterfully weaving together supernatural horror and profound philosophical inquiry, particularly into power, surveillance, and control. The ominous town of Desperation, Nevada, serves as an isolated microcosm of domination, with the monstrous entity Tak and his human enforcer, Collie Entragian, a corrupt police officer exercising unchecked authority which provides striking parallels to Michel Foucault's theories on power structures, especially his concepts of 'panopticism', 'biopolitics', and 'disciplinary mechanisms'. Through a Foucauldian lens, *Desperation* becomes something more than just a horror novel. It transforms into a critique of institutional control, coercion, and the interplay between oppression and resistance. This paper examines how enforced submission, psychological terror, and policing bodies and spaces are thus a reflection of the Foucauldian ideals of power relations while going through the resistance against these oppressive structures as depicted in the novel.

Power and Surveillance in *Desperation*

Foucault's concept of panopticism, which he introduced in his book, *Discipline and Punish*, describes a system that subjects individuals to constant surveillance so that they come to internalize authority and self-regulate their behavior. This principle is present in *Desperation* through the all-pervasive gaze of Collie Entragian, the insane police officer, who epitomizes institutional authority. Being a law enforcement officer, Entragian uses his power whimsically, arresting and imprisoning people without justification. As he said in the very beginning of the novel to Peter nan Mary:

I'm arresting you and your husband, the cop said his voice was uninflected, robotic. . . 'you can't be serious,' mary said, but her voice was tiny and shocked. Her eyes were filling up with tears again. Surely you can't be,' 'you have every right to remain silent', the cop said in his robot's voice. If you do not choose to remain silent, anything you say may be used against you in a court of law. You have the right to an attorney. I'm going to kill you (King 30)

His unregulated dominance parallels the role of Foucault's panopticon, in which control is exercised through the possibility of observation alone. As Foucault said in his book, *Discipline and Punish: The Birth of the Prison* (1977), "Visibility is a trap. Each individual is seen but cannot communicate with the warders or other prisoners. The crowd is abolished. The panopticon induces a sense of permanent visibility that ensures the functioning of power." (Page 200)

The town itself acts as an enclosed space in which the characters are under surveillance and manipulation, having no escape from the force governing them. Terror in the town is not just supernatural but an inescapable structure of power that renders individuals helpless. Entragian exerts both physical control and psychological manipulation in breaking his victims' will before ultimately subjecting them to Tak's horrific influence which echoes Foucault's view that power is not only repressive but also productive, that is, it is a shaper of reality and the way one perceives one's own agency.

Disciplinary Mechanisms and the Policing of Bodies

According to Foucault, power is exercised upon bodies through disciplinary means, where individuals' actions and experiences are organized according to institutional requirements. He said that power is exercised not just through overt acts of dominance but also through the subtle and sneaky ways that language, institutions, and knowledge mold the way people behave. Because of the way that power is constantly used, oppressive regimes get normalized inside society's institutions and go unrecognized. This type of oppression, according to Foucault, is not carried out by a single sovereign power but rather by a web of connections and customs that force people to comply with social norms-often without their knowledge.

According to Foucault, power . . . can in no way be considered either as a principle in itself, or as having explanatory value which functions from the outset. The term itself, power, does no more than

designate a [domain] of relations which are entirely still to be analyzed, and what I have proposed to call governmentality, that is to say, the way in which one conducts the conduct of men, is no more than a proposed analytical grid for these relations of power. (Foucault 186).

The critical analysis of power and the challenge to commonly held beliefs about knowledge and truth that characterize modern society are central to Foucault's work. That makes it difficult to understand him as a conventional epistemologist. On the other hand, the radical and politically significant elements of continental philosophy are consistent with Foucault's conception of knowing.

In the novel, *Desperation*, Entragian plays the role of a merciless disciplinarian, subjugating his victims' bodies through corporal punishment and psychological control. Policing, however, is not merely confined to the physical level since Entragian dehumanizes his prisoners, rendering them devoid of personal agency and transforming them into objects of Tak's power. In this regard, Foucault remarks in his book *The History of Sexuality* by noting down:

... when the life of the species is wagered on its own political strategies. For millennia, man remained what he was for Aristotle: a living being with the additional capacity for political existence; modern man is an animal whose politics places his existence as a living being in question. (Foucault 143)

This perspective maintains a close relationship between biopolitics, or biopower as Foucault often refers to it, and the 'anatomico-politics of the human body' (Nilsson & Wallenstein 11), emphasizing the importance of discipline.

The horror in this novel is rooted deep in this loss of bodily control. The ability to possess and consume human hosts, in the form of Tak, is the ultimate biopolitical control, in which the very essence of life is governed and manipulated. Tak's ownership of bodies is consistent with Foucault's study of biopower, which turns life itself into a subject of manipulation. Tak's hosts' decline is a metaphor for the dire consequences of this kind of dominance-people are devoured and cast aside by a greater power.

Under Tak's influence, Billingsley and Audrey were killed. This falls in line with Foucault's idea of biopower: regulation of bodies by institutions that do not only try to control the actions but the life itself. The possessed bodies in *Desperation* become grotesque symbols of absolute domination, illustrating how power inscribes itself upon the flesh.

The deserted town also adds to the theme of confinement. As there are no external observers or intervention, *Desperation* becomes a lawless space where power is exercised with impunity. The town itself acts as an extension of Tak's control, reinforcing Foucauldian ideas about the spatial organization of discipline. Collie Entragian, the insane police officer, pulls them over and takes them into custody. As the Police officer says:

'I don't care if you are a Jew or a Hindu,' the cop said, hugging Peter against him. He squeezed Peter's shoulder chummily with his left hand as he cocked the .45 with his right. 'In desperation we don't care about those things much.' He pulled the trigger at least three times (41).

Entragian savagely kills Peter when he is brought to a police station in the deserted mining town of *Desperation*. This situation mirrors Foucault's concept of biopower, where control is exerted not only over individuals' freedom but also over their very lives. In this context, the words of Foucault are aptly right:

We can say now that the true object of the police becomes, at the end of eighteenth century, the population; or, in other words, the state has essentially to take care of men as a population. It wields its power over living beings as living beings, and its politics, therefore, has to be a biopolitics. Since the population is nothing more than what the state takes care of for its own sake, of course, the state is entitled to slaughter it, if necessary. So, the reverse of biopolitics is thanatopolitics. (Foucault 416).

In the same way that Foucault describes how architecture can be used to surveil and regulate individuals, the closed-off setting of *Desperation* enhances the oppressive atmosphere of the novel.

In the novel, the town and the terrifying Tak force that lives within function as allpowerful authorities, bringing Foucault's idea of power as ubiquitous, all-encompassing, and inherently repressive to life. Both overt acts of violence and more covert types of psychological and emotional manipulation are inflicted upon the victims in the book, mirroring the mechanisms that Foucault details in his writings on disciplinary authority. This is where the town turns into a metaphorical panopticon, where the residents are continuously watched over and oppressed by an apparently all-knowing and all-pervading force (Tak), leaving them helpless and terrified under the weight of a tyranny that is both tangible and unseen.

Resistance and Counter-Power

Resistance is very important, though in spite of incredible structures of control, where there is domination, there must always be space for resistance, as explained by Foucault that power is not a one-way force. The counter-power is found in characters such as David Carver, whose spiritual strength and his capability to raise the challenge against Tak shows how easy it is to take the authoritative lines along with fluidity since the most oppressive systems contain their seeds of undoing. As, "David Carver, motivated by his religious beliefs, frees the prisoners while he is away" (King 85). This represents a nuanced reversal of power relations when resistance comes from an unlikely place.

The fight of the individual against oppressive structures of authority can be used to interpret the novel's climactic conflict. When the survivors first consider making their way out, they are constrained by a much powerful force that is symbolized by David's heavenly direction. This is consistent with Foucault's theory of biopolitics, which holds that power is both internalized and externalized, influencing people's decisions and behaviors via belief systems. David's admission that God has a purpose signifies the group's absorption of a higher power that guides their resistance activities.

In stark contrast to the Entragian authoritarian violence, David's faith and moral resilience are an

alternative form of power based on collective solidarity rather than coercion. The fact that he inspires and unifies the other survivors underlines the Foucauldian notion that resistance is not about the overthrow of power but finding cracks within its structures and using them to challenge dominance.

Additionally, the survivors slowly realize their power and control parallel Foucault's belief that knowledge and consciousness are crucial in overturning power. As they come to realize how they have been oppressed, they learn to find ways of overcoming these forces. When Mary was abducted by the entity called Tsk, she did not give up. As she faced:

She screamed, at first beating at it with the flat of her hand. That did no good, so she slid her fingers into her hair and got hold of whatever it was. It squirmed, then burst between her fingers. Thick fluid into her palm. She raked the bristly, deflating body out of her hair and shook it off her palm. She heard it hit something . . . splat her palm felt hot and itchy, as if she had reached into poison ivy. She rubbed it against her jeans. (King 551).

After all this she realised that something was just waiting for her to panic and run. This illustrates Foucault's idea that power works through discourse, using systems of knowledge to define reality. The protagonists regain their agency as they reinterpret the perception of Tak's authority and thus destroy the seemingly impregnable structure of power controlling *Desperation*.

The Role of Horror in Critiquing Power Structures

Horror fiction is often a medium for social critique, and *Desperation* is no exception. By intertwining supernatural horror with themes of surveillance, institutional violence, and biopolitical control, King presents a narrative that mirrors real-world systems of oppression. The terror of the novel is not just in the monstrous entity Tak but in the pervasive sense of helplessness and subjugation experienced by the characters. This reflects Foucault's assertion that power is most effective when it becomes internalized, creating subjects who comply without direct coercion.

In addition, *Desperation* makes the readers face the nature of authority and, in a more dramatic way, how it can sometimes appear in life. The tragedy of overblown horror affects subconscious fears about the abuse of unchecked power, making many things somewhat invisible structures that control society. In such a manner, the novel functions as a Foucauldian allegory, where absolute control is shown to be problematic and resistance necessary.

Conclusion

Stephen King's *Desperation* is more than a conventional horror story; it is a complex exploration of power, control, and resistance. Through a Foucauldian lens, the novel reveals the mechanisms of disciplinary power, the policing of bodies, and the insidious nature of surveillance. The town of *Desperation* functions as a microcosm of panoptic authority, where individuals are subjected to relentless observation and coercion. However, the presence of resistance within this oppressive structure highlights Foucault's idea that power is never absolute and that counter-power can emerge even in the most controlled environments. Ultimately, *Desperation* serves as a powerful commentary on the structures of dominance that shape human experience. By merging supernatural horror with Foucauldian theory, King presents a chilling yet insightful meditation on authority, submission, and the potential for defiance. In doing so, the novel not only entertains but also compels readers to reflect on the real-world implications of power and its pervasive influence on society.

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IDENTITY CRISIS AND CULTURAL NEGOTIATION IN AMIT CHAUDHURI'S *THE IMMORTALS*: A CULTURAL STUDIES APPROACH

MATHARASI CATHERINE. S

PhD Research Scholar, Department of English
St. Joseph's College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Dr. CHERYL DAVIS

Assistant Professor, Department of English
St. Joseph's College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Abstract

A literally acclaimed writer Amit Chaudhuri's masterpiece *The Immortals* which was published in 2009 extends a compelling portrait of crises in identity within a fast changing, post-colonial India. The novel probes into the complexities of individuality, shaped deeply by the cultural, social and ideological forces through the lives of the central characters: Malika Sengupta, the protagonist, Nirmalaya Sengupta- Malika's son and Shyam Lal- the musical guru of Malika and her son Nirmalaya. Moreover, the article utilizes the cultural studies approach to experience the crisis of the characters which are tangled with a huge cultural and social force similar to tradition, class, modernity, gender and the continuing effects of colonialism. This paper ventures through the process of navigating oneself in finding their identity within the cultural landscape. In accordance with flux, providing insights into the forms of which the identity is negotiated in the entire world of cultural parameters, gender roles along with expectations of the society are met in constant tension. Furthermore, it moves to the psychological and physiological struggle experienced by the characters to feel comfortable and agreeable in the situations of their daily life. The paper ventures deep into the theories of Cultural Studies and brings out various aspects of selfhood within the boards across cultures. By interrogating the concept of cultural power, patriarchal structures and influences across the globe, the research article positions the struggle of Amit Chaudhuri's characters. The characters Shyam Lal, Malika Sengupta and Nirmalaya Sengupta are given importance within the broader socio-cultural agitation. It is proven that identity is continuously formed and reformed in connection with external power, features and ideological frameworks.

Keywords: commercialization, cultural studies, identity crisis, negotiation, post-colonial and tradition

Introduction

Amit Chaudhuri's best work *The Immortals* is a novel truly reconciled to the shading of cultural identity in post-colonial India, especially in the way in which individuals challenge their crisis in identity among societal transitions. The main characters of the novel Shyam Lal, Nirmalaya Sengupta, and Malika Sengupta wrestle with personal perplexities that reflect the increasing fractures of culture that are present in modern-day India. These crises are carved by a huge socio-political environment and represent the ongoing cultural negotiations amidst tradition and

modernity, universal influences and local legacy, and individual desires versus societal expectations.

On examining via the lens of Cultural Studies, the novel *The Immortals* becomes a contemplation on how the identity is not an inborn or a firm element but is instead the product of abiding cultural, political and social forces. The Cultural Studies approach extracts attention to how culture, power association, historical heritages and dominant ideologies carve the individual identity. Along with it, it also shows the way of how the identities are competed, negotiated

and even destabilized in the face of changing societal conditions.

In the above context, Amit Chaudhuri's characters' private struggles represent much more than the issues of an individual's self-actualization. They embody substantial cultural tensions that are a sign of the post-colonial state in India. From the analysis of the characters Shyam Lal, Nirmalaya Sengupta, and Malika Sengupta's crises, this article will bring forth class, globalization, gender, and tradition, which make an impact on the identity of the characters, by exhibiting that their crises are not alienated to psychological events but are skillfully intertwined with the cultural and political landscape of India.

Identity Crisis in Cultural Negotiation

In the point of post-colonialism, cultural identity is not purely a personal fabrication but a compound negotiation between personal desires and the collective forces that shape the material of the society. In India, the marks of colonial history continue to affect its people's cultural identity. This type of historical case makes identity formation a tough and competitive process. The characters in the novel *The Immortals* exist in a post-independence, quickly urbanizing, and globalizing India, where historical progressions and ruptures structure an environment of cultural tension.

Cultural identity, as theorized by scholars like Stuart Hall, in his work *Identity: Community, Culture, Difference* (1990) said that "a matter of becoming as well as being." It is never the same always but anyway, it is in the process of creating and transforming, carved by external forces that tremendously alter the boundaries of belongingness. In the case of Chaudhuri's protagonists, this task is complex because of the cultural, economic and gendered power relations at play. Judith Butler in her *Gender Trouble* (1990) said "Identity is not a fixed or essential core but a fluid and multiple contrasts, shaped by social and cultural forces". Likewise, Cultural Studies stresses that identity formation is, in fact always observed by the larger composition of

power, whether they are political, social or ideological.

In *The Immortals*, the crises of identity experienced by Shyam Lal, Nirmalaya Sengupta, and Malika are the warning of the tensions in Indian society as they balance among the conflicting pulls of tradition and modernity, universal influence and local legacy. The novel explores these struggles and highlights the way in which identity is deeply rooted and connected to the power factors, whether in gender, class or universal capitalism—that are embedded within the society. The attempts made by the characters to negotiate their identity within these ideologies grant immeasurable insights in the larger cultural dynamics of post-colonial India. Each character struggles in different ways to be identified by the society.

Tradition Vs Modernity in Shyam Lal's Life

The character Shyam Lal, son of a legendary singer Ram Lal's identity crisis is rooted in his steadfast attachment towards classical music, which is a symbol of India's wealthy cultural heritage. A middle-aged music teacher, Shyam Lal is a loyal supporter of classical music and strongly believes in its holiness and timeless nature. Amit Chaudhuri has penned down his professional and personal life, to be marked by a great sense of alienated feeling within the urban, cosmopolitan surrounding of Mumbai, where global and modern influences are increasingly manipulating culture.

From a perspective of Cultural Studies, Shyam Lal's crisis in identity mirrors the cultural hegemony in post-colonial India. The concept of cultural hegemony by a great theorist Antonio Gramsci discusses about the dominance of particular cultural norms and practices which marginalize or conquer other traditions. In the case of Shyam Lal in this novel, classical music which was once considered as a representation of cultural authenticity is progressively concealed by the forces of commercialization and mass culture. In the city of Mumbai, which has accepted consumerism and entertainment-driven values, the music guru Shyam Lal's commitment to

the clarity and freshness of classical music feels progressively irrelevant.

Shyam Lal fondly called the Guru's identity crisis, is not just a personal fault but a reflection of the wider cultural and ideological shifts in India. The discordance between the traditional and modern values, and the globalized world pushes him into a situation of extreme dislocation. His problems of identity crises show the difficulty met by many in post-colonial societies who helped to safeguard cultural practices that are pressurized by modernization, commercialization, and the global culture of consumers. Shyam Lal is unable to hide his devotion to tradition from the world around him, and this detachment underscores the challenges of keeping up the cultural originality in the face of overwhelming global forces.

Shyam Lal's struggle symbolizes the wider cultural interactions in India, where tradition and heritage are continuously threatened by the power of modernity, and individuality. These are caught between the preservation of the past and the demands of the present. Amit Chaudhuri has clearly explained Shyam Lal's identity crisis and, also, plays a major role as a cultural critique of the commercialization of art and the fading value placed on original and true practices in the global India.

Nirmalaya's Disillusionment in Globalization

Erikson Erik in his *Identity: Youth and Crisis* (1968) argues that "The identity crisis is a normal part of adolescent development, as the individual struggles to reconcile conflicting identities and forge a coherent sense of self" (p.123). Nirmalaya Sengupta, son of Malika Sengupta and Apurva Sengupta another central character in the novel *The Immortals*. This character represents the alienation and disillusionment that accompanies the city's success in the post-relaxed, globalized India. Being a child of the present generation and also the only son of a managing director, Nirmalaya Sengupta was not in favour of the hi-fied life of popular culture but lived a very simple and humble life with Puritan thoughts. Due to this, Nirmalaya Sengupta as a lover of classical music like

his mother Malika Sengupta feels a complete emptiness even though his professional life is characterized by recognition and accomplishment. The identity crisis for him is not rooted deep in the lack of achievement but in the understanding, which tells that name, fame, success and wealth do not give him a feeling of fulfilment.

The young adult Nirmalaya Sengupta's isolation is knotted to the globalized cultural economy that progressively governs globalized India. As Arjun Appadurai advises in his book on the Global Cultural Economy, the world forces are modifying the regional cultural landscapes and frequently decreasing artistic expressions to very commodities. To bring this case to the limelight, Nirmalaya's music was once an extremely personal and spiritual pursuit, became another displaying market product in the global economy. Regardless of his technical capability and social acknowledgement, Nirmalaya Sengupta is left with a sense of discontentment because of the feeling of detachment from society and the culture.

Through the lens of Cultural Studies, Nirmalaya Sengupta's crisis is not only a psychological one but also deeply implanted in the cultural commodification that portrays the post-liberalization period of India. The increasing number of consumer cultures, the elaboration of media, and the growing influence of global amusement have reduced a huge number of cultural forms of entertainment products. Classical music, once admired as an intellectual and spiritual, is now sold in the market for money's sake. Nirmalaya Sengupta, as an outcome of this structure, finds himself isolated from his art form and himself.

Nirmalaya Sengupta's struggle reflects the cultural and ideological changes in India as it processes to the high level into the world market. His experience incorporates the crisis of many individuals in the city centres who feel the heaviness of these cultural modifications. This kind of novelty promises success but repeatedly exposes alienation and emptiness.

Malika Sengupta's Journey of Cultural Crossroads

The main and strong woman character of the novel *The Immortals* is Malika Sengupta. She is originally from Bangladesh and migrated after marriage to Bombay as a Managing Director's wife. Her love for music was something extraordinary but it never lasted after her wedding with Apurva Sengupta. Her struggle is fixed in between gender and cultural identity. A talented and highly ambitious woman, Malika Sengupta is trapped between the traditional parameters assigned to her as a housewife and mother and her desire to shape a professional and personal identity out of the roles. Her fight for independence within the structure of a patriarchal society is a cultural negotiation that results in broader societal tensions in relation to gender, liberation and personal actions.

In the view of Cultural Studies, gender is understood and accepted as an identity formation in a critical aspect. Women in the post-colonial era were always defined as related to men. To explain initially they play a role as daughters, then wives and then completely as mothers. In Malika Sengupta's case, her attempts to attain freedom became complicated by the cultural expectations and parameters placed on her as a woman in society. The patriarchal system that carves her life commands that she has to prioritize her family and societal expectations more than her desires and professional ambitions.

Hochschild Arlie in her work *The Time Bind* published in 1997 says that "The expectation to balance work and family responsibilities can lead to a crisis of identity for women who struggle to reconcile these competing demands". The identity crisis of the strong woman character of Amit Chaudhuri Malika Sengupta is the reflection of the gender-related power structures that progress to define the life of a woman in post-colonial India. Being a woman and an artist, her struggle for self-realization is defeated by these structural limitations. Malika as a woman is caught between two extremes. The one end is the familial responsibility and the other is of personal ambition. Every woman is "the engine behind their husbands"

(Chaudhuri.160) is shown by Malika by saying that she is unable to fully occupy herself in one situation without the feeling of alienation. In this context, the crisis of Malika Sengupta is not only a personal war but also a political act. Her aspiration for autonomy and self-expression challenges the greatly established patriarchal formations that limit women's autonomy. The scholars of Cultural Studies accentuate the way the identity of each woman is often carved by the collective forces of patriarchy. The endless journey of the strong woman Malika Sengupta is a cultural commentary that is on the way to shape the lives of women and their identity in the best version of itself.

Conclusion

A prominent and nationally acclaimed writer Amit Chaudhuri in his perfectly penned novel *The Immortals*, involves the readers in the dilemmas of identity through the experiences of the characters Shyam Lal, Nirmalaya Sengupta, and Malika Sengupta. This happens by focusing on how cultural, social, and political forces form individual crises of selfhood. The struggle of the characters is not said to be truly personal, but also deeply connected with the cultural and ideological systems of post-colonial India. Through the lens of Cultural Studies, it is seen that their crisis of identity reflects on the broader grounds of societal changes occurring in India, along with the tensions in connection with tradition and modernity, the force of globalization, and the societal commodification of art. The novel brings out the concept that identity is not a fixed or rooted quality, but something continuously constructed and reconstructed in association with external forces. The characters Shyam Lal, Nirmalaya Sengupta, and Malika Sengupta struggle to keep up the coherency of a self in a world that is persistently changing and redefining the borderlines of cultural belongings. Their experiences have the attention of provoking the identity negotiation enclosed by a post-colonial society. These negotiations are till date clashes with the legacies of colonialism, the completion of globalization and the constant power structures. Ultimately, the novel *The Immortals* emphasizes the

idea that identity is a cultural negotiation, and the process is influenced by societal, ideological and historical contexts. The crises of the characters are not an alienated psychological phenomenon but the reflection of the wider struggles faced by each individual who is trying to define themselves in a progressing globalized and commodified world.

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कथाकथने पञ्चतन्त्रकथायाः योगदानम्

Mrs. S. AMRUTHAVALLI

Ph.D. Research Scholar, PG & Research Department of Sanskrit
Srimad Andavan Arts and Science College (Autonomous), Tiruchirappalli
Affiliated to Bharathidasan University

Dr.V.RAMAN

Research Supervisor, Assistant Professor & Head
PG & Research Department of Sanskrit
Srimad Andavan Arts and Science College (Autonomous), Tiruchirappalli
Affiliated to Bharathidasan University

शोधसार

भारतीयज्ञानपरंपरायां कथाकथनमेवाद्यस्थाने शोभते । माता एव प्रथमकथाकथयित्री विद्यते । शिशुः आद्यकथाश्रोता विद्यते । अतः अस्मिन् लोके मानवः प्रथमतया ज्ञानं कथायाः द्वारा प्राप्यते । संस्कृतसाहित्ये कथायाः योगदानं वेदपुराणेतिहासकाव्यादिषु सर्वत्र दृश्यते । दैनन्दिनविषयादारभ्य ब्रह्मविषयबोधकपर्यन्तं कथायाः स्थानमत्यन्तं बृहत् रुचिकरञ्च । सामाजिकं प्रति कठिनविषयान् सुलभतया बोधयितुम् अत्यन्तमुख्यसामग्री कथाकथनमेव । संस्कृतसाहित्ये पृथक् प्रपञ्चः कथासाहित्यं विद्यते । नीतिकथाः, पशुपक्षीकथाः, जातककथाः एवं गद्यकाव्यञ्च कथासाहित्ये अन्तर्भूताः । पञ्चतन्त्रं, हितोपदेशः, बृहत्कथा, कथासरित्सागरः, वेतालपञ्चविंशतिका च नीतिकथाबोधकानि रचनानि । अस्मिन् व्यासे पञ्चतन्त्रकथायाः योगदानं विशदीक्रियते । पञ्चतन्त्रं विष्णुशर्मा प्रणीतः नीतिशास्त्रग्रन्थः । अस्मिन् ग्रन्थे मित्रभेदः, मित्रसम्प्राप्तिः, काकोलूकीयं, लब्धप्रणाशः अपरीक्षितकारकञ्चेति पञ्चतन्त्राणि विद्यन्ते । एषः ग्रन्थः गद्यपद्यात्मकं विद्यते । पञ्चतन्त्रे कथासु मध्ये मध्ये बहवः श्लोकाः सन्ति । तेषु केचन धर्मशास्त्रम्, अर्थशास्त्रम्, आयुर्वेदः इत्यादिशास्त्रग्रन्थेभ्यः, पुराणेभ्यः, महाकाव्येभ्यः वा उद्धृताः । अन्ये तु कविना स्वयं निबद्धाः । पञ्चतन्त्रकथामुखद्वारा कथोत्पत्तेः कारणमुच्यते । एकैकतन्त्रे केचनकथायाः सारांशाः कथोपकथनानि, चरित्रचित्रणादयः प्रस्तूयन्ते । अन्ते प्रधानविषयभूताः नीतयः विशदीक्रियन्ते । पशुपक्षिचरित्रैः द्वारा नीतिबोधनं पञ्चतन्त्रकथायाः वैशिष्ट्यम् अधिकज्ञानयुक्तमानवाः नीतिं बोधनीयं, नीतिजीवनं जीवनीयमिति पशुपक्षिभिः सूच्यते । अद्यतनकाले नीतिबोधकम् अत्यावश्यकं च विद्यते । तदर्थं एतादृशं कथाकथनमावश्यकभूता वर्तते । क्रीडणद्वारा शिक्षा पञ्चतन्त्रकथायाः द्वारा विष्णुशर्मा बुबुधे । कथाकथने मातुरन्तरं पितामहमातामहपितामहीमातामहीनाम् स्थानमत्युन्नतम् आवश्यकञ्च । अतः तेभ्यः सह ऐक्यजीवनं आवश्यकमिति मानवैः ज्ञातव्यम् । पञ्चतन्त्रकथाश्रवणस्य फलमेवमुच्यते —

य इदं नित्यं नीतिशास्त्रं शृणोति च ।

पराभवमाप्नोति शक्रादपि कदाचन ॥

कूटशब्दाः — कथा, पञ्चतन्त्रम्, विष्णुशर्मा, नीतिकथा, पशुपक्षीकथा

उपोद्घात

भारतीयज्ञानपरंपरायां कथाकथनमेवाद्यस्थाने शोभते । माता एव प्रथमकथाकथयित्री विद्यते । शिशुः आद्यकथाश्रोता विद्यते । अतः अस्मिन् लोके मानवः प्रथमतया ज्ञानं कथायाः द्वारा प्राप्यते । संस्कृतसाहित्ये कथायाः योगदानं वेदपुराणेतिहासकाव्यादिषु सर्वत्र दृश्यते । दैनन्दिनविषयादारभ्य ब्रह्मविषयबोधकपर्यन्तं कथायाः स्थानमत्यन्तं बृहत् रुचिकरञ्च । सामाजिकं प्रति कठिनविषयान् सुलभतया बोधयितुम् अत्यन्तमुख्यसामग्री कथाकथनमेव । संस्कृतसाहित्ये पृथक् प्रपञ्चः कथासाहित्यं विद्यते । नीतिकथाः, पशुपक्षीकथाः, जातककथाः एवं गद्यकाव्यञ्च कथासाहित्ये अन्तर्भूताः । पञ्चतन्त्रं, हितोपदेशः, बृहत्कथा, कथासरित्सागरः, वेतालपञ्चविंशतिका च नीतिकथाबोधकानि रचनानि । अस्मिन् व्यासे पञ्चतन्त्रकथायाः योगदानं विशदीक्रियते

पञ्चतन्त्रकथामुखम्

पञ्चतन्त्रकथामुखद्वारा कथोत्पत्तेः कारणमुच्यते । दाक्षिणात्ये जनपदे महिलारोप्यं नाम नगरे सकलकलापारङ्गतो अमरशक्तिर्नाम भूपतिर्बभूव । तस्य त्रयः पुत्राः परमदुर्मेघसो बहुशक्तिः, उग्रशक्तिः, अनन्तशक्तिः चेति बभूवुः । ते पुत्राः शास्त्रविमुखाः

विवेकहिताश्च । तदेतान् पश्यतो राजा महदपि राज्यं न सौख्यमावहतीति सचिवानाहूय प्रोवाच —

अजातमृतमूर्खेभ्यो मृताजातौ सुतौ वरम् ।

यतस्तौ स्वल्पदुःखाय यावज्जीवे जडो दहेत् ॥ {पञ्चतन्त्रम्- कथामुखम्-३}

अपुत्रत्वेन अथवा पुत्रमरणेन किञ्चित्कालमेव दुःखमनुभूयते । किन्तु जडिमतिपुत्रेण एवं मूर्खपुत्रेण जीवनपर्यन्तं दुःखमनुभूयते । अतः एतेषां बुद्धिविकासार्थं कोऽप्युपायः वदतु । प्रत्येकामात्यः प्रत्येकोपायान् ऊदुः । तस्मिन्नुपसरे सुमतिर्नामसचिवः राजानं प्राह — अशाश्वतोऽयं जीवितव्यविषयः । प्रभूतकालज्ञेयानि शास्त्राणि । ततः सङ्क्षेपमात्रं सर्वशास्त्रसारं किञ्चिद्वेतेषां प्रबोधनार्थं विचिन्त्यामिति । विष्णुशर्मा नाम भूसुरः सकलशास्त्रपारङ्गतः छात्रसमूहे लब्धकीर्तिश्च । तस्मै पुत्रान् समर्पयतु । सः विष्णुशर्मान् नूनं तान् प्रवृद्धान् करिष्यते इति । तदङ्गीकृत्य भूपतिः अमरशक्तिः विष्णुशर्माणं स्वपुत्रान् समर्पितवान् । असौ विष्णुशर्मा पञ्चतन्त्रं रचयित्वा राजपुत्रेभ्यः पाठितवान् । तेऽपि तान्यधीत्य मासषट्केन नीतिशास्त्रकोविदाः संवृताः । इदानीमत्र एकैकतन्त्रेषूक्तांशाः प्रस्तूयन्ते ।

पञ्चतन्त्रकथावस्तु

पञ्चतन्त्रं विष्णुशर्मणा प्रणीतः नीतिशास्त्रग्रन्थः। पञ्चतन्त्राणि यस्मिन् शास्त्रे तत् पञ्चतन्त्रमिति पञ्चतन्त्रशब्दस्य व्युत्पत्तिः। अस्मिन् ग्रन्थे मित्रभेदः, मित्रसम्प्राप्तिः, काकोलूकीयं, लब्धप्रणाशः, अपरीक्षितकारकञ्चेति पञ्चतन्त्राणि विद्यन्ते। एषः ग्रन्थः गद्यपद्यात्मकं विद्यते। पञ्चतन्त्रे कथासु मध्ये मध्ये बहवः श्लोकाः सन्ति। तेषु केचन धर्मशास्त्रम्, अर्थशास्त्रम्, आयुर्वेदः इत्यादिशास्त्रग्रन्थेभ्यः, पुराणेभ्यः, महाकाव्येभ्यः वा उद्धृताः। अन्ये तु कविना स्वयं निबद्धाः। अस्मिन् ग्रन्थे ७१ कथाः वर्तन्ते। प्रत्येकतन्त्रेषु प्रथमा प्रस्तावनाकथा लोक्यते। तामनुसार्योपकथाः रचिताः भवन्ति। अस्मिन् ग्रन्थे पशुपक्षिणः प्रधानपात्राणि शोभन्ते।

मित्रभेद

मित्राणां वियोगः कथमुत्पद्यतेत्यत्र विशदीक्रियते। एतस्मिन् प्रस्तावनाकथा वने सिंहश्रेष्ठवृषयोः महान्नेहः पिशुनेन अतिलुब्धेन शृगालेन विनाशितः वर्धमानवृत्तान्तः। तदनन्तरं २२ उपकथाः विद्यन्ते। ताः अव्यापारेषु व्यापारचिकीर्षण निधनं प्राप्तस्य मूर्खवानरस्य कीलोत्पाटिवानरकथा, स्वामिना धैर्यमवलम्बः कार्यः न शब्दमात्राद्वेत्यमिति नीतिबोधका गोमायुदुन्दुभिकथा, गर्वादुत्तमाधममध्यमान् न पूजयित्वा भ्रंशनं प्राप्ता दन्तिलगोरम्भकथा, देवशर्मापरिब्राजणकथा एवमनेककथाः अस्मिन् तन्त्रे दृश्यन्ते। अस्य तन्त्रस्यादिमः श्लोकः कथायाः सारांशं प्रतिपादयति। एतदनन्तरं मध्ये मध्ये नीतिश्लोकाः उच्यन्ते। उदाहरणार्थमेकः श्लोकः अत्र दीयते –

न हि मद्विद्यते किञ्चिदर्थेन न सिद्ध्यति।

यत्नेन मतिमांस्तस्मादर्थमेकं प्रसाधयेत् ॥ {मित्रभेदः-३}

यत् अर्थेन न सिद्ध्यति तत् किञ्चिद् न हि विद्यते। तस्मात् मतिमान् यत्नेन एकमर्थं साधयेत्। वानरः, शृगालः, दन्तिलः, देवशर्मा, परिब्राजकः, कौलिकः, रथकारः, वायसदम्पती, बकः, कुलीरः,

भासुराख्यसिंहः, मन्दविसर्पणीनामयूका, टिट्टिभदम्पती, कम्बुग्रीवाख्यकूर्मः, मत्स्यः, कुञ्जरः, चटकदम्पती, धर्मबुद्धिः, पापबुद्धिः, कृष्णसर्पः, वणिक्पुत्रादयः पशवः पक्षिणः मानवश्च कथापात्राणि विद्यन्ते। अस्मिन् तन्त्रे कीलोत्पाटिवानरकथा, कम्बुग्रीवाख्यकूर्मकथा, कृष्णसर्पकथा च प्रसिद्धाः।

मित्रसंप्राप्ति

द्वितीयतन्त्रे मित्रसम्प्राप्तौ लघुपतनकचित्रग्रीववृत्तान्तः प्रस्तावनकथा ६ उपकथाः च वर्तन्ते। सन्मित्रप्रापणम् अस्य तन्त्रस्य प्रधानविषयः। वैराग्यस्य महत्वबोधयमाणा हिरण्यकताम्रचूडकथा तिलचूर्णविक्रयकथा, उचितदेशे उचितकाले सत्पात्राय दानं दातव्यमिति दानमहिमां वक्ष्यमाण शबरशूकरकथेत्येवमनेककथानामुल्लेखनमस्मिन् मित्रसम्प्राप्तौ ईक्षाञ्चक्रे। लघुपतनको नाम वायसः, व्याधः, कपोतः, मत्स्याः, मूषकः, कूर्मः, ताम्रचूडो नाम परिब्राजकः, सागरदत्तो नाम वणिक्पुत्रः, राजपुत्री, राजपुत्रः, सोमिलकः नाम तन्तुवायः, तीक्ष्णविषाणाख्यवृषभः, प्रलोभको नाम शृगालः च कथापात्राणि विद्यन्ते। अस्मिन् मित्रसंप्राप्तौ तन्त्रे आदिमः श्लोकः कथायाः सारांशं प्रतिपादयति यत् साधनानि च सन्ति चेदपि बुद्धिमन्तः पण्डिताः प्राज्ञाः शीघ्रमेव कार्याणि साधयन्ति यथा काकः मूषकः मृगः कूर्मः च कार्यं साधितवन्तः तथा।

असाधना अपि प्राज्ञा बुद्धिमन्ती बहुश्रुताः।

साधयन्त्याशु कार्याणि काकाखुमृगकूर्मवत् ॥ मित्रसंप्राप्तिः

{मित्रसंप्राप्तिः-१}

यथा सूर्यः उदयकाले अस्तमनकाले च समानरूपेण रक्तवर्णेन दृश्यते तथैव महात्मनः अपि सम्पत्प्राप्तिकाले विपद्राप्तिकाले च समानरूपेण कार्यं निर्वहति इति सुखदुःखं समानतया स्वीकुर्म इति नीतिं एतत् तन्त्रं कथाया द्वारा निरूपयित्वा बोधयति। प्रस्तावनकथा लघुपतनकचित्रग्रीववृत्तान्तः अस्मिन् तन्त्रे प्रसिद्धकथा। प्रयत्नेन विना मनसः अभिलाषा न सिद्ध्यन्ति इति प्रयत्नस्यावश्यकं बोध्यमाणः एषः श्लोकः लोकप्रसिद्धः-

उद्यमेन हि सिद्ध्यन्ति कार्याणि न मनोरथैः।

न हि सिंहस्य सुप्तस्य प्रविशन्ति मुखे मृगाः ॥ {मित्रसंप्राप्तिः-१३५}

काकोलूकीयम्

अस्मिन् तृतीयतन्त्रे काकोलूकीये प्रस्तावनकथा मेघवर्णारिमर्दनवृत्तान्तः १६ उपकथाः च

वर्तन्ते। काकानुलूकानधिकृत्य कृतं तन्त्रं काकोलूकीयम्। महतः जनस्य व्याजेन सामान्यास्यापि महती कार्यसिद्धिः भवतीति निरूपिता चतुर्दन्तनाममहागजकथा, न्यायान्वेषणार्थं नीचं प्राप्नोति चेद् नाशप्रापणं निश्चयमिति वक्ष्यमाणशशकपिञ्जलकथा, अधिकबुद्धयुक्ताः ज्ञानिनः बलशालिनः समर्थाः च अन्यं कमपि वञ्चयितुं शक्नुवन्तीति मित्रशर्माब्राह्मणकथा एवं विविधनीतीन् शिक्षयमाणाः कथाः काकोलूकीये तन्त्रे दृश्यन्ते। मेघवर्णो नाम काकः, अरिमर्दो नाम उलूकः, शुकः, बकः, कोकिलः, चातकोलूकः, कपोतः, कपोती, पारावतः, कुक्कुटः, चतुर्दन्तनाममहागजः, शशकः, पिञ्जलः, पिपीलिका, अतिदर्पनामसर्पः, ब्राह्मणः हैमहंसः, लुब्धकः, दोगाख्यब्राह्मणः, वृद्धवणिक्, देवशक्तिर्नाम राजा, रथकारदम्पती, याज्ञवल्क्यः नाम कुलपतिः, खरनखरो नाम सिंहः, यज्ञदत्तब्राह्मणः तस्य भार्या च कथापात्राणि शोभन्ते। आद्यः श्लोकः काकोलूकीये –

न विश्वसेत्पूर्वविरोधितस्य शत्रोश्च मित्रत्वमुपागतस्य।

दग्धां गुहां पश्य उलूकपूर्णां काकप्रणीतेन हुताशनेन ॥

{काकोलूकीयम् -१}

यः पूर्वमस्माकं विरोधम् आचरितवान् सः शत्रुः इदानीं मित्रतो गतः अस्ति चेदपि तस्मिन् विश्वासः न करणीयः तथा विश्वासकरणेन काकेन प्रक्षिप्तेन अग्निना उलूकैः पूर्णां गुहां दग्धा अभवत्, पश्य। अनुपदेशकर्ता आचार्यः, अनुपदेश्यनशीलः क्लृप्त्यक्, रक्षणमकुर्वन् राजा, अप्रियवादिनी भार्या, ग्राममिच्छन् गोपालः, वनमिच्छन् नापितः- एते षड् जनाः त्यक्तव्या इति नीतिः अस्मिन् काकोलूकीये उच्यते –

षडिमान् पुरुषो जह्याद्विन्नां नावमिवाणंवे।

अप्रवक्तारमाचार्यमन्धीयानमृत्विजम् ॥

अरक्षितारं राजानं भार्या चाप्रियवादिनीम्।

ग्रामकामञ्च गोपालं वनकामं च नापितम् ॥

लब्धप्रणाशम्

एतस्मिन् चतुर्थे तन्त्रे लब्धप्रणाशे प्रस्तावनकथा वानरमकरवृत्तान्तः। तदनुसृत्या अस्मिन् ११ उपकथाः सन्ति। लोभेन नाशप्रापणं फलमिति अस्य तन्त्रस्य प्रधानविषयः। आद्यः श्लोकः लब्धप्रणाशे कार्यारम्भसमये यस्य बुद्धिः न नश्यति स एव कष्टं तरतीति नीतिं सूचयति –

समुत्पन्नेषु कार्येषु बुद्धिर्यस्य न हीयाते।

स एव दुर्गं तरति जलस्थो वानरो यथा ॥ {लब्धप्रणाशम् -७३-७४}

क्षीणेषु नेषु कारणमविद्यमानत्वात् बुभुक्षापीडितः मनुष्यः पापानि कुरुतेति मण्डूकराजगङ्गादत्तसर्पप्रियदर्शनजीवनाभ्यां वक्ष्यमाणगङ्गादत्तप्रियदर्शनकथा, यदि अपायं दृष्ट्वापि पुनः तदेव स्थानमाप्यते तर्हि मरणं निश्चयमिति ज्ञपयमाना करालकेसरकथा, सत्पुरुषैः आदिष्टं वचनं यः मदेन न करोति सः विनाशमापितघण्टोष्ठरथकारकथादि बहुविधकथाः अस्मिन् तन्त्रे सम्यक् नीति पाठयन्ति । मण्डूकः, उष्ट्रः, सर्पः, सिंहदम्पती, शुद्धपटनामरजकः, भाण्डपतिः, हालिकदम्पती, ब्राह्मणः, पक्षिदम्पती, नन्दनृपतिः, चित्राङ्गनामसारमेयः च कथापात्राणि विद्यन्ते । वाण्याः महत्त्वं अस्मिन् तन्त्रे एवं सूच्यते –

एकं प्रसूयते माता द्वितीयं वाक्प्रसूयते ।

वाग्जातमधिकं प्रोचुः सोदर्यादपि बान्धवात् ॥ {लब्धप्रणाशम् -६}

एकं पुत्रं माता जानयते । अन्यं पुत्रं वाणी जानयते । मात्रा जनितात् सोदर्यात् बान्धवादपि वचनात् जातः बान्धवः अधिकः इति गदन्ति ।

अपरीक्षितकारकम्

अन्तिमतन्त्रे अपरीक्षितकारके प्रस्तावनकथा मणिभद्रश्रेष्ठिवृत्तान्तः १४ उपकथाः विद्यन्ते । अस्य तन्त्रस्य किमपि कार्यकरणादपूर्वं सुष्ट्वालोच्यैव कुर्यादिति नीतिरेव मुख्यांशः ।

अपरीक्षितकारके आदिमः श्लोकः –

कुट्टं कुपरिज्ञातं कुश्रुतं कुपरीक्षितम् ।

तन्त्रेण न कर्तव्यं नापितेनात्र यत्कृतः ॥ {अपरीक्षितकारकम्-१}

यत् सम्यक् न दृष्टं, यत् सम्यक् न ज्ञातम्, यत् सम्यक् न परिशीलितं तत् मनुष्येण न कर्तव्यं, वक्ष्यमाणकथायां नापितः यत् कृतवान् । जनाः धनिकानुरक्ता इति अस्मिन् तन्त्रे उदितः अस्ति ।

सुकुलं कुशलं सुजनं विहाय कुलकुशलशीलविकलेऽपि ।

आद्वये कल्पतराविव नित्यं रज्यन्ति जननिवहाः ॥

{अपरीक्षितकारकम्-८}

सत्कुले जातं निपुणं सत्पुरुषमपि परित्यज्य जनसमूहाः सर्वदा कुलेन निपुणतया शीलेन च विरहिते अपि धनिके कल्पवृक्षे इव अनुरक्ताः वर्तन्ते । यदि जनः अतिलोभाविष्टः भवति तर्हि तस्य शिरसि चक्रं भ्रमति इति लोभाविष्टचक्रधरकथा ज्ञायते । शास्त्रेषु निपुणाः अपि लोकव्यवहारं न जानन्ति चेत् ते उपहासपात्रतां गच्छन्तीति मूर्खपण्डितकथा सूचयति । यस्य स्वयं प्रज्ञा न वर्तते, मित्रेण उक्तमपि यः न करोति सः निश्चयेन मरणं प्राप्नोतीति मन्थरकनामकौलिककथा आलोचनं ददाति । अत्र विविधाभिः कथाभिः नीत्युपदेशाः दीयन्ते ।

भारण्डनामपक्षी, मत्स्यः, मण्डूकः, ब्राह्मणदम्पती, नकुलः, रासभः, शृगालः, तन्तुवायः, चन्द्रो नाम भूपतिः, वानरः भद्रसेनो नाम राजा, राक्षसः, कृष्णसर्पः च कथापात्राणि विद्यन्ते । अस्मिन् ब्राह्मणीनकुलकथा प्रसिद्धा ।

संवादा

पञ्चतन्त्रे संवादा उचितरीत्या दृश्यन्ते । संवादे गद्यवाक्यानि श्लोकाश्च अन्तर्गताः । केचन संभाषणान्यत्रोदाह्रियन्ते ।

अधोलिखितसंवादः मित्रभेदात् स्वीकृतः ।

करटक आह – अथ भवान् किं कर्तुमनाः । सोऽब्रवीत् – अद्यास्मत्स्वामी पिङ्गलको भीतो भीतपरिवारश्च वर्तते । तदेनं गत्वा भयकारणं विज्ञाय संधि – विग्रह-यान-आसन-संश्रयं द्वैधीभावानामेकतमेन संविधास्ये । करटक आह – कथं वोते भवान्यद्भयाविष्टोऽयं स्वामी । सोऽब्रवीत् – किमत्र ज्ञेयम् । यत उक्तं उदारितोऽर्थः पशुनापि शुद्धते हयाश्च नागाश्च वहन्ति चोदिताः । अनुक्तमप्यूहति पण्डितो जनः परडितज्ञानफला हि बुद्ध्यः ॥

मित्रसंप्राप्तेः स्वीकृतं संभाषणमत्र दत्तम् । एकायाः कथायाः अन्ते अन्यकथायाः कथामुखमुच्यते । तस्योदहरणमत्र दीयते ।

एवं ज्ञात्वा दारिद्र्याभूतरपि स्वल्पात्स्वल्पतरं काले पात्रे च देयम् ।

उक्तं च – सत्पात्रं महती श्रद्धा देशे काले यथोचिते ।

यद्दीयते विवेकज्ञैस्तदनन्ताय कल्पते ॥

तथा च । – अतितृष्णा न कर्तव्या तृष्णां नैव परित्यजेत् ।

अतितृष्णापि भूतस्य चूडां भवति मस्तके ॥

ब्राह्मण्याह – कथमेतत् । स आह –

एतदनन्तरं अन्यकथारभ्यते – “अस्ति कस्मिंश्चिद्देशे कश्चित्पुलिन्दः । स च पापाद्धिं कर्तुं वनं

प्रति प्रस्थितः । “ कथायाः अन्तिमस्य श्लोकस्य प्रथमद्वितीयपादयोः नीतिमुच्यते । तृतीयचतुर्थपादयोः नीतिं वक्ष्यमाणायः कथायाः कथापात्रेण सह तेन भुक्तफलमपि गद्यते ।

पञ्चतन्त्रकथायामुक्ताः नीतयः सद्गुणाः, विद्या, परिश्रमः, पुरुषार्थचतुष्टयं, कर्म, सदाचारः, धैर्यं, अहिंसा, वैराग्यं, परोपकारः, स्वभावः, श्रद्धा, तपः, पाण्डित्यं, संस्काराः, यशः, स्त्रीव्यवहारः, राजनीतिः, बन्धुत्वमिति अनेकनीतयः अस्मिन् पञ्चतन्त्रे विष्णुशर्मणा सुष्ठु विशदीकृताः । केचन नीतिश्लोकाः अत्र प्रस्तूयन्ते ।

मित्रद्रोही कृतघ्नश्च यश्च विश्वासघातकः ।

ते नरा नरकं यान्ति यावच्चन्द्रदिवाकरौ ॥ मित्रभेदः – ४२५

अस्मिन् लोके यावद् पर्यन्तं सूर्यचन्द्राभ्यामस्तित्वं विद्यते तावद् पर्यन्तं ये मित्रान् प्रति दुष्टः, अकृतज्ञः, अविश्वासः च वर्तन्ते ते नराः नरकं प्राप्नुवन्ति ।

आयुः कर्म च वित्तं च विद्या निधनमेव च ।

पञ्चैतानि हि सृज्यन्ते गर्भस्थस्यैव देहिनः ॥ {मित्रसंप्राप्तिः – ८२}

मानवस्य गर्भावस्थायामेव एते पञ्चविषयाः निर्धारिताः – वयः, जीवनवृत्तिः, सम्पत्तिः, विद्याध्ययनं, मरणञ्च ।

सत्यधर्मविहीनेन न सन्दध्यात्कथञ्चन ।

सुसन्धितोऽप्यसाधुत्वादचिराद्याति विक्रियाम् ॥ {काकोलूकीयम् -२५}

सत्यधर्मरहितेन सह कथमपि सन्धिः न करणीयः । स्वभावेन सः दुष्टः इत्यतः तेन सह

सम्यक् कृतः अपि सन्धिः शीघ्रमेव विकारं प्राप्नोति ।

जानन्नपि नरो दैवात्प्रकरोति विगर्हितम् ।

कर्म किं कस्यचिल्लोके गर्हितं रोचते कथम्? {लब्धप्रणाशम् -३७}

मनुष्यः जानन्नपि विधिवशात् गर्हितं कार्यं करोति । नो चेत् कस्मैचिदपि मनुष्याय कुत्सितं कर्म कथं वा रोचते?

न यत्रास्ति गतिर्वायो रश्मीनां च विवस्वतः।

तत्रापि प्रविशत्याशु बुद्धिर्बुद्धिमतां सदा ॥{अपरीक्षितकारकम् -४६}

यत्र वायोः गतिः न विद्यते, यत्र सूर्यस्य किरणानामपि गतिः न विद्यते, तत्रापि बुद्धिमतां बुद्धिः सर्वदा अत्यन्तं वेगेन प्रसरति ।

कथाकथने पञ्चतन्त्रकथायाः योगदानम्

क्रीडणद्वारा शिक्षया विषयावगमनं सुलभः विद्यते । कथाकथनं क्रीडनशिक्षायामन्तर्भूतः शिक्षा । कथाकथनं शिशोः आरम्भ्य वृद्धः पर्यन्तं लाभं प्राप्नुवन्ति । मानवः प्रथमतया ज्ञानं कथया द्वारा प्राप्यते । कथाकथने विष्णुशर्मणा विरचितायाः पञ्चतन्त्रकथायाः स्थानमद्वितीयमस्ति । पञ्चतन्त्रकथायां पात्राणि अधिकाः पशुपक्षिणः भवन्ति । नीतयः केवलं श्लोकरूपेण नोच्यते अपि तु जीवने आचरित्वा प्राप्तफलमप्युच्यते । अतः नीतियुक्तमाचरणमत्यावश्यकं सुलभश्चेति कथया सूच्यते ।

उपसंहार

अद्यतनकाले मानवस्य जीवननाशार्थम् अधिकमार्गाः दृश्यन्ते । तेभ्यः जीवनं रक्षितुं नीतिबोधमानपञ्चतन्त्रकथात्यावश्यकम् । कथाकथनेन श्रवणस्मरणभाषणकौशलशक्तिः च अभिवर्धते । कथासाहित्यपठनेन श्रवणेन समीक्षात्मकः विचारः कर्तुं शक्यते । कथाकथने मातुरनन्तरं पितामहमातामह - पितामहीमातामहीनाम् स्थानमत्युन्नतम् आवश्यकञ्च । कथाकथनेन अतः तेभ्यः सह ऐक्यजीवनं आवश्यकमिति मानवैः ज्ञातव्यम् । ते कथाभिः द्वारा कठिनस्थितीन्

निर्वहणसामर्थ्यं पाठितवन्तः। अद्यतनकाले तेषामविद्यमानत्वात् युवकाः युवतयः च लघुविषयमपि कठिनमिति चिन्तयित्वा भीतजीवनं जीवयन्ति । सर्वकालेषु तद्भयं निवर्तयितुं नानाविधमनुष्येभ्यः पञ्चतन्त्रकथा मार्गदर्शी सुशोभते । पञ्चतन्त्रकथाश्रवणस्य फलमेवमुच्यते —

य इदं नित्यं नीतिशास्त्रं शृणोति च ।

पराभवमाप्नोति शत्रूनादपि कदाचन ॥{पञ्चतन्त्रम् -कथामुखम् -७}

यः एतां पञ्चतन्त्रकथामध्ययनं करोति अथवा शृणोति सः व्यवहारकुशलः विद्यते यथा इन्द्रः प्रबलेन शत्रुणापि पराजितसमर्थः शोभते तथा सः धूर्तजनैः पराजितसामर्थ्यं प्राप्नोति ।

ग्रन्थसूची

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ETERNAL BOND: NATURE AND HUMANITY IN GORETI VENKANNA'S LYRICS

Dr. SAMBAIAH MEDIKONDA

Associate Professor, Department of English and Humanities
JNTUA College of Engineering, Kadapa, Andhra Pradesh

Abstract

Nature and folk songs share a profound interconnectedness, with the natural world serving as a rich source of inspiration for the themes and emotions expressed in the lyrics. Goreti Venkanna, a prominent Telugu folk song writer, intricately weaves nature into his poetry, using it as both a symbol and a reflection of human emotions, struggles, and social issues. His songs vividly depict the beauty of rural landscapes, the changing seasons, and the connection between humanity and the natural world. Through his portrayal of nature, Venkaanna explores themes of social justice, human labor, and emotional resilience. His lyrics often present nature as a nurturing force, embodying both solace and challenge, while also addressing the exploitation of natural resources and the plight of marginalized communities. Goreti Venkataiah (born 4 April 1965), better known as Goreti Venkanna, is an Indian poet and singer known for his works in Telugu literature. He became popular after his song "Palle Kanneru Peduthundo" in the film Kubusam. He also acted as a judge for the folk song program Rela Re Rela on Star Maa. In November 2020, Goreti was nominated as a Member of Legislative Council (MLC) in Telangana. In 2021, he won the Sahitya Akademi Award in poetry category for his work Vallanki Taalam. The paper focuses and interprets how some of his popular songs collected from telugu cinemas and media such as O Nalla Thumma, O Pitta, Vagu endi poyaro, Kanche Regi Theepivole Lachuvammo, Vennela, Godari, Pata Padeti, Egise Etiki, Vanochenna, etc. wonderfully depict nature, village life and predicate the plight of humanity due to its use and abuse of nature.

Keywords: nature, village life, folk songs, Telugu, river, bird, rain, trees, green, wild life, childhood, farmer, etc.

Goreti Venkataiah (born 4 April 1965), better known as Goreti Venkaanna, is an Indian poet and singer known for his works in Telugu literature. He became popular after his song "Palle Kanneru Peduthundo" ("The Village Weeping") in the film Kubusam. He also acted as a judge for the folk song program Rela Re Rela on Star Maa. In November 2020, Goreti was nominated as a Member of Legislative Council (MLC) in Telangana. In 2021, he won the Sahitya Akademi Award in poetry category for his work Vallanki Taalam. Goreti Venkataiah was born on 4 April 1965 in Gowraram village of present-day Nagarkurnool district in Telangana, India to Goreti Narasiah and Eeramam. Most of his childhood was spent in singing the native folk songs describing the lives of peasants and the farmers of Telangana. He is one of the famous singers and lyricists from Telangana. Goreti completed his postgraduate in MA and worked in Government services. He is married to Anasuya.

Goreti Venkanna is the lyricist for the Telugu movie, Batukamma. Although, he is not a commercial movie lyricist, he composed songs for various movies. Most popular amongst these is Palle Kanneeru Pedutundo from the movie Kubusam. He also composed a song about the Rayalaseema factionism sung on TV 9 channel a popular news channel. His other works though not limited to, include a song for the movie "Maisamma IPS". His songs are predominantly known for their composition on the Telangana State.

Venkanna's songs are published with the titles, Eku naadam Motha, Rela Poothalu, Alasandra Vanka, Pusina Punnam and Vallanki Taalam. He has written songs for the movies such as Encounter, Sri Ramulayya, Vooru Manadira, Kubusam, Vegu Chukkalu, Maha Yagnam, Maisamma IPS, Bathukamma, Nagaram Nidra Potunna Vela, People's War, Bhandook, Basthi, Bilalpur Police Station,

Annadata Sukhibhava, Mallesham, Dorasaani, Sheesh Mahal and Sharathulu Varthisthai.

Venkanna's lyrics idealize rural life and nature while celebrating simplicity, beauty, and harmony. They evoke a sense of nostalgia and romanticism toward village life, intertwining human emotions with the serene charm of the natural world. Through vivid imagery, melodious expression, and heartfelt metaphors, his poetry captures the unspoiled beauty of nature and humanity, offering a timeless portrayal of pastoral life.

Venkanna's famous lyric "కంచరేగి తీపి వోరె లచ్చవమ్మో" (Oh, Lachuamma, as sweet a Jujube Fruit) idealizes rural life and nature while celebrating simplicity, beauty, and harmony. The greatness of this song lies in a poor villager expressing his pure and heartfelt feelings for his beloved. The very comparison a rural woman and her voice with Jujube Fruit is a rare one as the fruit is not that much commercial and appreciable by general public like apple and orange. Among all the songs written by Goreti, this holds the highest place. It occupies a marvelous composition as it beautifully compares a girl to nature. Through vivid imagery and heartfelt metaphors, Lachuamma is portrayed as a symbol of natural grace, with her voice and smile likened to rippling streams and moonlit springs. These evocative descriptions intertwine human emotions with the serene charm of the natural world, evoking a sense of nostalgia and romanticism toward village life. His poetry captures the unspoiled beauty of nature and humanity, offering a timeless portrayal of pastoral life. The last line of every stanza is wonderfully elevates the harmony and mystical element with the nature and innocent woman.

వాలిపోయిన కందిసేనే లచ్చవమ్మో.....

నివు పాటపాడితె పూత పడతది లచ్చవమ్మో.....

When you sing a song, blossoms appear, dear Lachuamma!

Lachuamma's voice is depicted as a life-giving force, making blossoms appear as if her song nurtures nature itself. Her melodious presence harmonizes with

the world around her, symbolizing the power of joy and music to awaken beauty and vitality.

పొడవెండ నీ మెడ హారమైతది లచ్చవమ్మో.....

The bright sun makes your neck gleam like a precious necklace, dear Lachuamma!

The poet declares his solidarity to her as he exalts her neck with precious necklaces though her neck is black due to sun exposure during shepherding. This stanza beautifully portrays Lachuamma by intertwining her actions and beauty with the natural world, using vivid imagery like the "soft breeze" and the sun's light to highlight her radiant presence. Her interactions with nature, such as sprinkling water and the symbolic comparison of her neck to a precious necklace, create a harmonious and serene atmosphere, emphasizing the connection between human beauty and the natural environment.

అలసినీవు కునుకుపడితే లచ్చవమ్మో.....

ఆ ఎండకడ్డము తెప్పలోస్తవే లచ్చవమ్మో

When you rest, weary, and lie down in peace, dear Lachuamma!

The sun's harsh rays fade as clouds gather, dear Lachuamma!

In this stanza, nature comforts Lachuamma by offering both physical and emotional solace. As she "rests, weary, and lies down in peace," the natural world around her provides a sense of tranquility. The fading of the "harsh sun's rays" and the gathering of clouds symbolize relief and cooling, suggesting that nature shields her from discomfort, offering comfort through its gentleness and calm. The peaceful surroundings, like the blooming wildflowers and the soft fields, create an environment of rest and rejuvenation, allowing Lachuamma to feel at ease and in harmony with the world. He humanizes her labour and even the nature extends her empathy with her.

One of the highlight expression in the song is "the wild thorny plants on the path" are turned to "beautiful jasmines" "by her touch of her feet adds a sense of beauty and transformation that Lachuamma brings to the world around her. The poem celebrates her profound influence on nature, where her every

movement seems to transform the environment into something more harmonious and vibrant.

దారిలో పల్లెరుముల్లె లచ్చువమ్మో.....

నీకాలు మోపితే మల్లెలైతవే లచ్చువమ్మో.....

Along the path, the wildflowers bloom, dear Lachuamma!

With your footsteps, jasmine blossoms in full glory, dear Lachuamma!

Goreti's another classical song వానోచ్చెనమ్మ వరదోచ్చెనమ్మ (The rain has come, oh mother, the flood has come) beautifully captures the essence of rain as a benevolent and nurturing force, linking it to the vitality of nature and the welfare of living beings. Its arrival brings not only physical nourishment but also joy, spiritual blessing, and a sense of unity between nature and humanity, showing how nature's benevolence sustains and enhances life.

వంకలు డొంకలు వనమూలు తిరిగి

కృష్ణమ్మ ఒడిలో ఇష్టమూగ ఆడింది

ఇష్టమే లేకున్నా పట్నానికొచ్చింది

ముక్కు మూసుకొని మూసీల దున్నింది!!

Twisting, turning, wandering through the woods, It played joyfully in Krishna's embrace.

Though unwilling, it reached the city,

Holding its breath, it endured the Musi's depths!

The rain is depicted as a benevolent and nurturing force that arrives to refresh and rejuvenate the earth, symbolizing maternal care. It washes away the dust from rooftops, ruffles the hens' feathers, and brings joy to animals like buffaloes, frogs, and turtles, symbolizing nature's playful and caring influence. The rain fills ponds and nourishes the fish, while the storks and frogs celebrate its arrival, embodying how it brings life and vitality to the creatures of the earth. The rain's sacred journey, merging with the "Godavari" and touching "Sita's feet", elevates it to a divine level, linking it to spiritual blessing and renewal. Even though it faces obstacles, like the "Musi's depths", the rain persists, symbolizing its unwavering ability to nurture life across the land, from the hills to the city.

Venkanna's another song "ఓ పుల్లూ ఓ పుడకా" tries

highlight the carefree, simple life of birds, contrasting it with the complexities of human life driven by desires, titles, and envy. The poem celebrates the purity and contentment found in nature, particularly in the lives of birds.

పూటకుంటే అంతే జాలూ

రేపు ఎట్లనే ద్యాస లేదూ దాచుకొనేటి

గుణములేదూ లోభితనమూ ఎరుకేలేదూ

ఈలోకమెల్ల తరచి చూసినా నరులకున్న

ఈర్ష అణువంత సైతం పిట్టకులేదూ

Tomorrow, there is no plan, no hiding,

No greed, no desire, no trouble in sight,

Though humans look around at the world,

They carry envy, something the birds never know. Oh little bird, oh fledgling.

The poem celebrates the carefree and joyful life of birds, contrasting it with the complexities of human existence. The birds live freely in nature, finding happiness in simple things like the sweet fruit and the comfort of their wings, while humans are burdened by envy and desires that the birds never experience ("Though humans look around at the world, they carry envy, something the birds never know"). The birds' lives are untainted by greed or ambition, as they find peace in their natural surroundings, unlike humans who seek titles and recognition ("But in the end, no name is theirs alone, they live simply, with no attachment to titles").

రామసిలుకా, గోరువంకా పాలపిట్ట,

తీతువమ్మా పావురాయి తెల్లకొంగ నరుడు

వెట్టిన పేర్లు దప్ప తమకు ఊరూపేరే

లేదూ ఆపేరుకోసం ఉనికికోసం

ఈసమంత ఆరాటం లేదూ

Be it a crow, a raven, or a dove,

A pigeon or a peacock, all have their names,

But in the end, no name is theirs alone,

They live simply, with no attachment to titles,

In this world, there is no longing for fame.

Oh little bird, oh fledgling.

The poem emphasizes the purity and simplicity of nature, where the birds, like the "crow, raven, dove, pigeon, or peacock," live harmoniously without worrying about societal expectations. Ultimately, it contrasts the serenity of the birds' existence with the relentless striving of human life, portraying the birds as symbols of peace and freedom ("Oh little bird, oh fledgling").

Venkanna's another interesting song "ఓ నల్ల తుమ్మ" (O Black Babul tree) expresses deep reverence and affection for the black Babul tree, using it as a symbol of the life and traditions of the village. The tree is depicted not only as a physical presence but as a spiritual anchor, representing the village's identity and its connection to the past. Through vivid imagery and metaphor, the poet describes the natural beauty, resilience, and importance of the Babul tree in the everyday lives of the people.

గులకరాళ్ళ సొక నేలైన మొలిసేవు

గుట్టలూ రాళ్లున్న గుబురుగా పెరిగేవు

Hard pebbles turned into sweet path for you to grow

You grow amidst dry hills and rocks like a big bush

The Babul tree is depicted as resilient and adaptable, thriving in harsh, untamed conditions. Despite the "stones" and "wild hills," it grows without the need for a basket, symbolizing its ability to turn adversity into strength. The tree also becomes a "caretaker," showing its nurturing role. This highlights its flexibility and positive nature, as it continues to support and sustain life even in difficult circumstances.

కాటుకా పూతలూ నీ తనువు నలుపున్న

కడుపులో జాలోలె పసుపూరుతావమ్మా

Your body is dark like the soot of the crow's feather,

Yet, in your belly, you carry the yellow of turmeric, mother.

Like the Babul tree, we can face challenges and difficult circumstances, yet still choose to be benevolent and helpful to others. Even when dealing

with our own struggles, offering kindness, support, and happiness to those around us can make a positive difference. Whether it is spring or not, the golden fragrance of the Babul tree fills the air. The tree's body as soft and tender, yet strong enough to be a pillar of protection, even in difficult times. Its presence is essential to the village; without it, the village has no identity or address. Though poets may not always praise it, the tree's form is described as the foundation of the village's legacy. Even if rulers' names are engraved in stone, the poet suggests that the tree's name will never fade, continuing to bring life and recognition.

కవిపండితులు నిన్ను కానకపోయినా

ఈ కాపుదానపు కవనమెల్ల నీ రూపమే

సెరువు కట్టించిన రాజవృద్ధితేమి

రాతి శాసనముపై రాజు పేరుండినా

నీ తుమ్మ వల్ల ఊరు తుమ్మలా రేవాయే

Even if poets and scholars do not praise you,

Your form itself is the most beautiful poem of this land.

Even if a king's name is inscribed on a stone inscription,

The village flourishes through your shade, just as a river flows through the land.

The enduring legacy and significance of the Babul tree, regardless of whether poets or scholars acknowledge it. The poet suggests that even if kings and rulers' names are inscribed on stone inscriptions, the true essence and identity of the village are rooted in the tree.

Goreti's another Renowned Song "వాగు ఎండి పోయిరో" (Vagu Endi Poyaro) is a famous folk song by

Goreti Venkanna. In this song, the poet expresses the feeling of how life would be in the village without the big river, which is an essential part of the community. The song vividly depicts the changes and emotional turmoil that arise in the village due to the absence of the river, highlighting the deep connection between the river and the village's way of life. Goreti Venkanna beautifully portrays this sense of loss and the impact

it has on the people. He compares village brook as a intestine which gives life to village like body. The line

ఆ తాజ్ మహల్ అందాల కన్నా

మా వాగు పిచ్చుక గూళ్ళ మిన్న

Rather than the beauty of the Taj Mahal,

Our village brook and sparrow nests are superior.

Expresses a deep sense of pride and affection for one's own roots and culture. It suggests that, although the Taj Mahal is an iconic wonder of the world, the humble bird's nest (pichuka gullu) of our land holds even greater significance.

The song reflects a deep sense of nostalgia and loss for the speaker. The speaker recalls the joy of swimming and playing in the village river as a child, a time filled with happiness and carefree moments. However, now the river has dried up, and with it, the joy and vitality that once filled the village. The reference to the river as "graveyard" symbolizes a sense of decay and how the loss of this natural resource has affected the village. The speaker laments that the once vibrant and lively village, full of cherished memories, is now a mere shadow of its former self, no longer a place of happiness but a place of emptiness. It conveys the sorrow of change and the irreversible loss of simple pleasures that were once taken for granted.

వాగులాన్నీ ఏవిరో

ఎడలోని శోకమే ఎగసి వాగయ్యిందిరో....

The rivers are like something...

The sorrow within the heart has risen and turned into a river...

This line poignantly captures the emotional essence of loss and grief. The poet suggests that the river, once full of life, has now become a reflection of sorrow. The poet laments on how the beautiful memories associated with the village brook are now have become sad memories. The curvy sand heaps now turned to be thorny bushes, dancing relli grass with air now dried up, wet black beautiful pebbles now dusted and submerged in the dust, thirst quenching clear and transparent streams for animals now disappeared. The village brook changes herself in winter season with grassy moss as blankets, leaps and

dances in rainy season and awaits for rain with praying heart now totally dried and dead.

నగరముల నిర్మానమయ్యే

జలుగు వెలుగుల మేడలయే

తరలిపోయిన ఇసుక వల్ల

తరలిపోయేను గర్భ జలము

The cities are built by decisions,

The glow of lights forms the skyline,

Due to the shifting sands,

Even the nourishing water of the womb flows away.

The poet cries and tells how the brook dried up.

The drying up of the village brook due to urbanization reflects the harmful effects of modern development on nature. As towns expand, natural water sources are often neglected, diverted, or polluted. The construction of buildings and infrastructure reduces water flow, leading to the disappearance of these once vital resources. This loss symbolizes the decline of the traditional, natural harmony that once supported the community.

Conclusion

Goreti's songs exalt the dignity of rural and working people and recognize their contribution to the society at the cost of their beauty and worldly pleasures. He has soft corner for the working community and reverence for rural folks. He worships the rural beauties and mystifies the connection between nature and humanity. His selection of words is colloquial and Telangana local dialectical. His imagery is lucid and easy to grasp. Every song carries some message for the betterment of society. His choice of objects simple but its themes are grand. Many of his songs evoke the memories of childhood. Some of his words take the listener to the far fetching memories. His songs not only cherishes the wisdom of the nature but also gives a king of alter call for change. Many of his songs are spontaneous flow of instant feelings and emotions. His tunes and lyrics are highly aesthetics and rouse pathos and ethos. The style is truly wonderful like the colorful path of village flowers. Many people call him Janapada Gnadharva (Folk Gandharva) of Telugu land.

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AN ANALYSIS OF MATHEMATICAL APPLICATION IN ASTRONOMICAL PROBLEMS

Dr. G. RAJA RAJESWARI

Project Associate

Indian Institute of Technology, Madras

Abstract

Astronomy and mathematics have been intimately connected since ancient times, with mathematical techniques playing a crucial role in understanding and predicting celestial phenomena. In ancient India, mathematicians and astronomers developed sophisticated mathematical methods to solve astronomical problems, including the Kuṭṭaka method. Kuṭṭaka, which literally means 'pulverizer' in Sanskrit, is a mathematical technique used to solve linear and quadratic equations, particularly in the context of astronomical calculations. Developed by ancient Indian mathematicians such as Aryabhata and Brahmagupta, the Kuṭṭaka method was a powerful tool for solving problems related to planetary motions, eclipses, and astronomical tables. This method involved the use of algebraic equations, geometric progressions, and other mathematical techniques to calculate celestial phenomena with remarkable accuracy. The Kuṭṭaka method had a significant impact on the development of astronomy in ancient India, enabling mathematicians and astronomers to make precise calculations and predictions about celestial events. The technique was also influential in the development of mathematics itself, contributing to the growth of algebra, geometry, and number theory.

Introduction

This paper will explore the mathematical applications of Kuṭṭaka in astronomical problems, with a focus on its historical development, mathematical techniques, and astronomical applications. We will examine the contributions of ancient Indian mathematicians to the development of Kuṭṭaka, and discuss its significance in the context of ancient Indian astronomy. We will also analyze the mathematical techniques involved in Kuṭṭaka, including its use of algebraic equations, geometric progressions, and other mathematical methods. Finally, we will demonstrate the applications of Kuṭṭaka in solving astronomical problems.

Kuṭṭaka Procedure in Indian Astronomical Texts

The Kuṭṭaka method is a fundamental technique in Indian mathematical astronomy used to solve indeterminate equations of the form, known today as linear Diophantine equations. This method, extensively developed by Indian mathematicians, was primarily employed for astronomical calculations, particularly for determining planetary positions, conjunctions, and other cyclical phenomena.

Historical Development

The origins of Kuṭṭaka can be traced back to Aryabhata (5th century CE), who first introduced the method in his Aryabhatiya. Later, Brahmagupta (7th century CE) in his Brahmasphutasiddhanta formalized the approach, providing a systematic way to find integer solutions. The method was further refined by Bhaskara I (7th century CE) and Bhaskara II (12th century CE) in their astronomical works.

The term 'Kuṭṭaka' itself, meaning 'pulverizer' in Sanskrit, signifies the method's essence—breaking down complex equations into smaller solvable components. The technique was used not just for astronomical applications but also for problems in number theory, particularly in the computation of fractions and modular arithmetic.

Several Indian mathematical and astronomical texts deal exclusively with or contain detailed discussions on Kuttaka. Some of the key texts include:

- 1. Aryabhatiya (5th century CE) by Aryabhata** – Introduces the Kuttaka method, though not in an explicitly detailed form.
- 2. Brahmasphutasiddhanta (7th century CE) by Brahmagupta** – Provides a systematic approach

to solving indeterminate equations using the Kuttaka method.

3. **Bijaganita (12th century CE) by Bhaskara II** – A dedicated treatise on algebra that elaborates on Kuttaka in detail, particularly in the context of solving equations.
4. **Lilavati (12th century CE) by Bhaskara II** – Though primarily an arithmetic text, it also touches upon Kuttaka in an accessible way.
5. **Ganita Kaumudi (14th century CE) by Narayana Pandita** – A later work that refines and extends the Kuttaka method, including more general solutions.
6. **Tantrasamgraha (16th century CE) by Nilakantha Somayaji** – Provides astronomical applications of Kuttaka, particularly for planetary motion and time calculations.

These texts played a crucial role in preserving and advancing the Kuttaka method in both mathematical and astronomical traditions.

Mathematical Framework

The Kuṭṭaka method solves equations of the form: $ax + by = c$

where a, b are known integers, and x, y are unknown integers. The solution involves reducing the equation into a simpler form by a systematic division algorithm, somewhat analogous to the Euclidean algorithm for finding the greatest common divisor (GCD). The process is iterative, breaking down the problem into smaller, solvable steps.

A key feature of the Kuṭṭaka method is its ability to generate multiple integer solutions once a single solution is determined. This property was crucial for astronomical computations that required periodic corrections over long durations.

Application in Astronomy

Kuṭṭaka was primarily used in Indian astronomical texts for:

1. **Planetary Motion and Mean Longitudes** – Determining integer cycles for planetary revolutions.
2. **Eclipses and Conjunctions** – Finding common integer multiples of lunar and solar motions.

3. **Time Computations** – Calculating accurate calendar corrections based on planetary periods.

4. **Nakshatra and Tithi Calculations** – Predicting the alignment of stars and lunar phases.

For example, in Bhaskara II's *Siddhānta Śiromaṇi*, Kuṭṭaka is used to determine the integer values of time cycles required to synchronize different celestial motions. Similar methods were applied in the works of Varahamihira and later commentators, demonstrating its widespread application across different Siddhāntic traditions.

Significance and Legacy

The Kuṭṭaka method highlights the depth of number theory in Indian mathematics and its direct application to practical astronomical problems. This approach later influenced Islamic and European mathematicians, contributing to the development of modular arithmetic and continued fractions. The method found applications in algebraic number theory and even inspired later European techniques for solving indeterminate equations.

Moreover, Indian scholars used the Kuṭṭaka method in computational aspects of the Hindu calendar, ensuring the precision of lunisolar calculations that continue to be relevant in traditional almanacs today.

In conclusion, Kuṭṭaka represents an ingenious method of solving indeterminate equations, showcasing the mathematical sophistication embedded in Indian astronomical traditions. Its applications in planetary calculations underscore the advanced understanding of cyclic phenomena by Indian astronomers, reflecting the rich legacy of India's scientific and mathematical heritage.

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LANGUAGE, POWER AND CULTURE

Dr. M.S. MADHAVACHARI

Head, Department of Sanskrit

St Joseph's College of Autonomous, Tiruchirappalli

We must remain peaceful with everyone and possess good qualities towards all. Our sacred Vedas have given us this wisdom as a gift. The Upanishads convey this message through their teachings. The verse "Yervai Janānā Agnēḥ Bhavati" emphasizes this idea. Because of this, the Vedas, which uphold righteousness (Dharma), continue to benefit us even today through the Sanskrit language. Scholars preserve and study the Vedas with great enthusiasm.

A major reason for this is the Sanskrit language, which remains timeless in the world. It continues to exist because it conveys profound knowledge and wisdom. Sanskrit has brought numerous benefits and deep insights into truth. It is believed to be the mother of all languages in this world and the 14 worlds beyond. The mother of all languages for all of humanity exists in this world. The birth of a child in any country is a natural occurrence, but it holds a deeper meaning. The first sound that a newborn makes from its mouth is "Kva" (a primal sound). This fact cannot be hidden or denied by anyone. Even the thirty-three crore deities cannot create an opposing sound to it.

Why? Because only in the Sanskrit language does this sound "Kva" exist—it is not found in any other language. This is one of the greatest gifts given to mankind.

This is because this world is sustained by divine knowledge, which is enshrined in the Vedas, Upanishads, Itihasas, 14 Puranas, Vedangas (six limbs of the Vedas), Nyaya (logic), Mimamsa, Vyakarana (grammar), Sahitya (literature), and the six schools of Astika (orthodox) philosophy. These sacred texts provide us with profound and clear insights.

Only through the Sanskrit language can deeper meanings be effectively expressed and understood. Let us examine this idea further.

The phrase "Brahmavid Brahmaiva Bhavati" conveys that a person who realizes the ultimate truth becomes one with it. This emphasizes that human life should be filled with wisdom and righteousness. First, one must deeply understand the nature of human existence.

Additionally, the verse "Mānava Mātrayam Karanam Paramośadhyoḥ" signifies that true fulfillment comes from self-realization. Regarding the mind, the great sage Gautama Maharishi, the author of Nyaya Shastra, states:

"Sukha-Duḥkha Upalabdhi Kāraṇam Indriyam" meaning that pleasure and pain are experienced through the senses. However, our true well-being and limitations are determined by the mind itself.

Therefore, Gautama Maharishi Further Explains

"Mana Eva Maṇuṣyānām Kāraṇam Bandha-Mokṣayoḥ"—which means the mind alone is responsible for both bondage and liberation.

The Itihasas provide us with invaluable knowledge and guidance. One such profound teaching is found in the Mahabharata (2.9) and the Bhagavad Gita. These scriptures offer wisdom that helps us understand the deeper truths of life.

Let us look at this rare and meaningful verse:

मातृवत् परदारेषु, परद्रव्येषु लोष्टवत्, आत्मवत् सर्वभूतेषु यः पश्यति सः पश्यति।

Explanation

Viewing all women (other than one's wife) as mothers – This principle teaches that we should respect and regard all women as we do our own mother. This moral code was established by our ancestors to eliminate issues such as sexual harassment in society.

Seeing others' wealth as worthless as dust – Just as a person ignores a useless stone lying on the road,

one should not covet another's wealth or possessions. This perspective fosters honesty and integrity. This wisdom is essential for leading a righteous and ethical life.

If people adopt this perspective, the development of the nation will increase, and crimes such as theft will cease to exist.

The Most Important Principle

Our emotions and moral values play a crucial role in shaping our actions. Just as we care for ourselves, we should also treat other living beings with the same respect. Whether it is a small ant or a great ruler, we must view them with equality and compassion.

Those who follow this principle are considered blessed by the divine and are regarded as noble beings.

Different Sanskrit Words for "Human"

There are multiple Sanskrit words used to refer to human beings, each carrying a different connotation:

1. Manushya (मनुष्य)
2. Maharsha (महर्ष)
3. Madhyama (माध्यम)
4. Mumukshu (मुमुक्षु)
5. Manava (मानव)
6. Nara (नर)
7. Bhumali (भूमालि)
8. Kubanja (कुब्ज)
9. Purusha (पुरुष)
10. Purushaṇa (पुरुषाण)

These words are primarily found in ancient Sanskrit texts, each highlighting different qualities of human beings.

This technology is useful for intricate calculations and practical applications. A nation's forests, mountains, and natural resources play a crucial role in its development and decline. From ancient times, the importance of trees has been emphasized, as seen in various scriptures, including the Matsya Purana.

Sanskrit Verse

"Dasha kūpa samak vāpi, dasha vāpi samo hridah,
Dasha hridah samo putrah, dasha putrah samo drumah."

Translation

"Ten wells are equal to a pond. Ten ponds are equal to a reservoir. Ten reservoirs are equal to a son. Ten sons are equal to a tree."

This verse highlights the immense value of trees, equating them to ten sons, emphasizing their critical role in sustaining life and the environment.

Thus, we must protect our nation and live harmoniously with others, embracing the philosophy of unity and environmental consciousness

Essential Elements to Be Understood: Trees

Trees sustain life: Therefore, let us plant and nurture them. By protecting trees, we protect humanity.

Through various sources of knowledge, we gain incredible wisdom. We must preserve this wisdom.

Language, too, must be protected, as it is a divine gift connecting all beings.

Sanskrit Verse

"Amṛtatvasya tu nāśāsti vittena."

Translation: "Immortality cannot be achieved through wealth." Brihadaranyaka Upanishad 5.2

"Jāti-nīti-kula-gotra-dūragam

Nāma-rūpa-guṇa-dosha-varjitaṁ

Deśa-kāla-viśayātivartī

Yad brahma tattvamasi bhāvayātmanē"

Translation

"Beyond caste, ethics, lineage, and family,
Free from name, form, qualities, and faults,
Transcending space, time, and worldly concerns,
That is Brahman—realize that you are That."

"Yasmin vijñānamayam dehi kurute yogam"

Translation: "When the body is filled with true knowledge, it engages in the path of Yoga."

— Chāndogya Upanishad 7.26.2

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puranam and सुखः दुख उपलब्धि साधनं Took by
तर्क संग्रहः

AN ANALYSIS ON PATIVRATĀ DHARMA AS INSTRUCTED BY KĀLIDĀSA THROUGH ABHIJÑĀNA-ŚĀKUNTALAM AND ITS RELEVANCE IN THE MODERN ERA

Dr. LATHA SREEDHAR

Assistant Professor, Department of Sanskrit
Sri Sarada College for Women (Autonomous), Salem

Pativratā dharma, the sacred duty of a devoted wife, occupies an important place in the philosophical and literary tradition of Hinduism. Kālidāsa's Abhijñāna-Śākuntalam presents an exemplary representation of this virtue through the figure of Śakuntalā, as the epitome of this ideal, which is particularly emphasised by the teachings of Kanva Maharishi. This article examines the ideals of Pativrātā dharma as represented in the play Abhijñāna-Śākuntalam particularly through the teachings of Kanva Maharishi and the relevance of this concept in the modern era. It offers insights into how contemporary women can embrace the essence of traditional values while adapting to today's social dynamics. Despite trials and separations, Śakuntalā's steadfastness and faith demonstrate the virtues expected of a devoted wife.

The Greatness of Kālidāsa

Kālidāsa has been universally recognised as the highest star in the firmament of Indian poetry. The delicacy of emotional expression and the richness of creative imagination have earned him an exalted place among the poets of all nations. Sir Monier Williams says: "Of all Indian dramatists, and indeed of all Indian poets, the most famous is Kālidāsa, whose 'Śakuntalā' is so universally recognised that any remark on the subject would be superfluous. That Kālidāsa is the most important of all poets is clear from the following oft-quoted sloka:

“पुरा कवीनां गणना प्रसंगे कनिष्ठिकाधिष्ठित कालिदासः।
अद्याऽपि तत्तुल्य कवेरभावात् अनामिका सार्धवती बभूव॥”

This is, of course, the freedom of a poet to think of a situation that vividly expresses the greatness of Kālidāsa. The greatness of the play Abhijñāna

Śākuntalam in the entire gamut of Sanskrit literature is emphatically stated in the following oft-quoted stanza of criticism:

काव्येषु नाटकं रम्यं तत्र रम्या शकुंतला ।
तत्रापि च चतुर्थोऽङ्कः तत्र श्लोकचतुष्टयम् ॥

Of all the genres of literature, drama is the most delightful, of all the plays, Śakuntalā, in Śakuntalā the Fourth Act and in the Fourth Act the four slokas. Every great poet is a teacher, says rightly Mathew Arnold, and Kālidāsa, we think, has a definite message or instruction to give through his Śakuntalā. Even the German poet Goethe admired Śakuntalā: "Would'st thou the young year's blossoms and the fruits of its decline, And all by which the soul is charmed, enraptured, feasted, fed, Would'st thou the Earth and Heaven itself in one sole name combine? I name thee, O Śakuntalā! and all at once is said." Rabindranath Tagore also interprets the play as a journey of love, evolving from earthly passion to spiritual elevation, transforming physical love into moral beauty.

The Pivotal Verses of Abhijñāna Śākuntalam

In Abhijñāna Śākuntalam, Śakuntalā is raised by Kanva Maharishi, who instills in her a deep understanding of dharma and righteousness. His parting words to Śakuntalā before her departure to King Dushyanta's court emphasize a wife's duty to her husband, patience in adversity, and unwavering commitment. Kanva says: "शुश्रूष स्वसततं पत्युः पत्यौ देवत्वमास्थिता" (Abhijñāna Śākuntalam-Act -IV) (Always serve your husband with devotion, considering him as divine.) Śakuntalā does not waver from her devotion and trust in her husband,

exemplifying the ideal of Pativrātā Dharma. In contemporary times, devotion in marriage is often seen as a mutual commitment rather than a one-sided obligation. A particularly poignant verse is:

The Depth of Kanva's Emotions

यास्यत्यद्य शकुंतलेति हृदयं संस्पृष्टमुत्कंठया कंठः स्तम्भित बाष्पवृत्ति
कलुषः चिन्ता जडं दर्शनम्। वैक्लव्यं ममतावदीदृश महोस्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं नु तनयाविश्लेष दुःखैर्नवैः॥(IV-5)

“As Śakuntalā departs, my heart is filled with sorrow, my throat choked with unshed tears. If this is my pain as a hermit, how much greater must be a father's grief upon parting from his daughter?” This verse reflects the deep emotional turmoil and highlight Kālidāsa's unparalleled poetic sensitivity. In this verse, Sage Kanva expresses his overwhelming grief as he prepares to send Śakuntalā to her husband's palace. His words reflect intense sorrow, conveyed through: **Choked voice** (कंठः स्तम्भित बाष्प वृत्ति कलुषः): He struggles to hold back tears, showing emotional restraint common in ascetics yet deeply shaken by paternal affection. **Eyes dulled by thought** (चिन्ता जडं दर्शनम्): This imagery vividly conveys how his sorrow paralyses even his vision. **Comparison with householders** (स्नेहादरण्यौकसः पीड्यन्ते गृहिणः कथं नु तनयाविश्लेष दुःखैर्नवैः): Kanva's sorrow is profound despite his ascetic lifestyle, leading him to wonder how unbearable it must be for householders to part with their daughters. The verse highlights the universal anguish of separation, making the sage a relatable figure despite his renunciation of worldly attachments. The poetic rhythm enhances the weight of his sorrow, portraying a deeply emotional farewell, parental love and separation anxiety.

The sage Kanva describes his emotions when Śakuntalā is being sent to her husband's place. He says: “The very thought of separation from Śakuntalā fills my heart with grief. My throat is choked by the tears I try to hold back. My eyes have become inert as I am deep in thought. If this is the depth of sorrow of a forest-dweller like me because of my attachment, then how much will be the mental agony of those householders at the prospect of separation from their

newlywed daughters?” Parents today still experience deep emotions when their children leave home—whether for marriage, education, or career opportunities.

The verse highlights the universal pain of separation, reflecting the bitter sweet reality of letting go for the child's growth. With globalization, many families live apart, and Kanva's emotions resonate with parents sending their children to foreign lands for better opportunities. Love involves sacrifice, and while separation is painful, it is necessary for growth. The essence of devotion should be shared between partners. Śakuntalā's patience and integrity offer lessons in emotional strength. Modern marriages thrive on equality and understanding, where both partners contribute to the relationship's well-being, embodying a balanced interpretation of Pativrātā Dharma.

Śakuntalā's Love for Nature

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या नादते प्रिय मण्डनापि
भवतां स्नेहेन या पल्लवम् आद्ये वः प्रथमं प्रसूति समये यस्या
भवत्युत्सवः सेयम्याति शकुन्तला पति गृहं सर्वैरनुज्ञाप्यताम्॥ IV -8

Here Sage Kanva is addressing the trees, plants and creepers of the hermit in the following words: “She who never wanted to drink water without watering you, she who had such love and affection for you that she never plucked your flowers or leaves though she was fond of adorning herself, she for whom your first flowering or bearing fruit was a celebration, that Śakuntalā is going to her husband's palace. May you all bid her farewell and good bye”

Kanva's Message to Dushyanta

अस्मान्साधु विचिन्त्य संयमधनानुच्चैःकुलं चात्मनस्त्वय्यस्या
कथमप्यबान्धव कृतां स्नेहं प्रवृत्तिचिताम्। सामान्यं प्रतिपत्ति पूर्वकमियं
दारेषु दृश्यात्वया भाग्यायत्तमतःपरं न खलु तद्वाच्यं वधू बन्धुभिः॥
(IV-16)

“Considering us hermits whose only wealth is tapasya, your own birth in a noble family, the love of Śakuntalā for you in bringing about which her relatives had no role, you, as her husband, should give her an equal status and love among your wives. Anything beyond this will depend on her bhaagya or

luck, the relatives of the bride have no say about that". Kanva's message to Dushyanta is both a plea and a reminder of moral responsibility: **Contrasting backgrounds** (संयमधनानुच्चैः कुलं चात्मनः) - He acknowledges the stark difference between the ascetic hermitage and Dushyanta's royal lineage, subtly hinting at possible discrimination. **Śakuntalā love as self-driven** (कथमप्य बान्धव कृताम्नेहप्रवृत्तिं चताम्): Her love for Dushyanta was natural, uninfluenced by her relatives, implying its purity and sincerity. **Husband's duty** (सामान्य प्रतिपत्ति पूर्वकमियं दारेषु दृश्यात्वया): He urges Dushyanta to treat her with the same affection he gives to his other wives. **The role of fate** (भाग्यायत्तमतः परं न खलु तद्वाच्यं बधू बन्धुभिः): Kanva states that beyond this, her destiny (भाग्य) will dictate her future, absolving her family of any further involvement.

This verse reflects the *dharma* of marriage in ancient India, where a woman's fate was seen as bound to her husband's treatment and destiny. Kanva, despite his detachment, expresses concern for Śakuntalā's happiness, subtly cautioning Dushyanta against neglect. Kanva advising Dushyanta to treat Śakuntalā with respect is projected through this verse. The idea of ensuring equal status for a wife remains crucial, especially in cultures where gender inequality persists. In modern relationships, mutual respect and emotional security are key components of a healthy marriage. The verse subtly addresses the issue of consent- Śakuntalā's love was her own choice, not forced upon her by family. A woman's dignity in marriage should be upheld, and relationships should be built on equality, not hierarchy.

Kanva's Advice to Śakuntalā

शुश्रूष स्वगुरुन्कुरुप्रिय सखी वृत्तिं सपत्नीजने भर्तुर्विप्रकृतापि रोषणतयामास्म प्रतीपंगमः। भूयिष्ठं भवदक्षिणा परिजने भाग्येष्वनुत्सेकिनी यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः॥ (IV-17)

Kanva gives Śakuntalā practical guidance on how to maintain harmony in her new home: **Respect for elders** (शुश्रूष स्वगुरुन्): She should serve her in-laws with devotion. **Friendship with co-wives** (प्रियसखी वृत्तिं

सपत्नीजने): Instead of rivalry, she should treat them like sisters, preventing conflicts. **Restraint in anger** (भर्तुर्विप्रकृतापि रोषणतयामास्म प्रतीपंगमः): Even if her husband mistreats her, she should not react impulsively—a reflection of the societal expectations placed on women. **Kindness and humility** (भूयिष्ठं भवदक्षिणा परिजने भाग्येष्वनुत्सेकिनी): Generosity toward servants and modesty in fortune will earn her respect. This verse embodies traditional ideals of womanhood, emphasizing patience, humility, and harmony. However, from a modern perspective, it also highlights the constraints imposed on women in a patriarchal society. The advice is pragmatic but underscores the power dynamics within royal households.

This verse actually stands as an advice on Marriage and family harmony and Kanva's guidance to Śakuntalā on how to conduct herself in her husband's home. While some aspects of this advice reflect traditional gender roles, the broader message about maintaining harmony and patience in relationships is timeless. The verse emphasizes the importance of emotional intelligence - handling conflicts calmly and treating others with kindness. In modern times, this advice extends to partners, promoting mutual respect rather than one-sided expectations from women. Strong relationships require patience, understanding, and emotional balance.

Kanva's Consolation, Hope and the Power of Destiny

अभिजनवतो भर्तुः श्लाघ्येस्थिता गृहिणीपदे विभव गुरुभिःकृत्यैस्तस्य प्रतिक्षणमाकुला। तनयमचिरात्प्राचीवार्कप्रसूय च पावनं मम विरहजां नत्वम्बत्सेशु चं गणयिष्यसि॥ (IV-18)

Establishing yourself as the laudable Grihini (housewife) of your husband of noble birth, always being excited about the weighty matters of state in which he is engaged and having given birth to a son before long like the Sun by the East, you shall not, my dear, worry about my pangs of separation from you. अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे... Kanva reassures Śakuntalā that her future will be bright: Gaining status

as a wife (श्राव्येस्थितागृहिणीपदे): She will be respected as Dushyanta's chief wife. Embracing royal responsibilities (विभव गुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुलाः) Her life will be filled with noble duties. **The birth of a son** (तनयमचिरात्प्राचीवार्षं प्रसूय च पावनं): She will soon give birth to a powerful son, just as the rising sun emerges from the east. **No need for sorrow** (मम विरहजां नत्वम्बत्से शुचं गणयिष्यसि): He assures her that once she is settled, she will no longer grieve their separation. This verse reinforces hope and destiny. The metaphor of the sun rising in the east symbolizes her son's future greatness. Kanva's detachment resurfaces, but his affection remains evident. Kanva reassures Śakuntalā that her future will be bright. Many individuals worry about the uncertainties of marriage, career, or life changes. This verse reminds us to trust in our efforts and destiny. The metaphor of the sun rising in the east signifies new beginnings-whether in personal life, career, or aspirations. Parents today, like Kanva, reassure their children that they will thrive despite initial hardships. Life's uncertainties should be met with optimism and perseverance.

Kanva Envisions Śakuntalā's Future and Śakuntalā's Return Foreseen

भूत्वा चिराय चतुरन्त महीसपत्नी दौष्यन्तिमप्रतिरथं तनयं निवेश्य ।
भर्त्रातदर्पित कुटुंबभरेण साकं शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥
(IV-19)

Remain long as the sapatnee (co-wife) of Mahee (the whole of earth personified, being figuratively another wife of the King). Give birth to Dushyanta's son who will later become a king of unmatched valour. Vest in him the responsibilities of the family and the kingdom. Then will you again come back to this peaceful hermitage with your husband. **Becoming co-wife to the earth** (भूत्वाचिरायचतुरन्तमहीसपत्नी): She will be metaphorically married to the vast kingdom, signifying her expanded responsibilities. Giving birth to Bharata (दौष्यन्तिमप्रतिरथंतनयनिवेश्य): Her son will become an unparalleled king. **Returning to the hermitage** (शान्तेकरिष्यसिपदंपुनराश्रमेऽस्मिन्) eventually, she and Dushyanta will renounce worldly life and return to asceticism. This verse reflects the cyclical nature of

life-duty, legacy, and ultimate renunciation. It also aligns with Indian philosophical ideals where even royalty eventually seeks spiritual retreat. Kanva foresees Śakuntalā's return to the hermitage after fulfilling her worldly duties. The idea of balancing work, family, and personal growth is central to modern life. Many professionals dedicate their lives to careers but later seek peace through spiritual or personal fulfillment. The verse reflects the transition from active duty (career, family responsibilities) to a peaceful retirement, much like today's concept of work-life balance and self-reflection in later years. After fulfilling responsibilities, one should seek inner peace and personal fulfillment.

The title of the drama is "*Abhijñāna Śākuntalam*", this can be explained as where the token of recognition, Dushyanta's ring (Namamudra) given to Śakuntalā plays an important role. Kālidāsa's Śakuntalā is a Kulakanyaka, before she could be acclaimed as 'Kulayuvati' she has to pass her days as a woman repudiated, and it is only combined strength of Kanva's penance and the goodwill of the gods, she is ultimately reunited with the king. The Śakuntalā is thus, at once a warning and a guide to maidens whose highest ambition ought to be, according to the poet, to reach the glorious position of a 'Kulayuvati', an ornament to both the families, the mother of heroes, and highly esteemed of the husband!

The Act IV is perhaps the most well known Act in the Śākuntalam. The detailed description of the send-off to Śakuntalā, from the preparations for the decoration of Śakuntalā to her final leave-taking on the outskirts of the hermitage, is so life-like and natural that the truth of every word written by the poet is actually vouchsafed by the reader from his own experience. The scene where Śakuntalā asks her two companions to embrace her simultaneously and the very affectionate manner in which she shows her concern for the health of the aged Kanva, are matters which can never be forgotten. This act also contains the ideal piece of advice to new brides which *mutalis mutandis* deserves to be followed in the spirit at all times. Kālidāsa emphasises the necessity of securing harmony and happiness in a Kula (and a number of

Kulas constitute a society), which, in his eyes, is the most important factor to be taken account of in society. The highest status for a woman to reach is the status of the Lady of the House (Grhinipada). Kālidāsa rightly emphasises the purity of women and the stability of a kula as the sine qua non (without which, not) for the proper functioning of society as a whole. It would be seen that the Gītā also emphasises the proper observance of 'kuladharmas'. In order that a Kula must have solidarity within, the different constituents of the Kula must not act on their own, but in proper co-ordination. The greatest disaster that can overcome a kula is the presence in it of women going wrong. The Kula is the most costly treasure that has to be preserved at all costs.

Pativratā Dharma, as depicted in *Abhijñāna Śākuntalam* and other Hindu scriptures, is a nuanced concept that has evolved over time. While it traditionally emphasised the unwavering devotion of a wife, modern interpretations align it with mutual respect, loyalty, and emotional strength in relationships. By revisiting these ideals, contemporary society can cultivate enduring and meaningful partnerships that resonate with both traditional values and progressive ideals.

Conclusion

Kālidāsa's *Abhijñāna Śākuntalam* is an ancient Sanskrit play, but its themes of love, separation, duty and emotional conflict are highly relevant in today's world as well. The verses spoken by sage Kanva offer timeless wisdom on relationships and responsibility. The themes in these verses, parental love, environmental awareness, gender equality and emotional intelligence in relationships, hope and the cyclical nature of life are timeless. Kālidāsa's insights are still highly relevant and offer guidance for personal growth and social harmony in the modern world. Kālidāsa's verses are rich in poetic beauty, deep sentiments and cultural reflections. Through Kanva's words, we witness the tension between love and detachment, duty and destiny. The metaphors, similes and personifications heighten the emotional weight of the scenes and make *Abhijñāna Śākuntalam* a timeless classic. Kālidāsa's *Abhijñāna Śākuntalam*

is not only a literary masterpiece but also a philosophical discourse on devotion and moral strength. Śākuntalā's story, rooted in ancient ideals, also stimulates discussions about love, duty and commitment in today's society. While interpretations of Pativratā Dharma evolve, its fundamental principles of devotion, perseverance and faith remain timeless. Kālidāsa's insights are still highly relevant and offer guidance for personal growth and social harmony in the modern world.

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SILAPPATIKĀRAM AND ŚĪŅJINĪYAM – AN OVERVIEW

Dr. S. BRAHADHA PRASANNA

Assistant Professor, PG & Research Department of Sanskrit
Srimad Andavan Arts & Science College (Autonomous), Thiruchirappalli

India is a land of diversity, consisting of 28 states and countless languages. There are many classical works in every Language. The beauty of the work is cherished in the native language and Translation of the work is a merit to the work, thus fostering cultural understanding and global knowledge sharing. The translation of a work proves the existence of both the languages despite the period of the work and its author. This paper aims at the translation of the Tamil Classic into Sanskrit by a contemporary author.

मम्मटाचार्य in काव्यप्रकाशः states that काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये । सद्यः परनिर्वृतये कान्तासम्मिततयोपदेशयुजे ॥ - The Poetry brings in fame and protects the author and it educates the readers as a beloved. The paramount obligation of the poetry is rightly quoted by दण्डिन् in काव्यादर्शः as चतुर्वर्गफलोपेतं - A Poetry should benefit all the readers of the four stages of life. The purpose of the poetry is to enlighten human and expose him the right path.

Silappatikāram, is a widely acknowledged Tamil epic and one among the Five major Literary masterpiece in Tamil Literature. Śīñjinīyam is a lesser-known Sanskrit Translation work of the Tamil epic. This article provides a comprehensive comparison and contrast of these literary masterpieces, highlighting their themes, structure, historical significance, and cultural impact.

Silappatikāram

Silappatikāram, one of the Imperumkāppiyangal in Tamil Literature, is a poem by Ilango Adigal, a Jain Monk of 2nd Century B.C consisting of 5,730 lines in almost entirely *akaval* (*aciriyam*) meter. The epic is a Tamil tragic love story of an ordinary couple, Kaṇṇakī and her husband Gōvala, caught up with universal questions and internal, emotional war, love and rejection, happiness and pain, good and evil like all classic epics of the world.

Origin of Silappatikāram

Sāttanār Kuravar, ("Sāttanār" Kuravar refers to a historical figure who was a prominent Tamil poet and warrior) a friend of Ilango Adigal, witnesses the happening at Velliyambalam, where the Goddess of Madurai, convinced Kaṇṇakī, for the injustice of the Pāndya King. The Goddess revealed Kaṇṇakī the mystery of the previous birth of Gōvala. On hearing the words of Sāttanār Kuravar, regarding the happening, Ilango Adigal vowed that – “சிலப்பதிகாரம் என்னும் ஒரு நூல் யாப்பேன். அரக முறை தவறிய வேந்தர்களை அறமே அழிக்கும்; கற்பியை எல்லோரும் ஏத்துவர், ஊழ்வினை தாக்காது விடாது என்ற முயல்வுண்மைகளை வலியுறுத்துவேன்.”

Content

The poem is divided into three kandas – Pukar Kanda, Madurai Kanda and Vanji Kanda. The heroine Kaṇṇakī plays the central character of the epic. She is simple, quiet, patient and faithful housewife fully dedicated to her unfaithful husband in book 1; who transforms into a passionate, heroic, rage-driven revenge seeker of injustice in book 2; then becomes a goddess that inspires Chera people to build her temple, invade, fight wars to get a stone from the Himalaya, make a statue of Kaṇṇakī and begin the worship of goddess Pattini.

Translations

The first English translation of Silappatikāram was published in 1939 by V.R.Rāmacandra Dīkṣitar (Oxford University Press). The epic has been translated into French by the same Alain Daniélou and RN Deśikan in 1961, into Czech by Kamil Zvelebil in 1965, and into Russian by JJ Glazov in 1966. In 1965, an English translation of the epic was published by Alain Daniélou. R. Parthasarathy's English translation

was published in 1993 by Columbia University Press and reprinted in 2004 by Penguin Books. Translation work of Parthasarathy won the 1996 A.K.Ramanujan Book Prize for Translation. Veteran Tamil writer Jeyamohan rewrote the whole epic into a novel as *Kotravai* in 2005. H.S.Sivaprakash, a leading poet and playwright in Kannada has also re-narrated a part from the epic namely *Madurekanda*. In Hindi, the writer Amritlal Nagar, has published in 1960, the novel *Suhag Ke Nupur*. He had also written a 1.25-hour radio-play on the story which was broadcast on *Ākāśavāṇī* in 1952.

Modern Era and Silappatikāram

There have been multiple movies based on the story of *Silappatikāram* and the most famous is the portrayal of *Kaṇṇakī* by actress *Kannamba* in the 1942 movie *Kaṇṇakī*. P.U.Chinnappa played the lead as *Gōvala*. The movie faithfully follows the story of *Silappatikāram* and was a hit when it was released.

The movie *Poompuhar*, penned by M.Karunanidhi is also based on *Silappatikāram*. There is multiple dance dramas as well by some of the great exponents of *Bharatanāṭyam* in Tamil as most of the verses of *Silappatikāram* can be set to music.

Poompuhar, Paththini (2016) in Sinhala - Sri Lanka, *Kodungallooramma* film in Malayalam (1968), *Upasana* - Television Series in Hindi (1996) (doordarshan), *Aalayam* - Television Series in Tamil (1996) (dubbed version of *Upasana*) are some of the soap opera based on *Silappatikāram*.

Indian Railways launched a new train named after the poem, the *Silambu Express*, between Chennai and Manamadurai from 2013.

Śiṅḡinīyaṃ and Silappatikāram

Śiṅḡinīyaṃ, a Sanskrit translation of *Silappatikāram* are considered to be two prominent works in classical Indian literature, each offering unique insights into ancient culture, society, and philosophy.

Śrī A.S.Subbukrishna Śrauta and Śiṅḡinīyaṃ

ऋषितुल्यो हि काव्यं रचयति – dictates the study of Rhetorics. “*Śiṅḡinīyaṃ*” (1990) – The Story of the Anklet is a Sanskrit Drama, based upon the famous epic poem

“*Śilappathikāram*.” The author *Veda-bhāṣya-ratnam Śrī A.S.Subbukrishna Mahāgnicī*, a Vedic Practitioner, was a resident of South Chennai, He had a deep Knowledge and established his expertise in *Nyāya*, *Advaita Vedānta* and *Sāhitya*, *Pūrva-mīmāṃsā*, *Vyākaraṇa*, *Veda-lakṣaṇa* and *Jyotiṣa*. The author is conferred with the title of “वेदभाष्यरत्नम्” (*Veda-bhāṣya-ratnam*) in the year 1970.

Works by the Author

Prayoga-vicāra-muktāvalī (1985), “*Śiṅḡinīyaṃ*” (1990), *Commentary on Vipra-sandēśa*, a *Khaṇḍa-kāvya* (1997), *தவிர்க்ககுடிய தவறுகள்* (2009) are his noteworthy works.

Śiṅḡinīyaṃ is a translational work from the Tamil classic *Śilappathikāram*. The compendium is studded with all aspects of the poetry as described by the Rhetoricians. It is a *Prakaraṇa* type of play with ten acts exhibiting Social, Political and Economic plights through the characters in the play.

Character Classification

- *Kaṇṇakī* – *Gōvala* – *Mādhavī* are the three characters sharing commonness in both the Literature.
- *Vasavadaththai* - *Vāsavadattā* in *Saṃskṛtam* - *Mādhavī*'s female friend and Servant Maid.
- *Madalan* - *Māṭharayajvā* in *Saṃskṛtam* – A *Brāhmin* resident of *Poompuhar*.

Apart from these characters, there are certain new characters introduced in *Śiṅḡinīyaṃ* by the author as follows:

- *Śvetasvāmin* – A friend of *Gōvala*, who takes him to the dance performance of *Mādhavī*
- *Vallī* – Wife of *Śvetasvāmin*
- *Rājaśekhara* – *Veena* Tutor of *Mādhavī*
- *Śambhuśarma* – The manager of *Gōvala*
- In the final Act of the play – *Pāṇini*, *Patañjali*, *Vācaspati*, *Girījādevī*, *Parāśara* holds place in the heaven.

Act-wise Summary

In Act I – The drama begins with a traditional *Nāndi* invoking the blessings of the Nature. *Prastāvana* is

performed by the Sūtradhāra and an actor discussing about the theatrical art forms represented in the current era. The characters conversing on the marriage of the Kaṇṇakī with Govala is depicted with an element of humor and the act ends with the invocation to Lord Śiva indicating the mid-day offering in the temple.

Act II begins with the Viṣkambha, where the fathers of Kaṇṇakī and Govala conversing with each other. The festivity at the village is described through their conversation and the mutual respect among the relatives is expressed through the characters. The dance performance of Mādhavī, the presence of Gōvala with Śvetasvāmin to the show, the decision of Gōvala to live with Mādhavī is detailed.

Act III begins with Gōvala residing at the house of Mādhavī becoming a victim of bad ways. He surrenders himself and the traditional jewels of his ancestors to Mādhavī. On the other hand, he instructs Śambhuśarma, his manager to carry on with the charitable activities.

In Act IV, Madhugrīva, the servant, delivers a soliloquy, referring to the events of the happenings that had taken place in the life of Kaṇṇakī and Gōvala. The central event of the act is the arrival of Devantikā, friend of Kaṇṇakī and her request to undertake a pilgrimage to a particular temple situated in a holy place for the reunion of the couple.

Act V involves the naming ceremony of the daughter of Gōvala and Mādhavī and the disrespect of the elderly person towards Gōvala, who has forsaken his loyal wife. The words of Śvetasvāmin, friend of Gōvala and the talk of Veena Tutor Rājaśekhara in person to Mādhavī, dilutes the mind of Gōvala and he at once decides to leave Mādhavī.

Act VI describes the reunion of Kaṇṇakī and Gōvala. Gōvala decides to leave his place and moves to Madurai, the capital city of Pāṇḍya Kingdom. Kaṇṇakī agrees and follows Gōvala desiring a harmonious life as a loyal wife.

Act VII – after a month's travel the couple reached the city of Madurai. Wishing to begin a business, Gōvala visits the market area to sell one of the anklets of Kaṇṇakī. Māṭharayajvā, who comes by

the side reveals that plight of Mādhavī, who has taken an ascetic life of a Jain Monk. One of the Goldsmiths of the city, associated with the King, came forward to help Gōvala and was the reason for the death sentence for Gōvala.

Act VIII describes the happening at the Pāṇḍya Kingdom. The Goldsmith who has taken the anklet of the Queen, plans to trap Gōvala for the crime and showcases the latter to be the culprit in the theft of the Queen's anklet. The Pāṇḍya King, obsessed by the thoughts of the Queen's anger, sentences death for Gōvala for no offence on him.

Kaṇṇakī comes to know the injustice towards her spouse and enters the stage in Act IX with her anklet claiming justice for the death of her husband to the Pāṇḍya King. Kaṇṇakī enquires the King regarding the make of the anklet that were found in the hands of her husband. She further claims that the anklets of Kaṇṇakī were made of Manikya and that of the King was made of pearls. She at once proves beyond doubt that the anklet carried by Gōvala was of Kaṇṇakī's and was not the royal anklet of the Queen. At once knowing his fault, the King falls from his throne and breathes his last. The queen too follows the King in death. Lord Agni comes to the city of Madurai destined to that fate because of the bad combination of the planets. At the orders of Kaṇṇakī, Agni sets fire to the city leaving good people, old persons Children.

The event of Act X takes place in the world of Indra. There is a discussion at Heaven, in the court of Indra regarding the stay of the four souls (i.e.) Kaṇṇakī - Gōvala and Pāṇḍya King and the queen at Devaloka. But there arises an objection for the same. The omnipresent Lord Śiva, who had been watching the proceedings at Heaven along with Pārvatī, enters the court of Indra and approves the two couples to be faultless and has thus attained purity due to the deeds in their past births. And declares the stay of the stay of the four souls at the Heaven, All are happy and the play concludes with the reunion between Kaṇṇakī and Gōvala.

Literary Merits of the Play

The content of the acts in Śiṅginīyaṃ, created by Subu Krishna Srauti, likely follows a traditional structure

common to classical Tamil dance-dramas and performance arts. It emphasizes the audience to learn in various aspects.

- Resolve the moral or philosophical dilemma presented earlier in the story.
- Celebrate virtue or justice, offering a conclusion where good ultimately prevails over evil.
- In some cases, the restoration of harmony or peace is emphasized.
- To provide resolution, imparting a moral lesson to the audience - about loyalty, truth, or divine justice.

Opening Act - Invocation and Introduction

The performance begins with a ritualistic invocation, paying homage to deities such as Lord Gaṇeśa or other local gods to seek blessings for the performance. This act serves to establish the spiritual connection and prepare the audience for the artistic and thematic journey of the performance.

Conflict Development

In Śiṅḡinīyam the goal of Acts is to build emotional tension and keep the audience engaged with the dramatic events. This could involve:

- Betrayal (such as the abandonment of the wife, Kaṇṇakī, by her husband, - Gōvala).
- The wrongful accusation of a character, in the court of Pāṇḍya leading to justice being challenged.
- Emotionally charged interactions where the central figures confront their dilemmas.

Climax and Resolution

The final act brings closure to the story involving deities or divine forces to resolve human conflicts. This act resolves the central conflict and brings the drama to a peak, providing emotional and moral satisfaction to the audience. Kaṇṇakī proving her husband's innocence through the miraculous powers of the anklet, a final confrontation or divine intervention, where the wronged character (e.g. Kaṇṇakī) takes action to resolve the injustice, the

downfall of the antagonist or reconciliation of characters are portrayed in a justified approach.

Themes and Philosophical Underpinnings

Silappatikāram: Justice and Dharma

The core theme of Silappatikāram revolves around fate, justice, and divine retribution. It presents a compelling narrative where Kaṇṇakī proves her husband's innocence and seeks divine justice, leading to the downfall of the Pāṇḍya king. The epic integrates elements of Tamil culture, dance, and music, emphasizing the concept of karma and dharma.

Śiṅḡinīyam: Spiritual Enlightenment

In contrast, Śiṅḡinīyam explores spiritual enlightenment, morality, and metaphysical concepts. It is deeply rooted in Vedāntic philosophy, discussing the transient nature of life, devotion (bhakti), and the path to mokṣa (liberation). The narrative employs symbolism and allegory, making it a contemplative text rather than a dramatic epic. It is a philosophical treatise presented in poetic form. It consists of metaphysical discourses, dialogues, and reflections, often using imagery and metaphors to convey abstract truths.

Cultural and Social Reflections

Silappatikāram: Societal Commentary

Silappatikāram provides a detailed account of the socio-political structure of ancient Tamil society. It describes trade, governance, customs, and the role of women, portraying Kaṇṇakī as a symbol of feminine power and resilience. The epic also highlights the significance of art forms such as Bharatanāṭyam.

Śiṅḡinīyam: Mystical and Philosophical Insights

On the other hand, Śiṅḡinīyam does not focus on societal structures but rather on individual spiritual journeys. It discusses themes of self-realization, detachment, and devotion, emphasizing the impermanence of worldly affairs.

Linguistic and Literary Styles

Silappatikāram: Rich in Tamil Poetics

The language of Silappatikāram is classical Tamil, incorporating agam and puram themes (inner and

outer life). It is marked by alliteration, similes, and dramatic monologues, reflecting Sangam-era aesthetics.

Śiṅjīnīyam: Classical Sanskrit Elegance

Śiṅjīnīyam follows the Sanskrit kāvya tradition, characterized by ornate descriptions, allegorical depth, and elaborate meter. It employs śloka, metaphors, and invocations, adhering to the Pāṇinian grammatical framework.

Conclusion

The content of the acts in Śiṅjīnīyam would follow a structure similar to traditional Tamil dance-dramas, with each act building the narrative arc, from the introduction of characters and conflicts, through dramatic tension, to climax and moral resolution. Music, dance, and ritualistic elements would all play a key role in conveying the emotional and moral heart of the story. While Silappatikāram and Śiṅjīnīyam

belong to different linguistic and literary traditions, they each hold profound cultural, spiritual, and artistic value. Silappatikāram stands as a powerful narrative of justice, devotion, and societal constructs, whereas Śiṅjīnīyam delves into spiritual philosophy and self-realization. Together, these texts enrich the Indian literary heritage, offering timeless wisdom and artistic brilliance.

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संस्कृततमिलभाषयोः तिरुक्कुरल् – एकं आन्दोलनम्

B. NAGARAJAN

Assistant Professor, Department of Sanskrit
Srimad Andavan Arts and Science College, Trichy

संस्कृतं तमिलभाषा च विश्वस्य प्राचीनतमासाहित्यभाषाद्वयम् । उभयोः भाषयोः बहुशताब्दयोः कालखण्डे प्रचुरं रचितम् अस्ति । अन्यविश्वभाषासाहित्यस्य तुलने उभयभाषासु उपदेशात्मकसाहित्यस्य संख्या अधिका अस्ति । संस्कृते अस्माकं भगवद्गीता, यक्ष-प्राणा, विदुर-नीति, नीति-शतकम् इत्यादयः सन्ति। तेषु भगवद्गीता प्रायः विश्वस्य सर्वासु भाषासु अनुवादिता अस्ति । तथैव तमिलभाषायां तिरुक्कुरल् विश्वस्य सर्वोत्तमशिक्षणसाहित्येषु अन्यतमः इति प्रशंसितः (உலகப் பரிசுரிட்டு) तथा च अनेकेषु विश्वभाषासु अनुवादितः अस्ति पुरुषकथा अन्तर्गतं द्वादश कृतिषु निम्नलिखित एकादशग्रन्थाः उपदेशात्मकप्रकृतयः तिरुक्कुरल्, नालडियार्, नाम्णिक्कडिगै, इनियवैनार्पदु, इन्नानार्पदु, आचरक्कोवै, पलमोलि,। तिरिक्कुटं, सिरुपञ्चमूलं, इत्यादयो ग्रन्थाः विश्व प्रसिद्धाः सन्ति। संस्कृततमिलभाषे उभे अपि भारतस्य पुरातनतमे भाषे स्तः। एतयोः भाषयोः मध्ये गाढः सम्बन्धः विद्येते। तिरुक्कुरल् इति तिरुवल्लुवरमहात्मना विरचितं ग्रन्थं तमिलभाषायां प्रशस्ततमं मान्यते। अयं ग्रन्थः न केवलं तमिलसाहित्ये प्रसिद्धः, अपितु संस्कृतसाहित्येन सह अस्य गूढः सम्बन्धः अस्ति।

तिरुक्कुरल् स्वरूपम्

तिरुक्कुरल् त्रिषु भागेषु विभक्तः अस्ति – अरम् (धर्मः), पोर्ल् (अर्थः), कामम् (प्रेमः)। अयं ग्रन्थः वैदिकदर्शनानां तथा अन्येषां भारतीयदर्शनानां सिद्धान्तान् स्पष्टं प्रकाशयति। अस्मिन् ग्रन्थे राजधर्मः, सदाचारः, मैत्रीभावः, गृहस्थजीवनस्य मर्यादा, अहिंसा, सत्यं च विशेषतः प्रतिपाद्यन्ते।

संस्कृतस्य प्रभावः तिरुक्कुरल्मध्ये

यद्यपि तिरुक्कुरल् तमिलभाषायाम् अस्ति, तथापि तत्र बहवः संस्कृतप्रभावयुक्ताः विचाराः दृश्यन्ते। वेदाः, उपनिषदः, महाभारतम्, रामायणम् इत्यादीनां सिद्धान्ताः अस्मिन् ग्रन्थे सुलभतया दृष्टुं शक्यन्ते। तिरुक्कुरल् इत्यस्मिन् उपदिष्टाः नीति-श्लोकाः महाभारतस्य विदुरनीतेः चाणक्यनीतेः च समीपाः दृश्यन्ते।

तिरुक्कुरल् संस्कृतानुवादः

अनेकैः पण्डितैः संस्कृतभाषायां तिरुक्कुरल् अनुवादः कृतः अस्ति। अत्र प्रमुखाः संस्कृतानुवादकाः –

4. श्री रामानुजन् – यः प्रथमः संस्कृतभाषायां तिरुक्कुरल्स्य व्याख्यानं कृतवान्।
5. स्वामि सहजानन्दसरस्वती – यस्य अनुवादे तिरुक्कुरल्स्य तत्त्वज्ञानं स्पष्टं भवति।
6. काशीनाथ उपाध्यायः – यः पद्यात्मकं संस्कृतानुवादं कृतवान्।

सम्प्रति भारतस्य भाषासंवर्धने संस्कृततमिलभाषयोः ऐक्यं महत्त्वपूर्णं भवति। तिरुक्कुरल् अस्मिन् कार्ये एकं सेतु रूपेण दृश्यते। संस्कृतं तमिलं च परस्परं पूरकं भवतः, तयोः साहचर्ये भारतीयसंस्कृतेः अभिवृद्धिः भवितुम् अर्हति। तमिल्संस्कृतयोः सम्बन्धस्य संवर्धनाय अनेकाः विद्वांसः तिरुक्कुरल् प्रचारं कर्तुं विविधैः आन्दोलनैः प्रेरितवन्तः। एतेन आन्दोलनेन संस्कृत-तमिल् संस्कृति-संवादाय महत्त्वपूर्णाः अभवन्। अन्यभाषा अपि मातापितृभाषायाः साहित्यस्य आनन्दं लब्धुं शक्नुवन्ति, तां नूतनां भाषां न शिक्षित्वा तस्मात् लाभं न प्राप्नुवन्ति । ज्ञातव्यं यत् भारतीयर् इत्यनेन तमिलभाषायां भगवद्गीतायाः गद्यरूपेण अनुवादः कृतः आसीत् । तथा श्री स.न. तमिलनाडुनगरस्य श्रीरामदेशिकेन तमिलभाषायाः उत्तमसाहित्यस्य संस्कृतभाषायाम्

अनुवादः कृतः अस्ति । तेन तिरुक्कुराल-नालादियार-अववैयार-भारतियार-ग्रन्थानां संस्कृते अनुवादः कृतः । चरकसंहिता तथा सुश्रुतसंहिता- आयुर्वेदविषये संस्कृतप्रबन्धद्वयं, तमिलभाषायां च अनुवादितवान् अस्ति । तेन पथुप्पट्टु, एट्टुथोगै, सिलप्पाधिकरणम्, कम्बरमायनम् च संस्कृतभाषायाम् अनुवादः कृतः अस्ति ।

तदतिरिक्तं नडुगुनेरी-नारस्य कलियान-रामानुज-जियार्-श्रीगोविन्दराजजैनयोः अपि तिरुक्कुरालस्य संस्कृते अनुवादः कृतः अस्ति । तिरुक्कुरल्-आधारिताः प्रमुखाः आन्दोलनाः

1. संस्कृततमिल्साहित्यसंवादः – संस्कृतविद्वांसः, तमिल्साहित्यप्रेमिणः च संयुक्तरूपेण अस्य ग्रन्थस्य अध्ययनं कृतवन्तः।
2. तिरुक्कुरल् अध्ययनं विद्यालये अनिवार्यम् – कतिपये राज्ये विद्यालये तिरुक्कुरल् अध्ययनं अनिवार्यम् कृतम्।
3. विश्वतले तिरुक्कुरल् प्रचारः – भारतस्य बहिः अपि अयं ग्रन्थः अनुवादितः अस्ति, विशेषतः संस्कृतभाषायाम् अपि अस्य अध्ययनं पुनरुत्थानं प्राप्तम्। तमिल् संस्कृतयोः सम्बन्धः प्राचीनकालात् अतीव गाढः अस्ति। तयोः भाषयोः साहित्ये, व्याकरणे, एवं चिन्तनपरम्परायाम् अनेका ऐक्यताः दृश्यन्ते। अस्मिन्सन्दर्भे तिरुक्कुरल् इति ग्रन्थः विशेषं महत्त्वं वहति। तिरुक्कुरल् तिरुवल्लुवर-महाकविना विरचितः ग्रन्थः अस्ति, यः तत्त्वज्ञानं, नैतिकता, धर्मः, एवं आचारसंहिताम् उद्दिश्य विरचितः अस्ति।

तिरुक्कुरल् स्वरूपम्

तिरुक्कुरल् मूलरचना तमिल्-भाषायाम् अस्ति। अस्य ग्रन्थस्य त्रयः विभागाः सन्ति—

1. अरम् (धर्मः) – नीति एवं आचारसंहितायाः निरूपणम्।
2. पुर्त्पाल् (अर्थः) – राजनीति, शासनकला, एवं व्यवसायस्य निर्देशः।
3. कामत्तुप्पाल् (कामः) – गार्हस्थ्यजीवनस्य सन्दर्भे सन्तुलितं दृष्टिकोणम्।

तिरुक्कुरल् संस्कृतभाषायां अनुवादः

तिरुक्कुरल् प्रति अनेके अनुवादाः विविधाभिः भाषाभिः क्रियन्ते स्म। एवमेव संस्कृतभाषायामपि अस्य अनुवादः बहुभिः पण्डितैः कृतः। अस्य अनुवादस्य प्रयोजनं

கேவலம் भाषान्तरं नास्ति, अपितु तमिल् संस्कृतयोः दार्शनिक-ऐक्यस्य प्रकाशनं अपि अस्ति।

तिरुक्कुरल् प्रचारं तु तमिल् संस्कृतयोः ऐक्यं प्रतिपादयितुं विविधाः आन्दोलना अपि जाताः। आधुनिककाले एते प्रयासाः पुनः जाग्रताः अभवन्। विद्वद्भिः एवं शोधकर्तृभिः इदं प्रतिपादितं यत् तमिल् संस्कृतयोः परस्परं गहनः सम्बन्धः अस्ति।

"तिरुक्कुराल्" इति शब्दस्य तमिलभाषायां "पवित्रद्वयम्" इति अर्थः। अस्य लेखकः तिरुवल्लुवर् अस्ति, यस्य तिथिः ३ शताब्द्याः मध्ये मोटेन अनुमानितम् अस्ति। बी.सी. तथा ५ शताब्दी A.D. कृतिः अறத்துப் பால் (धर्मपुस्तक), பொருட்பால் (धनपुस्तक) कामத்துபால் (कामपुस्तक) इति त्रयः विभागाः विभक्ताः सन्ति।

அகர முதல எழுத்தெல்லாம் ஆதி பகவன் முதற்றே உலகு.

அகரா தேவ நிரயாந்தி சமஸ்தாக்ஷரணி ச | சராசரபஞ்சோஜயமீசுவராதேவ ஜாயதே ||

'அ'வன் வர்தை லோகே ஶ்வதாந் ப்ரதமோ யதா | ததா அாதிபகவாநஸ்தி புராணபுரூபதம: || இனிய உளவாக இன்னாது கூறல் கனியிருப்பக் காய் கவர்த்தற்று கதந் கதநோகிந் கதந் வசதி | மதூர் பதமுத்யுஜ்ய கபாயஸ்யாஸந் பதேத் || மதூரலாபந் கதூர யோஸர பாஸதே | விஹய அபகவந் ஶிபந் பூக்தே பரிபகவந் விமூக்ய ச: ||]

இன்னினியே செய்க அறவினை -இன்னினியே நின்றான் இருந்தான் கிடந்தான்தன் கேள்அலறச் சென்றான் எனப்படுத லால்.

(யாக்கை நிலையாமை -29)

अतष्टिदद्यैव तथोपवष्टिः सुष्वाप मृत्युं गत इत्यवाचची। अतोऽद्य धर्मं कुरु ते शरीरं तृणाग्रवर्त्यम्बुसमं वनिशा ||

'புல்துநிமேல் நீர்போல் நிலையாமை', துணாவர்த்யம்புசம் விநாசாநிநிவாஸ்த: சயவந்தே |

பல்லாவுள் உய்த்து விடினும் குழக்கன்று வல்லதாம் தாய்நாடிக் கோடலைத் தொல்லைப் பழவினையும் அன்ன தகைத்தேதற் செய்த கிழவனை நாடிக் கொளற்கு, தின்னினும் லை தேவரே தின்ன

(பழவினை - 101)

वत्सः स्वयं धेनुगणं प्रवशिय प्राप्नोत्यट्त्वि नजिमातरं सः । तत्कारुणं तत्कव रल्लारुणं तन्तन्त्रिमे एक्कारुणं कुन्றलं इलरावर - अक्कारुणं यारवरे तின்निनुमं कययतारुणं कककुमारुणं தேவரே தின்னினும் வேம்பு. (மெய்ம்மை - 112)

नीचाश्च सन्तः सततं स्वभावगुणेन पूर्णा न ततो च्यवन्ते । गुडो न कस्यापा भवेत् कषायःस्वाद्यो न नम्बिः सुरभक्षितोऽपर्पा ||

उपसंहार

तिरुक्कुरल् इत्यस्य संस्कृतसाहित्येन गाढः सम्बन्धः अस्ति। अस्य ग्रन्थस्य संस्कृतानुवादाः तस्य भारतीयमूल्यानां सार्वभौमिकत्वं प्रदर्शयन्ति। अयं ग्रन्थः न केवलं तमिलजनानां, अपितु सर्वे भारतीयजनानाम् अमूल्यं धरोहरम् अस्ति। संस्कृततमिलभाषयोः एकीकरणाय तथा भारतीयसंस्कृतेः संवर्धनाय च तिरुक्कुरल् महत्वपूर्णं साधनं भवति। तिरुक्कुरल् केवलं तमिल्-भाषायाः ग्रन्थः नास्ति, अपितु सार्वभौमिकं नीतिग्रन्थं अस्ति, यस्य प्रभावः संस्कृतभाषायामपि दृश्यते। तमिल् संस्कृतयोः भाषिकं, सांस्कृतिकं च ऐक्यम् दृढीकर्तुं एषः ग्रन्थः महत्वपूर्णः अस्ति। तस्मात्, तमिल् संस्कृतयोः सम्बन्धस्य संवर्धनाय तिरुक्कुरलस्य अध्ययनं, प्रचारः च आवश्यकः। तिरुक्कुरलः केवलं तमिल्-भाषायाः ग्रन्थः नास्ति, अपितु सम्पूर्णभारतस्य नैतिकदर्शनस्य प्रतिकः अस्ति। तमिल् संस्कृतयोः भाषासम्बन्धः गाढः अस्ति, यत्र तिरुक्कुरलित्यस्य स्थानं विशेषतः प्रमुखम् अस्ति। अतः, अस्य ग्रन्थस्य अध्ययनं, संरक्षणं, प्रचारं च आवश्यकः अस्ति।

सहायकग्रन्थाः - 1. तिरुक्कुरल्, 2. नालडियार्, 3. मेमय्मम्मा, 4. पळविनै 5. याक्का निलेयामे

वाल्मीकि रामायण और साकेत (रामायण) का तुलना

G. MEENAKSHI

*Assistant Professor, P.G. & Research Department of Sanskrit
Srimad Andavan Arts & Science College, Trichy*

महाकाव्य उसे कहा जाता है, जिस रचना का उद्देश्य महान हो। गुप्तजी का भी उद्देश्य महान ही है। गुप्तजी का उद्देश्य शायद उर्मिल के चरित्र को सामने लाना है। महाकाव्य के लक्षणों के आधार पर जब हम 'साकेत का परिक्षण कसे है तो निम्नलिखित तथ्य हमारे सामने आते हैं और इसी के साथ 'साकेत का महाकाव्यत्व सिद्ध होता है।

मंगलाचरण

किसी भी महाकाव्य की शुरुआत मंगलाचरण से होती है। शुरु में मंगलाचरण संस्कृत भाषा में हुआ करते थे। जैसे महाकवि तुलसीने अपने महाकाव्य 'रामचरितमानस की की शुरुआत मंगलाचरण से की है। कवि गुप्तजीने भी 'साकेत की शुरुआत मंगलाचरण से की है। यह मंगलाचरण हिन्दी में लिखा है।

अयि दयामयि देवि, सुखदे, सारदे,

इधर भी निज बरद-पाणि पसार दे।

दास की यह देह-तन्त्री सार दे,

रोम-तारों में नई झंकार दे।

बैठ, आ, मानस मराल सनाथ हो,

भार-वाही कण्ठ केकी साथ हो।

चल अयोध्या के लिए, सज साज तू,

माँ, मुझे कृतकृत्य कर दे आज तू।

कथा

महाकाव्य की कथा पुराण, वेद, या इतिहास की होनी आवश्यक है अथवा किसी चरित्र नायक की होनी चाहिए। 'साकेत की कथावस्तु रामायण से ली गयी है। 'साकेत' की कथा राम कथा है। साकेत की कथा सुप्रसिद्ध है। जिसे कविने 'साकेत के मुखपृष्ठ पर इन शब्दों में स्वीकार किया है

"राम तुम्हारा वृत्त स्वयंही काव्य है,

कोई कवि बन जाये सहज सम्भाव्य है।"

सर्ग

महाकाव्य में कम से कम आठ सर्ग होना आवश्यक है। कविने इससे भी बढ़कर 'साकेत में बारह सर्गों का निर्माण किया है।

नायक

महाकाव्य के तत्व या लक्षणों के आधार पर महाकाव्य का नायक या नायिका उच्च-कुलोत्पन्न, देव कुलोत्पन्न होने चाहिए, साथही नायक धीरोदात्त होना चाहिए। साकेत का आधार रामकथा होने पर भी राम इस काव्य के नायक नहीं है। नायक-नायिका के

रूप में लक्ष्मण उर्मिला को चित्रित किया गया है। दोनों उच्च कुल में उत्पन्न हुए हैं। लक्ष्मण धीरोदात्त नायक है। लक्ष्मण के उद्धत उत्पन्न हुए हैं। लक्ष्मण धीरोदात्त नायक है।

छन्द

'साकेत का एक सर्ग एक ही छन्द में लिखा गया है। सर्ग के अन्त में छन्द परिवर्तन है। छन्दों का विवरण इस प्रकार है-

प्रथम सर्ग- मुख्य छन्द पीयूषवर्ष है, सर्ग के अन्त में चौपाई, रूपमाला छन्द हैं।
द्वितीय सर्ग- मुख्य छन्द शृंगार है, सर्ग के अन्त में प्लवंगम और हाकलि छन्द है।

तृतीय सर्ग -मुख्य छन्द सुमेरू है, सर्ग के अन्त में सरसी और राम छन्द हैं।
चतुर्थ सर्ग- मुख्य छन्द मानव अथवा हाकलि है, सर्ग के अन्त में सार और तोमर छन्द है।

पंचम सर्ग -मुख्य छन्द प्लवंगम है, सर्ग के अन्त में धनाक्षरी और दोहा छन्द हैं।

षष्ठ सर्ग- मुख्य छन्द पदपादा कुलक है, सर्ग के अन्त में गीतिका और मधुमालती छन्द है।

सप्तम सर्ग -मुख्य छन्द चन्द्र या सरस है, सर्ग के अन्त में धनाक्षरी और समानिका छन्द है।

अष्टम सर्ग -मुख्य छन्द राधिका है, सर्ग के अन्त में वीर और अरिल्ल छन्द हैं।
नवम् सर्ग- इस सर्ग में मन्दाकान्ता, द्रुतविलंबित, आर्या, दोहा, गीतिका आदि अनेक छन्दों का प्रयोग हुआ है।

दशम सर्ग -मुख्य छन्द वियोगिनी है, सर्ग के अन्त में मालिनी और अनुष्टुप छन्द हैं।

एकादश सर्ग-मुख्य छन्द वीर और ताटक है, सर्ग के अन्त में मनहरण, कवित और दोहा छन्द हैं।

द्वादश सर्ग- मुख्य छन्द रोला है, सर्ग के अन्त में उल्लाल्ला और उपजाति वृत्त छन्द हैं।

रस

किसी भी महाकाव्य में रस उत्पत्ति होनी आवश्यक है। 'साकेत का मुख्य रस शृंगार है। अन्य रसों का भी प्रयोग प्रसंगानुरूप हुआ है।

'साकेत बारह सर्गों का महाकाव्य तथा बृहत् प्रबन्धकाव्य है। साकेत का कथानक रामकथा पर आधारित है, लेकिन रामकथा का वर्णन करना कवि का मुख्य

उद्देश्य नहीं है। 'साकेत' का मुख्य उद्देश्य रामकथा के उपेक्षित पात्रों की प्रकाश में लाना है।

महाकाव्य के लिए घटना का ऐक्य होना आवश्यक है। इसीलिए गौण कथाओं का होना भी आवश्यक है। उर्मिला का विरह इस काव्य की प्रमुख घटना होने के कारण उर्मिला और लक्ष्मण का पुनर्मिलन प्रमुख उद्देश्य है। 'साकेत' की समस्त घटनाएँ, उसी ओर बढ़ती है।

'साकेत' की कथा उस रामकथा से ली गयी है जिसे आदिकवि वाल्मीकी और गोस्वामी तुलसीदासने अपनी अमर लेखनीसे अमर कर दिया है। साकेत में रामकथाने ही लक्ष्मण और उर्मिला के जीवन को अस्तित्व प्रदान किया है।

'साकेत' की कथा रामायण की ही कथा है। साकेत अयोध्या का ही पौराणिक नाम है।

वस्तु विन्यास

गुप्तजीने रामकथा को साकेत में ज्यों का त्यों उतारा नहीं है। उसमें अपने उद्देश्य के अनुरूप परिवर्तन किया है। फिर भी मूल कथा में कोई अंतर नहीं आया है। रामकथा के प्रमुख पात्र 'साकेत' में गौण बन गये हैं। इस परिवर्तन से कथा में सुन्दरता के साथ-साथ उपयुक्तता का भी समावेश हुआ है।

प्रथम सर्ग के प्रेमालाप के बाद विरह की तीव्रानुभूति कराने में कवि सफल हुए हैं। विरह का कारण मन्धरा, कैकयी तथा राम का वनगमन है। इसके उपरान्त मेघानाद वध, रावन वध आदि घटनाएँ फल की ओर मुख्य कथा को बढ़ाती हैं। तथा अन्त में उर्मिला लक्ष्मण का मिलन फल के रूप में, मिलता है। इस प्रकार घटना का ऐक्य सिद्ध हो जाता है। 'साकेत' घटना-प्रधान काव्य न होकर चरित्र-प्रधान काव्य है बहुत सी घटनाएँ जैसे- दशरथ मरण, गुहाराज मिलन चित्रकुट में सीता की गृहस्थी आदि के वर्णन का कथा से सहज संबंध नहीं है।

चित्रकुट की पर्णकुटी में राम-सीता का मिलन बड़ा ही भावात्मक और चित्ताकर्षक है। इस प्रकार कविने उर्मिला से सम्बंधित प्रसंगों की कल्पना करके उसके जीवन के विभिन्न पक्षों को उद्घाटित किया है। चौदह वर्षों के बाद हुआ उर्मिला और लक्ष्मण का मिलन भी बड़ा ही भावपूर्ण है-

लेकर मानो विश्व-विरह उस अन्तःपुर में,

समा रहे थे, एक दूसरे के वे उर में।

चित्रकूट प्रसंग में कैकयी को अपनी भूल सुधारने का अवसर कविने दिया है। अन्य रामकथाओं में कैकयी को अपनी भूल सुधारने का मौका नहीं दिया गया है, यह गुप्तजी की अपनी कल्पना है। चित्रकूट प्रसंग में कैकयी के हृदय में मातृत्व और वात्सल्य भाव जाग उठता है। किये हुए अपने दुष्कृत्य पर कैकयी अपने आपको धिक्कारती है-

युग युग तक चलती रहे कठोर कहानी-

'रघुकुल में भी थी एक अभागीन रानी'

निज जन्म-जन्म में सुने जीव यह मेरा-

'धिक्कार! उसे था महा स्वार्थ ने घेरा।

उसके चरित्र की यह उदात्तता है जो पश्चाताप की अग्नि में घुलकर साफ-सुथरे चरित्र के रूप में सामने आती है।

चित्रकुट मिलन के बाद की सभी घटनाएँ घटित होती नहीं दिखाई गई हैं, वह वर्णित है। बालकाण्ड की कथा-उर्मिला, अरण्यकाव्य की कथा शत्रुघ्न, किष्किंधा और लंकाकाण्ड की कथा हनुमान कहते हैं। युध्द का दृश्य वशिष्ठजीने दिव्य दृष्टि प्रदान कर सांकेतिक किया है।

सबसे महत्वपूर्ण तो उर्मिला से सम्बन्ध रखनेवाली, सभी घटनाएँ ही कवि की अपनी कल्पना हैं। पुष्पवाटिका में केवल सीता ही राम की ओर आकर्षित नहीं होती, उर्मिला भी लक्ष्मण को देखकर उन पर मुग्ध हो जाती है। यह प्रसंग अन्य रामकथाओं में नहीं है इसको अपनी कल्पना से निर्माण तथा अंकित किया है। इसी में उर्मिला के बाल्यावस्था का भी वर्णन हुआ है।

अन्तिम दो सर्गों में माण्डवी का चरित्र उभरकर सामने आता है-

चार चुड़ियों थी हाथों में,

माथे पर सिन्दुरी बिन्दु

पीताम्बर पहने थी सुमुखी,

कहीं असित नभ का वह बिन्दु?

हनुमान को संजीवनी बूटी लाने के लिए हिमालय पर जाने की आवश्यकता नहीं है। यह संजीवनी बूटी एक योगी जी भरत को मिली थी, तो वह बूटी हनुमान को अयोध्या में ही मिल जाती है। इस जीवनी बूट की चर्चा भरत ही करते हैं

मानसरोवर से आये थे

सन्ध्या समय एक योगी,

मृत्युंजय की ही वह निश्चय

मुझपर कृपा हुई होगी।

वे दे गये मुझे औषधि

संजीवनी नाम जिसका

क्षत-विक्षत जन को भी जीवन

देना सहज काम उसका।

कथानक में अयोध्यावासियों की रणसज्जा को दिखाकर कविने इस प्रसंग की नवीन कामना की है। अन्य रामकथा में यह प्रसंग नहीं है।

उठी क्षुब्ध-सी अहा। अयोध्या की नर-सत्ता,

सजग हुआ साकेत पूरी का पत्ता पत्ता।

भय-विस्मय को शूर-दुर्प ने दूर भगाया,

किसने सोता हुआ यहाँ का सर्प जगाया।

प्रिया कण्ठ से छूट सुभट कर भाखों पर थे,

व्रत-वधू जन हस्त खस्त से वस्त्रों पर थे।

राजमहल के अन्दर विरहिणी उर्मिला का वीरांगना यो रूप के युध्द के लिए तैयार होना कवि की अपनी कल्पना है। जिससे विरहीणी नायिका उर्मिला का चरित्र उभरकर सामने आता है

ठहरो, यह मैं चलूँ, किर्ति सी आगे-आगे,

भोगें अपने विषय कर्मफल अधम अभागो।

भाल भाग्य पर तने हुए थे तेवर उसके,

चित्रकूट की सभा अन्य रामकथाओं से भिन्नता लिए हुए है। कचिने इसे पारिवारिक घटना के रूप में प्रस्तुत किया है। कैकयी राम से कहती है-

यह सच है वो अब लौट थलो तुम घर को।
वह आगे अपनी ही भर्त्सना खुद करती है

थूके, मुझ पर त्रैलोक्य भले ही थूके,
जो कोई जो कह सके, कहे, क्यों चूकें?

सीता का स्वावलंबन इस प्रकार चित्रित है
औरों के हाथों यहाँ नहीं पलती हूँ,
अपने पैरों पर खड़ी आप चलती हूँ।

उर्मिला के बचपन, संयोग, वियोग, पूर्वराग, पूर्वमिलन आदि घटनाएँ कवि की अपनी कल्पना की निर्मिति है।

माण्डवी और श्रुतिकीर्ति के दाम्पत्य जीवन की झलक गुप्तजी से पूर्व किसी भी कविने नहीं की है।

राम-रावण युद्ध में लक्ष्मण के शक्ति लगने पर मोहाभिभूत होकर विलाप नहीं करते वह संतप्त होकर प्रलय मचा देते हैं-

मैं आर्यों का आदर्श बताने आया,
जन-सम्मुख धन को तुच्छ जताने आया।

सुख शान्ति हेतु मैं कानि जताने आया,
विश्वासी का विश्वास बचाने आया।

रंदेश यहाँ मैं नहीं स्वर्ग का लाया,

इस भूतल को ही स्वर्ग बनाने आया।

भरत की अनुपस्थिति के कारणों को भी उनिता लक्ष्मण वार्तालाप और दशरथ के शब्दों के द्वारा स्पष्ट किया है

इसका है हम सबको खेद।

किन्तु अवसर था इराना अल्प,

न आ सकते थे शुभ संकल्पा।

संदर्भ पत्र

बेमिलीशरण गुप्त व्यक्ति और कार डॉ. कमलाकांत पाटक

सातंत मैथिलीशरण गुप्त

मोत एक अध्ययन दानबहादूर पाठवा

वाल्मीकि रामायण और साकेत रामायण (साकेत) की तुलना

वाल्मीकि रामायण और साकेत (मैथिलीशरण गुप्त) दोनों ही रामकथा पर आधारित महान ग्रंथ हैं, लेकिन इनकी शैली, दृष्टिकोण और प्रस्तुतिकरण में महत्वपूर्ण अंतर हैं।

रचनाकार एवं काल

वाल्मीकि रामायण: यह महर्षि वाल्मीकि द्वारा संस्कृत में लिखी गई है और इसे आदि-काव्य (प्रथम महाकाव्य) कहा जाता है। इसका रचनाकाल लगभग 5वीं-4वीं शताब्दी ईसा पूर्व माना जाता है।

साकेत: यह आधुनिक हिंदी कवि मैथिलीशरण गुप्त द्वारा 20वीं शताब्दी (1932) में लिखा गया महाकाव्य है।

भाषा और शैली

वाल्मीकि रामायण: संस्कृत में श्लोकबद्ध (अनुष्टुप छंद) शैली में लिखी गई है। इसमें वर्णनात्मक शैली का प्रयोग किया गया है।

साकेत: हिंदी में खड़ीबोली एवं ब्रज मिश्रित भाषा में लिखा गया है। इसमें गीतात्मक शैली अपनाई गई है।

कथा का दृष्टिकोण

वाल्मीकि रामायण: यह मुख्य रूप से श्रीराम के जीवन, आदर्श चरित्र, युद्ध और धर्म की स्थापना पर केंद्रित है।

साकेत: यह श्रीराम के बजाय उर्मिला (लक्ष्मण की पत्नी) के दृष्टिकोण से रामकथा को प्रस्तुत करता है। इसमें स्त्री-भावनाओं को विशेष महत्व दिया गया है।

आदर्श बनाम यथार्थ

वाल्मीकि रामायण में श्रीराम को 'मर्यादा पुरुषोत्तम' के रूप में चित्रित किया गया है, जहाँ वे धर्म और कर्तव्य के प्रतीक हैं।

साकेत में अधिक मानवीय दृष्टिकोण है, जिसमें पात्रों की भावनाओं, पीड़ा और संघर्ष को प्रमुखता दी गई है।

प्रसिद्ध पंक्तियाँ

वाल्मीकि रामायण

"मां निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः।"

यत्कौञ्चमिथुनादेकमवधौः काममोहितम्॥

साकेत

"उद्योग और सौभाग्य यद्यपि मित्र नित्य रहे,

फिर भी मनुष्य को दुःख से बचा नहीं सकते।"

निष्कर्ष

वाल्मीकि रामायण संस्कृत साहित्य का आधार स्तंभ है, जो राम के आदर्श जीवन को प्रस्तुत करता है। वहीं, साकेत आधुनिक हिंदी साहित्य का एक अनमोल रत्न है, जो रामकथा को नए दृष्टिकोण से देखता है, विशेष रूप से उर्मिला और स्त्री पात्रों की भावनाओं को केंद्र में रखता है। दोनों ही कृतियाँ अपनी-अपनी जगह पर महान हैं और रामायण के अलग-अलग पहलुओं को उजागर करती हैं।

सहायकग्रन्थक

1. वाल्मीकि रामायण
2. साकेत (रामायण) एक अध्ययन

DIS/LOCATION: A CRITICAL EXPLORATION OF CHIMAMANDA ADICHIE'S REPRESENTATION OF AFRICAN IDENTITY IN *AMERICANAH*

Dr. MADHURA A S

Assistant Professor, Department of Studies in English
Karnataka State Open University, Mysuru

Abstract

The diasporic and cultural identities are frequently marginalised as a result of the host country's cultural hegemony. The experiences of Nigerians residing overseas are the subject of Chimamanda Ngozi Adichie's writings. Through her writings, Adichie draws attention to the various tactics Nigerians use to blend within the mainstream society. Her literary works are a means of or thrives to preserve Nigerian culture and its citizens. Through her works, Adichie subverts the grand narrative and establishes a counter-narrative. This paper critically examines Adichie's novel, Americanah to show how she represents Nigerian identity and cultural dislocation through her characters. This essay examines the main characters' identities and how they must relinquish their cultural identities while living abroad. Displacement and its impact on cultural identity loss are the main topics of the study. The experience of the main protagonists is analysed using ideas proposed by Stuart Hall and Franz Fanon. This paper examines ideas like cultural identity, assimilation, Americanization, cultural dislocation, and cultural deterioration. In order to illustrate how the characters experience a significant transformation as a result of migration, this article analyses many cultural identification markers, including food, language, names, and beauty standards. The internal and external factors that influence the characters to integrate into the predominant society are also examined in this paper.

Keywords: cultural identity, diaspora, assimilation, dislocation, migration.

Introduction

Chimamanda Ngozi Adichie's *Americanah* (2013) provides a compelling narrative on the complexities of African identity in a globalized world. Through the experiences of its protagonist, Ifemelu, Adichie critically examines the notions of race, immigration, and belonging, particularly within the context of African diasporic communities in the United States. This article explores Adichie's portrayal of African identity by focusing on the themes of dislocation and relocation, both physical and psychological. The paper argues that *Americanah* not only highlights the alienation and challenges of African immigrants in America but also delves into the internalized conflicts surrounding racial identity, class, and the search for home in a transnational world. By analyzing the intersection of race, gender, and nationality, the paper offers a nuanced understanding of African identity as it evolves in the diaspora, underscoring the complex ways in which individuals negotiate their sense of self

across borders. Teju Cole, a fellow Nigerian-American writer, praised *Americanah* for its "rich psychological and social insight" into the lives of African immigrants. He highlighted Adichie's portrayal of race in the U.S. as one of the novel's greatest strengths. According to Cole, Adichie's nuanced examination of race and identity, particularly how Ifemelu grapples with the perception of "blackness" in the U.S., marks the book as a significant contribution to contemporary literature. He also noted that Adichie's narrative engages with the idea of home in a modern, globalized world, presenting it as both a physical and psychological space.

In *Americanah*, Chimamanda Ngozi Adichie embarks on a powerful exploration of African identity in the context of immigration, race, and transnationalism. The novel follows Ifemelu, a Nigerian woman who moves to the United States for her tertiary education and, over the course of years,

grappling with her sense of belonging and self-identity in a new cultural environment. Adichie's narrative weaves a poignant critique of how African immigrants encounter racial dynamics in the West, offering a fresh perspective on the tensions between being an African and being perceived through the lens of race in America. This paper seeks to explore the concept of *dis/location*, the physical and psychological dislocation and relocation of the protagonist, and how Adichie's representation of African identity in the diaspora captures the broader issues of race, belonging, and home.

Dis/Location in a Globalized World

Homi K. Bhabha's *The Location of Culture* (1994) is a foundational work in postcolonial theory, particularly in understanding the complexities of identity, culture, and the power dynamics between colonizers and colonized peoples. In this influential text, Bhabha explores the concepts of hybridity, mimicry, and the "third space"—all central to understanding how culture is negotiated, displaced, and redefined in postcolonial contexts. One of Bhabha's most important contributions to postcolonial studies is his concept of *hybridity*, which refers to the mixed, in-between identity that emerges when two or more cultures come into contact, especially in colonized spaces. For Bhabha, hybridity is not simply a mixture of two separate, static cultures but rather a site of negotiation where cultural identities are continuously redefined and transformed. Hybridity disrupts the binaries of colonizer/colonized and creates a space for new cultural meanings. It challenges the idea of a pure, essential identity, showing instead that identity is always in flux, never fixed.

The term "dis/location" in this context captures the dual processes of displacement and re-location that are central to the immigrant experience. The concept of dislocation refers not only to the physical separation of individuals from their homeland but also to the emotional and psychological upheaval that accompanies such a move. Ifemelu's migration to America forces her to contend with her identity in a

new world where race, in particular, becomes an overriding determinant of her place in society. Ifemelu's journey is marked by a continuous negotiation between her Nigerian roots and the imposed racial categories that govern the United States, a process that represents the dislocating experience of many African immigrants in America.

One of the most striking aspects of *Americanah* is its exploration of the theme of "dislocation" — both physical and emotional. Ifemelu's journey of relocation to the United States brings with it not only the challenge of adjusting to a new physical environment but also a dissonance in terms of self-identity. She struggles with the multiple identities that race, nationality, and gender impose on her. Her attempt to "fit in" by relaxing her hair, for example, becomes a moment of painful self-realization about the pressure to conform to American standards of beauty and identity. This exploration of beauty standards, especially in relation to African womanhood, is a subtle yet poignant critique of Western ideals.

As Ifemelu adjusts to American life, she experiences a loss of the sense of belonging that she once had in Nigeria. The feeling of not fully fitting into either the American or the Nigerian communities underscores a key aspect of Adichie's novel: the tension between one's national origins and the new social and political realities of the diaspora. Ifemelu's struggle with racial identity in America highlights a deeper cultural dislocation that immigrants often face when they are forced to reconceptualize who they are in light of external definitions and expectations. At the same time, her eventual return to Nigeria after years abroad suggests a second form of dislocation, wherein she feels alienated from her own country upon returning—now marked by the transformation that comes with her American experience.

Race, Identity, and the African Immigrant Experience

In *The Location of Culture*, Bhabha critiques traditional, essentialist notions of cultural identity, which often position identities as fixed and rooted in

a single, stable tradition. He rejects the idea of culture as a cohesive, homogenous entity and instead argues for a view of culture as dynamic, fragmented, and constantly being reconstructed. This rejection of essentialism opens up the possibility of new ways of thinking about belonging, identity, and cultural representation, particularly in postcolonial contexts where people often find themselves between multiple cultural worlds.

One of the most significant elements of Ifemelu's identity crisis in *Americanah* is her confrontation with the concept of race. In Nigeria, race does not have the same defining impact on one's identity as it does in the United States. However, once Ifemelu relocates to America, she finds herself forced to reckon with her own racial identity in ways that were never necessary before. As an African immigrant, Ifemelu is not merely "black" but is specifically African, and her experiences with race in the United States are filtered through this lens. In her blog, *The Non-American Black*, Ifemelu outlines her observations of the racial divide in America, describing the unique experiences of African immigrants who are caught between their African identity and the American racial landscape. Zadie Smith lauded Adichie's *Americanah* in a review for *The New York Review of Books* in 2013. She admired Adichie's skill in capturing the immigrant experience and the challenges of balancing multiple identities. Smith observed that Adichie's *Americanah* is not just about race but also about the shifting nature of class, privilege, and home in a transnational world. Smith wrote that the novel's depiction of Ifemelu's experience as an African immigrant in America sheds light on the complexities of the "race question" in the U.S., particularly the way race is perceived differently in the U.S. compared to other parts of the world.

Adichie uses Ifemelu's journey to explore the notion of race as a social construct that is shaped by historical and cultural contexts. Ifemelu's decision to relax her hair to "fit in" and her experiences navigating institutionalized racism in the United States speak to the alienating forces of race in a post-colonial, globalized world. The novel critiques the oversimplified, dichotomous racial categories—

black/white—that dominate American racial discourse, pointing out how this framework fails to encompass the complexity of African identities in the diaspora. By presenting Ifemelu's internal reflections on her experiences of racial othering, Adichie makes visible the psychic toll of living as a "foreigner" in a racially stratified society. Moreover, Ifemelu's eventual decision to abandon her blog and her American life signifies a reclaiming of her agency and an attempt to confront the pervasive influence of race on her identity. Her dislocation, both physical and mental, thus emerges as part of her larger process of self-discovery, as she navigates the complexities of postcolonial identity in a transnational context.

Gender, Class, and the Intersectionality of Identity

While race is a central focus of Adichie's narrative, *Americanah* also examines the intersectionality of identity—how race, gender, and class come together to shape the immigrant experience. Ifemelu's position as a young, educated African woman in America complicates her understanding of race and social hierarchy. Her interactions with other African immigrants and African Americans in the United States highlight the stratifications that exist within these communities, where class and education can significantly influence one's experiences of race and belonging.

Throughout the novel, Adichie also addresses how gender impacts Ifemelu's perception of self. In the United States, Ifemelu encounters a different set of expectations and challenges related to her gender, particularly regarding her relationships with men and the social pressures placed on her as a woman. As she learns to navigate these complexities, Ifemelu's evolving sense of self reveals the multi-layered nature of identity, shaped by the intersections of race, gender, class, and nationality.

By placing Ifemelu's journey within the broader context of African diaspora literature, Adichie underscores how African immigrants must not only contend with the dominant racial narratives of their host countries but also negotiate their place within fragmented African diasporic communities. This

fragmentation is further complicated by gender and class divisions that often overshadow solidarity between African immigrants and African Americans. Adichie, through the lens of Ifemelu's experiences, critiques the ways in which race, gender, and class interweave to produce disparate experiences of identity and belonging in the diaspora. In a 2013 review for *The New York Times*, Samantha Seneviratne praised Adichie's exploration of identity and race through Ifemelu's experiences. The way Adichie captures the complexities of racial identity from the perspective of an African woman in the U.S. was regarded as one of the novel's standout features. Seneviratne also highlighted the novel's engagement with issues of beauty standards and hair politics, pointing out that Ifemelu's decision to relax her hair is symbolic of the ways in which African immigrants (and Black people in general) often feel pressured to conform to Western ideals of beauty. The review also noted the novel's exploration of the contradictions inherent in navigating multiple cultural identities and its powerful commentary on the question of what "home" truly means.

The Return to Nigeria: Reconciliation with the Homeland

Ifemelu's eventual return to Nigeria after her long sojourn in the United States brings the theme of dislocation full circle. Although Ifemelu physically returns to the place of her birth, her emotional and psychological dislocation remains. Her observations of the changes in Nigeria, her altered perspective on social hierarchies, and her realization that she no longer feels completely at home illustrate the challenges of returning to a place that once defined her sense of self. Ifemelu's return is marked by a sense of estrangement, not just from her American life but also from the Nigeria she once knew. Sarah Stone, a writer rightly remarks; "In *Americanah*, the protagonist is an immigrant, and so sees the society she's in with a clearer perception, in many ways, than those born into its atmosphere and expectations. The passages here give us the pleasure of watching a couple of the most accomplished writer in history deeply explores what it

means to have power, how people use their power in everyday life, how they conceive of their own lives, and what they will do for their children."

Adichie uses this return to emphasize the complexities of the immigrant experience, where neither the homeland nor the host country can offer a complete sense of belonging. Ifemelu's re-entry into Nigeria reveals the contradictory forces of nostalgia and alienation, highlighting the ways in which migration and return are never as straightforward as a mere physical relocation. This tension is reflective of the broader diasporic experience, where the search for home is marked by the constant negotiation of multiple identities across time and space.

Chimamanda Ngozi Adichie's *Americanah* is a powerful narrative that intricately explores the complexities of identity, race, and belonging, particularly for African immigrants navigating life in the United States. At its core, the novel delves into the psychological and social dynamics of migration, capturing the tension between the protagonist's roots in Nigeria and the challenges of assimilation in a foreign land. Adichie's examination of African identity in the diaspora is rich, nuanced, and sharply critical of the racial hierarchies that exist within both American and African societies.

However, Adichie does not merely focus on the victimization of immigrants; rather, she empowers Ifemelu and other characters in the narrative to engage with their identities critically. Ifemelu's eventual return to Nigeria after years of living in America is a moment of profound reckoning with her place in the world. The experience of re-entering a home that no longer feels like home resonates with the experience of many immigrants who struggle with a sense of belonging both in their host countries and their countries of origin. In many ways, *Americanah* explores the frailty of the concept of "home" itself—an idea that is often complicated and ever-evolving for those who live between borders.

Adichie's ability to intertwine personal narrative with broader social commentary makes *Americanah* a significant work in contemporary African literature. Her critique of racial discrimination, gender norms,

and the globalized notion of identity is both poignant and timely. The novel succeeds not only as a critical examination of race and belonging but also as a reflection of the fluidity of identity in the age of globalization. Adichie skillfully handles complex themes and presents them in ways that are accessible to readers from diverse backgrounds, ensuring that *Americanah* remains relevant and thought-provoking in the context of contemporary diasporic discourse.

Conclusion

Americanah is a poignant examination of African identity in the context of a globalized, racially stratified world. Through the experiences of Ifemelu, Chimamanda Ngozi Adichie critiques the complex, often contradictory nature of African diasporic identity. The novel's exploration of dislocation—both physical and psychological—highlights the alienation that African immigrants often experience as they navigate the intersections of race, gender, and class in their new homes. Ifemelu's journey reveals the deeply personal and transformative process of reconciling one's sense of self in a world that continuously challenges and redefines the meaning of "home." Adichie's *Americanah* ultimately challenges the reader to rethink the notion of African identity, particularly in the diaspora, suggesting that identity is never fixed, but is instead shaped by an ongoing process of negotiation between the past, present, and future. Through Ifemelu's journey, the novel underscores the significance of embracing a fluid, dynamic sense of self—one that can withstand the forces of dislocation, fragmentation, and relocation in an increasingly interconnected world.

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TRACING THE IGBO TENETS IN THE RICH TAPESTRY OF FLORA NWAPA

Dr. R.VIDHYA

Head & Associate Professor, PG & Research Department of English
Seethalakshmi Ramaswami College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Abstract

Nwapa's unique craftsmanship portrays the Igbo society. Igbo is a major ethnic group in Nigeria, having a rich cultural heritage. Flora Nwapa, a remarkable Igbo writer from the Igbo land of Nigeria effectively portrays the lives of the Igbo men and women. Her writings were the first of its kind to focus on the Igbo women of the Igbo land. Nwapa's prime concerns are the familial and social pressures that the Igbo woman is forced to face, withstand and survive for the sake of her family and children. The traditional Igbo society, expects its woman to produce many children. If she is barren or unable to mother male children, she is forced to accept co-wives as the traditional Igbo society wanted its woman to strengthen the male lineage of her family and to fervently obey the twin institutions of marriage and mothering.

The Nigerian women writer Flora Nwapa, one of the most prominent early writers from Africa has created an exquisite tapestry of African life and culture in her fictional world which distinctly traces in detail the delicate and dynamic ethnic life of Africa, especially the life of the Igbo in the Nigerian land of Africa.

Efuru is set on a course of head long collision with the traditional concept of the role of woman in the Igbo society. Through the character of Efuru, Nwapa experiments with the radically new idea of a girl choosing her own life partner, defying the norms of the traditional society. Efuru's life is Flora Nwapa's manifesto of African womanhood, a pathway for her to free herself from the control of tribal traditions.

Efuru is a remarkably beautiful woman, from a distinguished family. After a fortnights' courtship, she decides to marry a man with no money to pay her bride price. A motherless girl, with a loving and lenient father, she dares to choose to marry a poor man from an unknown family as her life partner. She has the capability to dumb the toughest and powerful elders of her clan with her intelligence. Before the elders who take her to her father's house for committing the offence of living an uncustomary and unapproved wedded life, she tactfully tells them that she will never bring shame to her father, and would always be a good daughter. She assures them that she would arrange for her bride price at the earliest. Having come to know

the poverty of her husband's family, she decides to take up trading. Her poor husband Adizua is not able to make profit in farming. Having realised the shortcomings of her husband,

Efuru decides to call him back from the farm and asks him to join her in her trade. After she involves her husband in her trade, she makes him believe that only with his support their trade is flourishing. She makes him understand that both of them would be able to establish themselves in their trade. She convinces her husband about venturing into yam trading and following her, many take to yam trade. Inspired by her early success, she smartly outruns them by trading the rare market commodities like dry fish, crayfish, and makes huge profits. Very soon Efuru makes a fortune, enough to pay off the customary bride price.

But her success in business does not give her a sense of fulfilment. After a year of childless marriage, she feels that she has failed to bring home the joy of a child. She decides to find a suitable wife for her husband and insists Adizua to marry a young girl who would at least give him many children. But Adizua disagrees to her plan. She is convinced that her husband loves her in spite of her inability to bear him a child. Her joy knows no bounds when she gives birth to a baby girl. Having experienced motherhood that was dear as it was delayed, she becomes a symbol of a complete woman. She becomes an embodiment of

every female virtue. She brings wealth, happiness and pride to her husband's family. The numerous positions she occupies in the lives of the people around her are - a remarkable daughter of a notable father who was never let down by his daughter in any way, a beautiful wife bringing luck, money and joy into the life of a poor man, a charming daughter-in-law and she is also a proud possession of her mother-in-law.

Efuru is back into trading when her eight months old daughter enters the weaning stage. She does not hesitate to leave her daughter under the care of a young servant girl. Life is in full bloom for her as she could balance home and business effortlessly. But her joy is short lived when she finds out the reason for Adizua not coming home and that he is living with another woman. She waits for his return, and before she could reconcile from her plight of being cheated by her husband, she soon feels the pain of complete bereavement, losing her only child, who was born after great pining and longing for more than a year. Efuru's daughter Ogonim at the tender age of two has convulsions and dies suddenly. Adizua doesn't come to bury their only child. Efuru's happy life is shattered. After her husband leaves her, she loses her only child to the cruelty of destiny. Completely shaken by her daughter's death, she believes her husband would return to her, to console and comfort her and share her pain. Her love for Adizua is deep and true. She wants to give him a second chance by waiting for him, listening to the advice of the elders including her father, mother-in law and Ajanupu, to wait for her husband's return.

Efuru does not want to lead a life of self-imposed suffering like her mother-in-law, who had lived a life of loneliness and poverty in memory of her estranged husband. It takes lot of courage and confidence for a woman to decide to leave her husband who refuses to understand her pain and one who had failed in his duty as a husband and a father. Efuru is patient for more than a year, but when he fails to return to him, she is determined that she would never demean herself before him, even if it is the only way of winning his love back and at the end of the waiting period she decides to leave her husband's home. She decides not

to impose suffering on herself, having realised that to suffer 'for a truant husband, an irresponsible husband like Adizua is to debase suffering.' She declares that 'our ancestors forbid that I should wait for a man to drive me out of his house. This is done to women who cannot stand by themselves, women who have no good homes, and not to me the daughter of Nwashike Ogene. And besides, my face is not burnt, I am still a beautiful woman' (Nwapa, 1966, 64).

Efuru, born in a noble family, to a notable chief in the village, could make great profits in any trade. Still young and very beautiful, she could have easily married a wealthy man from a well-known family. Out of pure love she married poor Adizua for she believed him to reciprocate her love and trust. But Adizua cheats her and Efuru is unable to forgive him for his infidelity and not for returning from Ibocha after receiving numerous messages, and this makes her lose faith in his returning home.

Efuru decides to go in search of her lost husband, who had demeaned their relationship by running after 'a bad woman', who had left her husband and children. Initially her position resembles that of her poor mother-in-law, who had struggled alone to bring up her only son, when her husband had been flirting with other women. Efuru gives herself some time to accept the loss of her only child and though she resumes her duties the next morning locks herself up and cries every night.

Efuru asserts her womanhood by not accepting her fate of a deserted wife. After a year's wait, she leaves for her father's home, realising that Adizua is not worthy of her love and care. But unlike her mother-in-law, Efuru decides not to pine for the lost love. She tells herself that even if Adizua came back and begged her on his knees with a bag of money, she would not listen to him'. Before leaving her husband's house, she discloses her decision to her mother-in-law. She says,

'Mother, I cannot stay any more. I cannot wait indefinitely for Adizua, and you can bear witness that I have tried my best. I am still young and would wish to marry again. It will be unfair both to you and your son if I begin to encourage men who would like to

marry me while still in this house' (Nwapa, 1966, 88).

Efuru values her love for her husband and family above everything and allows herself to suffer in a strife filled life. But soon realises that her marriage with Adizua has left her with nothing. She has neither her husband nor her child to live and mourn for. She understands that even if Adizua returns to her she will not be able to forgive him and continue her life with him and this understanding of her personality makes her decide to move on with her life.

She doesn't agree immediately when Gilbert conveys his wish to marry her, but only after she is convinced that she is ready for another marriage, she goes ahead and thoroughly studies his temperament before accepting him. Unable to become a mother after five years of her marriage with Gilbert, Efuru makes Gilbert marry a young girl who gives birth to a healthy boy. She feels cheated when she hears the news that Gilbert has been arrested and imprisoned for three months. She consoles herself that Gilbert's imprisonment should be mistake and she doesn't ask him about the act, but as a senior wife, knowing the nagging nature of the younger wife, she stands by her husband, convincing the younger wife Nkoyeni that Gilbert never went to jail.

In spite of all her goodness, people begin to spread the rumour that Efuru has committed adultery, when she falls ill suddenly. Her prolonged illness added by the wrong predictions of the Dibia (native/traditional healer), makes her husband believe that his wife had committed adultery.

Efuru is unable to digest the fact that, of all the people her loving husband had doubted her fidelity, who had also asked her to accept having committed adultery. When Efuru recovers after undergoing treatment in Aba, the first thing she does after being discharged from hospital is to collect her belongings from her husband's house. The next thing she does is to proving her chastity by performing the customary ritual successfully. She happily leaves Gilbert's home, to lead a life of her own. Separated from her two husbands Adizua and Gilbert, Efuru decides to lead a

spiritual life as a follower of Uhamiri and becomes a worshipper of the goddess of the lake.

Through this stance of hers, Efuru asserts to the world that she still stands as the perfect embodiment of female virtues. Her womanhood has not failed but her wifehood had failed her. She is a complete individual who is capable of taking her life's decisions. Her decision to leave her husband tells the readers that a woman does not lose her womanhood if she gives up her role as a wife. In every stage of her life Efuru has etched her role deftly. As a daughter, wife, daughter-in-law and mother, she leaves no stone unturned to make the people around her happy. She convinces Adizua that he is really good and deserves a woman of her mettle as a wife. She readily gives up her social status to marry Adizua and at the same time she bears the brunt of her father and elders of her Umunna. She willingly parts with her hard earned money for paying the bride price and takes care to present her husband as worthy of her before her father's people. Within the span of a year she is determined to convince her husband to marry again to continue the family line. For all her sacrifice Adizua rewards her with his unfaithfulness.

She remarries only after Adizua has given her up. She marries Gilbert clearing her apprehensions about marriage. She is too matured to handle life's challenges after her initial experience with Adizua. Life with Gilbert is almost like a dream for her. She is not bothered by the misery of barrenness and arranges Gilbert's marriage with a young girl, never grudging her role as the senior wife. She showers her love on Gilbert, his second wife and their little son. She guards them from the emotional shocks of Gilbert's secrecy. In spite of all her care and love, again her position of a wife is challenged. Gilbert's accusation of Efuru's chastity bereaves her, her joy, trust and love on men. After proving everyone wrong Efuru decides to live a life of spiritual bliss.

Nwapa places her protagonist Efuru on the same plane with goddess Uhamiri. Efuru is Nwapa's proud champion who strives to balance her familial life with spiritual life. By placing her in the pedestal of Uhamiri, Nwapa ascertains her view that women like

Efuru are mortals with the immortal values of life. Efuru's decision makes one reckon with the fact that men cannot alleviate themselves from the materialistic way of life and are always chained with mortal desires. Efuru having tried her best as a dutiful wife believes that her womanhood will attain perfection only as a worshipper of Uhamiri, and not merely by attaching herself to a man. She, paper Umahiri, has divinity in her which she believes will give her the bliss that wifehood had denied her all along.

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THE CROSS-CULTURAL LEGACY OF SANSKRIT: LINGUISTIC, LITERARY, AND PHILOSOPHICAL IMPACT ACROSS CIVILIZATIONS

Dr. S. USHA

Associate Professor, Department of Sanskrit
Seethalakshmi Ramaswami College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Abstract

Sanskrit, one of the oldest known languages, has had a profound impact on the cultural, linguistic, and philosophical traditions of various civilizations. As the sacred language of Hinduism, Buddhism, and Jainism, its influence extends beyond South Asia, shaping intellectual and literary traditions in East Asia, Southeast Asia, and even Europe. This paper explores the historical evolution of Sanskrit and its cross-cultural interactions, shedding light on its enduring legacy. Sanskrit's role in shaping religious, philosophical, and literary traditions has made it one of the most significant languages in world history.

Historical Evolution of Sanskrit

Origins of Sanskrit

Sanskrit, the ancient and revered classical language of Bhāratam, is classified under the Indo-Aryan branch of the Indo-European language family. Its earliest form, Vedic Sanskrit, appears in the Rigveda, dating back to around 1500 BCE. This language evolved over centuries, influencing and being influenced by the Dravidian languages of the Indian subcontinent. Vedic Sanskrit was primarily an oral tradition, used for composing hymns, chants, and philosophical discourses that later became the foundation of Hindu thought.

The Spread of Sanskrit

As Sanskrit evolved, it became the primary language of scholarship, literature, and administration in ancient India. It was the medium for composing epics, treatises on science, philosophy, medicine, and religious texts. The Gupta Empire (4th-6th centuries CE) played a significant role in promoting Sanskrit, with scholars such as Kalidasa contributing to its literary grandeur. Over time, Sanskrit extended beyond Bhāratam through trade, migration, and religious dissemination.

Classical Sanskrit and Panini's Contribution

The transition from Vedic Sanskrit to Classical Sanskrit was systematically recorded in the

monumental treatise of Maharshi Pāṇini, the revered sage and grammarian of the 4th century BCE. His seminal work, *Ashtadhyayi*, systematically codified Sanskrit grammar, making it one of the world's most structured languages. Panini's linguistic analysis provided a foundation for subsequent developments in Sanskrit literature and intellectual traditions. His work influenced both Indian and Western linguistic theories and remains relevant in modern computational linguistics.

Panini's Influence on Comparative Philology and Linguistics

Panini's *Ashtadhyayi* is considered one of the most advanced linguistic treatises of the ancient world, laying the foundation for modern linguistics and comparative philology. His influence spans multiple fields:

Phonetics and Phonology: Panini provided an intricate analysis of Sanskrit sounds, classifying phonemes based on their articulation. His system of *Shiksha* (phonetic studies) influenced phonological frameworks used in both Indian and Western linguistic traditions. The precise description of sound patterns in *Ashtadhyayi* anticipated developments in structural phonology centuries later.

Influence on the Periodic Table: The arrangement of Sanskrit alphabets follows a logical and phonetic

order based on articulation, a system that later influenced Dmitri Mendeleev in structuring the periodic table. Just as Sanskrit phonemes are systematically grouped by their place and manner of articulation, Mendeleev's periodic table was arranged based on atomic weights and chemical properties, demonstrating an underlying scientific methodology that echoes the Sanskrit linguistic framework.

Morphological Analysis: Panini's grammar introduced a sophisticated system of rules governing word formation and structure. His method of derivation through affixes and root words prefigured later morphological theories in Indo-European studies. The concept of generative rules in morphology, later explored by Noam Chomsky, echoes Panini's approach.

Computational Linguistics: The rule-based approach of *Ashtadhyayi* has found modern applications in computational linguistics. The precision and algorithmic structure of his grammar align with the development of machine-readable linguistic models and formal language theory. Panini's use of meta-rules and transformations in Sanskrit grammar foreshadowed modern programming paradigms and formal language structures used in artificial intelligence.

Comparative Philology: The study of Sanskrit, largely shaped by Panini's grammar, played a pivotal role in the discovery of the Indo-European language family. The structural similarities between Sanskrit, Greek, and Latin enabled 19th-century linguists such as Franz Bopp and William Jones to develop historical linguistics and comparative grammar. Panini's system provided a methodological framework for analysing linguistic evolution and genetic relationships between languages.

Cultural Influence of Sanskrit across Regions

Sanskrit's cultural influence spans literature, philosophy, arts, governance, science, and religion, making it one of the most enduring linguistic and intellectual traditions in human history. Whether

through its epics, philosophical discourses, artistic expressions, or scientific treatises, Sanskrit continues to shape global thought and cultural practices. Its cross-civilizational impact reaffirms its timeless relevance, serving as a bridge between ancient wisdom and modern innovation.

Influence on Literature and Performing Arts

Sanskrit has significantly influenced literary and performing arts across Asia.

Influence on Literature

The two great Sanskrit epics, the *Rāmāyaṇa* and the *Mahābhārata*, stand as monumental testaments to India's literary and spiritual heritage, inspiring countless adaptations across regional and global traditions. Within the Indian subcontinent, these epics have been retold in languages such as Tamil, Bengali, Kannada, Telugu, Malayalam, and Marathi, shaping the moral and cultural ethos of diverse communities. Their narratives also travelled beyond India, influencing Southeast Asian literary and performance traditions, evident in the *Kakawin Rāmāyana* of Indonesia, the *Reamker* of Cambodia, the *Hikayat Seri Rama* of Malaysia, and the *Ramkien* of Thailand. These adaptations integrated local cultural elements while preserving the core philosophical and ethical teachings of the original epics.

Beyond the epics, other classical Sanskrit works have profoundly influenced literature, philosophy, and drama across civilizations. Kālidāsa, regarded as one of the greatest poets and dramatists of Sanskrit literature, composed timeless works such as *Abhijñānaśākuntalam*, *Meghadūta*, and *Raghuvamśa*. *Abhijñānaśākuntalam*, in particular, was translated into Persian and later introduced to Europe by Sir William Jones, inspiring Western literary figures, including Goethe, who praised its poetic beauty and emotional depth. The concept of *rasa* (aesthetic essence), elaborated in Kālidāsa's plays and the *Nāṭyaśāstra* of Bharata Muni, shaped dramatic traditions in India and beyond, influencing classical Persian and Arabic poetics as well as the structure of Japanese Noh theatre.

Poetry and Prose: Poetic traditions in Persian and Arabic literature borrowed heavily from Sanskrit poetic meters and storytelling techniques.

Influence of Sanskrit on Persian and Arabic Poetics

Sanskrit's rich tradition of poetry and rhetoric significantly influenced Persian and Arabic literary traditions, particularly in the realm of poetic structure and storytelling methodologies:

Sanskrit Poetic Meters in Persian and Arabic

Poetry: Persian poets such as Ferdowsi and Rumi were exposed to Sanskrit metrical structures, particularly through Indian scholars and texts. The use of complex metrical arrangements, found in classical Sanskrit poetry, influenced Persian ghazals and rubaiyat poetry. For example, the Persian *Bahr-e-Ramal* and *Bahr-e-Hazaj* meters bear structural similarities to the *Anushtubh* and *Vasantatilaka* meters in Sanskrit poetry. The repetition of syllabic patterns and the emphasis on cadence in ghazals reflect the rhythmic sophistication found in Sanskrit verses.

Narrative Structures: The Sanskrit *Panchatantra*, a collection of animal fables and moral tales, was translated into Persian as *Kalīla wa Dimna* and later into Arabic, influencing the development of Middle Eastern storytelling traditions, including *One Thousand and One Nights*.

Aesthetic Theories: The Sanskrit concept of *Rasa*, which classifies different emotional experiences in literature and drama, found its way into Persian and Arabic literary critiques, shaping how emotions and aesthetics were discussed in poetry and storytelling.

Sanskrit concept of Rasa, introduced in the ancient Indian treatise *Natyashastra* by Bharata Muni, is a pivotal aesthetic theory that classifies different emotional experiences evoked in literature, drama, and art. *Rasa* refers to the emotional flavor or essence that a piece of literature or performance imparts to its audience. In Sanskrit, there are eight primary Rasas: *Shanta* (peace), *Hasya* (laughter), *Karuna*

(compassion), *Raudra* (anger), *Veera* (heroism), *Bhayanaka* (fear), *Vibhatsa* (disgust), and *Adbhuta* (wonder).

This idea of categorizing emotional responses and structuring artistic works around these emotions profoundly influenced not only Indian aesthetics but also the literary traditions of Persia and the Arab world. These cultures adapted and integrated the concept of *Rasa* in their poetic and narrative traditions, shaping how emotions and aesthetics were perceived and discussed in literature.

1. Sanskrit Influence on Persian Literary Aesthetics

In Persian literature, the concept of *Rasa* was absorbed, primarily through the works of Indian scholars and cultural exchanges along trade and intellectual routes. Persian poets, particularly in the Safavid period, were exposed to Sanskrit dramas and poetry, either through direct translation or cultural diffusion via Central Asia. Persian literary critics and poets began to employ similar frameworks to discuss the emotional impact of their works.

Persian Ghazals: One of the best examples of how *Rasa* influenced Persian literature is in the poetic genre of the *ghazal*. This genre emphasizes the expression of deep emotional states, particularly through the themes of love, longing, and mysticism. Persian poets like Hafez and Rumi imbued their ghazals with layers of emotion, drawing parallels with the Sanskrit Rasas:

Hasya and Karuna: In the works of Hafez, the *Rasa* of *Hasya* (laughter) often appears with playful, ironic wit, while *Karuna* (compassion) is prominent in his portrayal of love and yearning. These Rasas, expressing lightness and tenderness, align with the way *Rasa* is used in Sanskrit literature to convey emotional nuances.

Raudra and Bhayanaka: Similarly, Persian poets used the *Raudra* (anger) and *Bhayanaka* (fear) Rasas to explore intense spiritual and existential themes, mirroring how *Rasa* is used to evoke strong emotional reactions in audiences.

2. Arabic Literary Traditions and Rasa

Arabic literature, particularly the tradition of *qasida* and later, *muwashshahat* poetry, also shows traces of Sanskrit influence, especially through the *Rasa* framework. In Arabic, the expression of emotions in poetry often follows the structure and themes that align with the eight Rasas. Poets like Al-Mutanabbi and Ibn Arabi utilized themes akin to the Sanskrit emotional categories.

Arabic Narrative Poetry: In Arabic narrative poetry and epic storytelling, the influence of Sanskrit *Rasa* can be seen in the treatment of themes of heroism, beauty, and sorrow

Veera and Shanta: In the Arabic *qasida*, especially those celebrating war heroes and warriors, the *Veera* (heroism) *Rasa* is evident. However, the concept of *Shanta* (peace) is also portrayed in poetry that describes serene landscapes, meditative moments, and philosophical musings.

Adbhuta and Raudra: In *One Thousand and One Nights* (*Alf Layla wa Layla*), a work that was influenced by Persian storytelling, *Adbhuta* (wonder) is a prominent theme in magical and fantastical tales. These stories, where characters encounter the supernatural, align with the Sanskrit understanding of wonder and the emotional surprise it elicits.

3. Integration in Mysticism and Sufism

Perhaps one of the most profound ways in which the Sanskrit concept of *Rasa* influenced Persian and Arabic literature is through Sufi mysticism. The Sufi poets, notably Rumi and Hafiz, explored deep emotional and spiritual experiences in their poetry. The transcendence of human emotions through divine love and mystical experiences in their works mirrors the way Sanskrit dramatists used *Rasa* to transcend the ordinary and evoke a higher emotional state.

Sufism and the Emotional Journey: Bhakti and Love (*Hasya*, *Karuna*, and *Veera*): The Sufi poets' emphasis on divine love can be mapped onto *Hasya* (laughter), *Karuna* (compassion), and *Veera* (heroism) Rasas, as they invoke a range of emotions from joyous devotion to the pain of separation from the divine.

Raudra and Vibhatsa: Rumi's works also delve into the intense emotions of anger (*Raudra*) and disgust (*Vibhatsa*) when exploring the anguish of the soul trapped in the material world, seeking purification and unity with the divine.

4. Impact on Storytelling Structures

The *Rasa* framework also had a profound impact on the narrative structures of Persian and Arabic literature. Just as Sanskrit dramas often followed a progression of emotions (from joy to sorrow, peace to conflict), Persian and Arabic storytellers incorporated these emotional arcs into their narratives.

Arabic and Persian Narrative Arcs: The progression from peace to conflict, and ultimately to resolution, which is central to many Persian and Arabic narratives, is similar to the emotional shifts observed in Sanskrit plays. Characters often undergo emotional and spiritual transformations, evoking Rasas such as *Karuna* (compassion) and *Raudra* (anger), depending on the trials they face.

The Sanskrit concept of *Rasa* profoundly shaped the way emotions and aesthetics were discussed and expressed in Persian and Arabic poetry and storytelling. The eight Rasas provided a comprehensive framework for categorizing emotional experiences, which was then adapted and integrated into the literary traditions of both regions. From the playful irony of *Hasya* in Persian ghazals to the spiritual yearnings of *Karuna* in Sufi poetry, the influence of *Rasa* enriched the emotional depth and complexity of Persian and Arabic literary expressions. This shared cultural heritage continues to resonate in the emotional and aesthetic landscapes of both traditions.

Theatre and Drama: The *Natyashastra*, an ancient Sanskrit treatise on drama and performance, laid the foundation for classical Indian dance and theatre, influencing traditions in Southeast Asia.

Dance: Expression through Mudras and Bhavas

Sanskrit texts have played a crucial role in shaping Indian classical dance forms, codifying their techniques, gestures, and expressions.

Bharatanatyam, Kathakali, Odissi, and Kuchipudi are rooted in the Nāṭyaśāstra's principles of movement (*karanas*), hand gestures (*mudras*), and emotions (*bhavas*).

Rasa-Bhava Relationship: The interplay between *bhavas* (emotions expressed by performers) and *rasas* (emotional states evoked in the audience) defines storytelling in classical dance, a tradition inspired by Sanskrit dramaturgy.

Temples and Ritual Dance: Dance performances in Hindu temples, often based on Sanskrit epics such as the *Ramayana* and *Mahabharata*, reinforced the link between Sanskrit literature and devotional expression.

Music: Role of Sanskrit in Indian Classical Music

Sanskrit has influenced Indian classical music, particularly in defining its theoretical and lyrical foundations.

Sāmāgāna Tradition: The Vedas, especially the *Sāmaveda*, formed the basis of Indian music, emphasizing melodic chanting and intonation.

Natya and Sangita: Sanskrit texts such as *Dattilam* (c. 3rd century CE) and *Sangita Ratnakara* (13th century CE) laid the foundations of *raga* theory and the classification of musical scales.

Carnatic and Hindustani Music: Many classical compositions in these traditions use Sanskrit lyrics, particularly in devotional compositions (*krithis*) by composers like Muthuswami Dikshitar and Jayadeva (*Gita Govinda*).

Global Impact: The mathematical precision of Sanskrit phonetics influenced rhythmic structures in world music, while Sanskrit chants have inspired global meditation and spiritual music traditions.

Influence of Popular Tales in Sanskrit on Global Storytelling

Sanskrit literature has been a rich source of storytelling, with numerous popular tales that have transcended regional and cultural boundaries, influencing literary traditions worldwide. From fables and moral stories to epic romances and adventure narratives, these tales have shaped storytelling frameworks across Asia, the Middle East, and Europe.

Pañcatantra and Its Global Legacy

The *Pañcatantra*, attributed to Vishnu Sharma, is one of the most influential collections of animal fables and wisdom literature in world history. Originally composed to impart practical wisdom and statecraft to young princes, it was designed as a series of interwoven stories with moral lessons.

Persian and Arabic Adaptations: The *Pañcatantra* was translated into Persian during the Sassanian period as *Kalīla wa Dimna* by Borzuya, and later into Arabic by Ibn al-Muqaffa. This version became widely popular across the Islamic world, influencing medieval Persian and Arabic storytelling traditions. It became one of the most widely adapted story collections in world history, influencing *Aesop's Fables* and *One Thousand and One Nights*.

Influence on Europe: Through its Arabic translations, *Pañcatantra* reached Europe, where it was adapted into Latin, Spanish, Italian, and other languages. Its themes and structures influenced *Aesop's Fables*, Jean de La Fontaine's *Fables*, and even elements of *Grimm's Fairy Tales*.

Asian Variations: The *Pañcatantra* also spread to Southeast Asia, where it influenced Javanese, Thai, and Burmese folklore. Many of its stories found local adaptations with indigenous cultural elements.

Hitopadeśa – The Companion to Pañcatantra

Derived from the *Pañcatantra*, *Hitopadeśa* is another Sanskrit collection of moral and didactic tales. It retained the essence of its predecessor while introducing newer stories and variations.

It was translated into Persian and circulated across the Mughal court, influencing Indo-Persian storytelling traditions.

It reached European readers through 18th-century translations, reinforcing Sanskrit's impact on global fable traditions.

Kathāsaritsāgara – The Ocean of Storytelling

Composed by Somadeva in the 11th century CE, *Kathāsaritsāgara* (*Ocean of Streams of Stories*) is a vast compendium of interconnected tales, myths, and folk narratives. It is believed to have drawn from an earlier but now-lost work, *Brhatkathā* by Guṇāḍhya. This work influenced Middle Eastern and European storytelling traditions, serving as a precursor to *One Thousand and One Nights* and *The Decameron*. The narrative technique of *frame stories*—where a central story encloses multiple sub-stories—became a significant literary device in Persian and Arabic storytelling, eventually influencing medieval European literature.

Jātaka Tales and Buddhist Storytelling

The *Jātaka Tales*, stories of the previous lives of the Buddha, are another significant contribution of Sanskrit literature. These tales emphasize moral and ethical teachings and have been widely adapted across Asia.

In Sri Lanka, Myanmar, Thailand, and Cambodia, the *Jātaka* narratives became integral to Buddhist literature and temple art.

They were translated into Chinese and Tibetan, influencing Buddhist storytelling traditions in East Asia.

Some *Jātaka* stories bear strong resemblances to later European fables, suggesting cross-cultural exchanges between Sanskrit and Western storytelling traditions.

Śukasaptati – The Seventy Tales of the Parrot

A lesser-known but influential collection, *Śukasaptati* is a set of 70 stories narrated by a parrot to prevent a woman from meeting her lover while her husband is away.

The motif of a bird narrating moral stories influenced Persian and Arabic literature, including the *Tuti-Nameh* (Book of the Parrot) by Ziya'al-Din Nakhshabi.

This narrative tradition later influenced European works such as *The Canterbury Tales*, where multiple stories are framed within a central storytelling device.

The popular tales of Sanskrit literature have left a profound mark on world storytelling traditions. Whether through direct translations or adaptations into new cultural contexts, these stories have influenced fables, fairy tales, and moral narratives across civilizations. The *Pañcatantra* shaped global fable traditions, the *Kathāsaritsāgara* introduced intricate narrative structures, and the *Jātaka Tales* spread Buddhist moral teachings far and wide. The enduring legacy of these tales is a testament to the universality and timeless appeal of Sanskrit storytelling.

Philosophical and scientific treatises in Sanskrit have also contributed to intellectual traditions across cultures.

Influence on Philosophy and Epistemology

Sanskrit has been the primary medium for intellectual discourse in Indian philosophy, including Vedānta, Nyāya (logic), Mīmāṃsā, and Buddhism.

Key texts such as the *Upanishads*, *Bhagavad Gita*, and *Brahma Sūtras* explore metaphysics, ethics, and epistemology, influencing later philosophical traditions.

The *Yoga Sūtras* of Patañjali laid the foundation for yoga philosophy, has gained worldwide recognition.

Impact on Western Thought

German philosophers like Schopenhauer and Nietzsche were deeply influenced by Sanskrit philosophical texts, particularly the *Upanishads* and *Vedānta*.

The Buddhist concept of dependent origination (*pratītyasamutpāda*), articulated in Sanskrit, parallels ideas in Western existentialism and process philosophy.

Impact on Sufi tradition: The Upanishadic and Vedantic themes of transcendence and spiritual awakening influenced Sufi poets such as Rumi and Hafiz, who explored similar themes of unity, self-discovery, and divine love.

Influence of Sanskrit on Epistemology

Sanskrit has played a foundational role in shaping epistemology (pramāṇa-śāstra) in Indian philosophy. Various schools of thought, using Sanskrit as their medium of discourse, developed intricate theories of knowledge, perception, and inference that continue to influence contemporary philosophy, logic, and cognition studies.

Sanskrit as a Medium of Philosophical Inquiry

Sanskrit provided the precise linguistic structure necessary for formulating epistemological theories. Its well-defined grammar (as established by Pāṇini's Aṣṭādhyāyī) allowed for rigorous argumentation, nuanced classification, and analytical precision. Philosophers such as Nyāya logicians, Vedantins, and Buddhists relied on Sanskrit for articulating their theories of knowledge.

Pramāṇa: The Means of Valid Knowledge

Epistemology in Sanskrit traditions revolves around pramāṇa (means of valid knowledge). Different philosophical schools formulated and debated the nature, number, and validity of these epistemic sources.

(i) *Nyāya School (Logical Realism)* – Proposed four pramāṇas:

1. Pratyakṣa (Perception) – Direct sensory experience.
2. Anumāna (Inference) – Logical reasoning based on observed patterns.
3. Upamāna (Comparison) – Understanding through analogy.
4. Śabda (Verbal Testimony) – Reliable verbal authority, including scriptures.

(ii) *Mīmāṃsā and Vedānta Schools* – Expanded the list to six pramāṇas, adding:

5. Arthāpatti (Postulation) – Presumption based on contextual necessity.
6. Anupalabdhi (Non-perception) – Knowledge derived from absence.

(iii) *Buddhist Epistemology (Dignāga & Dharmakīrti)* – Recognized only:

7. Pratyakṣa (Direct perception)

8. Anumāna (Inference), rejecting verbal testimony as independent authority.

These Sanskrit epistemological discussions influenced later debates in Indian and Western logic, particularly in analytic philosophy and cognitive science.

Influence on Mathematics and Astronomy

Pioneering Mathematical Concepts

Sanskrit texts like *Sulba Sūtras* (c. 800 BCE) contain early forms of geometry, including the Pythagorean theorem.

The decimal system, concept of zero (shunya), and place value notation originated in Sanskrit mathematical texts, influencing Arab and European mathematics.

Astronomy and Computational Science

Aryabhata's *Aryabhatīya* (5th century CE) written in Sanskrit introduced trigonometry, approximations of π , and theories of planetary motion.

Brahmagupta's works on algebra and solutions to quadratic equations influenced later Islamic and European mathematicians.

The astronomical and mathematical works of scholars like Āryabhaṭa and Varāhamihira found their way into Arabic and Persian texts, influencing medieval Islamic and European sciences.

Influence on Statecraft

The *Arthashastra*, attributed to Kautilya (also known as Chanakya), is one of the earliest known treatises on statecraft, economics, military strategy, and governance. Written around the 4th century BCE, it has had a profound influence not just on Indian political and economic thought but also on global governance and strategic thinking. Its principles have been compared to those of *The Prince* by Machiavelli and *The Art of War* by Sun Tzu, showing its relevance in shaping leadership, administration, and diplomacy across cultures.

Through such cross-regional exchanges, Sanskrit literary and intellectual traditions have woven themselves into the global artistic, philosophical, and

scientific fabric, demonstrating their timeless and universal appeal.

Conclusion

Sanskrit's legacy is not confined to ancient texts or religious rituals; it continues to shape modern thought, language, and culture across diverse civilizations. Its cross-cultural influences demonstrate the power of linguistic and philosophical exchange in human history. By studying Sanskrit, we gain deeper insights into the interconnectedness of global traditions and the enduring nature of intellectual exchange. From philosophy to science, Sanskrit remains a key to understanding the shared history of human civilization, emphasizing the timeless nature of knowledge and wisdom.

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EXPLORING THE EMPOWERED ETHICS OF WOMEN IN *THE MAHABHARATA*

Dr. K. ANITHA

Associate Professor, Department of English
Seethalakshmi Ramaswami College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Abstract

Mahabharata leaves nothing unspoken. This greatest epic teaches not only ethics and values but also life skills in all aspects. Every character plays a significant role in teaching morality. It suits all ages. There is no gender discrimination found in the roles each male and female character plays. Women characters are as strong as men in the way they face struggles, war, and other social and political issues. This paper aims to focus on the empowered ethics of women and the way they execute and establish their identity.

Keywords: *ethics of war, power of women, role of dharma, ethics and values, dignity, resilience in women*

The Mahabharata, the greatest epic in India, plays a predominant role in teaching values. It gives a prominent and direct context related to life, social, and political ethics to people down the ages. The *Mahabharata* depicts various aspects of power, like ruling kings and their power, dharma, divine power, military power, power of war, power of corruption, and so on. The Skills and leadership qualities in particular of women characters are remarkable.

The Mahabharata primarily speaks about the Kuru dynasty which includes the Pandavas and Gauravas. The struggle for the throne of Hasthinapura is a symbol of power which becomes the backbone of the epic's central conflict.

In the *Mahabharata*, Dharma which means righteousness is not just political or military; it is closely connected to Dharma one of the most important principles of life. The epic also explains how power should be followed by moral principles, with characters like Yudhishtira representing the ideal use of power based on truth and justice.

The other character Duryodhana represents the negative side of power, often using deceit, greed, and manipulation to achieve his goals, and it takes him to his downfall. The power of the God Krishna and his divine power play a significant aspect in the *Mahabharata*. Krishna, who is considered an incarnation of Vishnu, has immense divine power.

Krishna's role as the charioteer and guide to Arjuna, and his teachings to all-powerful characters during the Kurukshetra war is one of the most significant portrayals of divine power in *The Mahabharata*.

Krishna's strategies help Pandavas Arjuna to navigate the complex web of power, duty, and morality woven by Gauravas. The Kurukshetra War also demonstrates various forms of military power, including tricks, alliances, and the strategic use of resources. Pandavas and the Kauravas build powerful armies, but the war also symbolises the conflict between the righteous and unrighteous use of power. The other characters Bhishma, Drona, Karna, and Arjuna are great warriors whose prowess and strength in the field reflect the military power and strategy at play.

Power and Corruption that prevail in the epic show how the pursuit of power can lead to the destruction of morality. Duryodhana's obsession with taking control of Hastinapura at any cost leads to a continuous immoral decision, like the deceitful game of dice that results in the Pandavas' exile and eventual return to reclaim their kingdom.

Gandhari the princess of Gandhara, marries Dhritarashtra, the blind king of Hastinapura. Gandhari takes a vow to remain blindfolded for life to share in her husband's darkness, which is a powerful symbol of her devotion and sacrifice. Gandhari is the mother

of the Kauravas, the 100 sons of Dhritarashtra, the most notable among them is Duryodhana, the main antagonist in the epic. Gandhari's relationship with her sons, particularly with Duryodhana, is a notable aspect of Mahabharata. Be unknown to her knowledge of the wrongdoings of her sons, she often stands by them, which is a point of conflict and tragedy in her character. Gandhari was a major figure during the lead-up to the Kurukshetra War.

Gandhari is a tragic and significant character in the *Mahabharata*, a combination of duty, loyalty, and the repercussions of one's actions. As the mother of the Kauravas, she symbolizes the complexities of love and suffering that come with motherhood. Gandhari's motherhood was marked by the unusual birth of her 100 sons. Despite her love, she struggles to control Duryodhana's ambitions, which adds to the family's internal conflicts and leads to the Kurukshetra War. When the war is fixed, Gandhari tries to soften Duryodhana but is met with his prideful refusal. When the battle commences, her anguish deepens as she realizes the impending loss of her sons. In a poignant moment, she curses Krishna for allowing the war to happen, showcasing her helplessness. After the war resulted in the deaths of all her sons, Gandhari's grief leads her to renounce her royal life, retreating into the forest for meditation and seeking redemption. Her story reflects essential themes of sacrifice, the consequences of attachment, and the depth of maternal love within *the Mahabharata*.

Though she knows that in unjust ways her sons pursue power, especially Duryodhana, she is not able to stop them. She does, however, offer significant counsel and support to them. Before the war, Gandhari curses Krishna for allowing the war to take place, as she holds him responsible for the death of her sons. However, her role also reflects the helplessness of a mother witnessing the destruction of her family.

Kunti is a pivotal character in the Mahabharata, renowned for her profound wisdom and resilience. Kunti, originally named Pritha, is the daughter of King Shurasena and adopted by King Kuntibhoja. After serving Sage Durvasa, she is granted a powerful boon that allows her to invoke any deity to bear a child. This

results in the birth of Karna, whom she bravely abandons due to societal constraints.

Kunti marries King Pandu, who is cursed against intimacy. Demonstrating her strength and determination, she uses her boon to bear three sons: Yudhishtira by invoking Yama, Bhima by invoking Vayu, and Arjuna by invoking Indra. Later, she selflessly shares her boon with Madri, who gives birth to Nakula and Sahadeva. Kunti is a steadfast and influential mother, offering tireless support and guidance, particularly to Yudhishtira. She confronts immense challenges, enduring the loss of Karna and the trials of her sons' exile with grace and fortitude. Kunti imparts crucial teachings on duty and morality, embodying the ideals of sacrifice and strength throughout the epic. In essence, Kunti exemplifies the complexities of motherhood and the resilience of the human spirit within the grand narrative of *the Mahabharata*.

Draupadi, the wife of the Pandavas, is one of the most iconic and powerful women in *the Mahabharata*. She is central character to the epic and also serves as the symbol of resilience, dignity, and strength in the face of injustice. Draupadi's most defining moment comes during the game of dice when she is humiliated in the court of Kaurava. Despite being publicly disrobed and insulted, she does not lose her dignity, and her faith in Krishna is shown when he miraculously protects her honour by providing an endless stream of cloth to cover her.

Draupadi's deep sense of identity and her desire for revenge becomes a key motivator for the Kurukshetra War. She demands revenge for the dishonour she faced, and her anger and sorrow become the emotional fuel for the Pandavas to fight for justice. Draupadi plays a key leadership role during the exile of the Pandavas, showing her strength and intelligence. Her ability to manage difficult situations, both in public and private spheres, shows her strategic mind and resilience. Draupadi represents the power of dignity, resilience, and the strength of a woman in times of adversity. She shows that even in the face of humiliation, one's sense of self and inner strength cannot be easily broken.

Shikhandi is one of the most unique and powerful women in the *Mahabharata*, particularly because of her transformation from a woman to a man. Born as a woman named Shikhandini, she is cursed to become a man in her later life. As a male warrior, Shikhandi plays a major role in the death of Bhishma, the greatest warrior of the Kauravas, during the Kurukshetra War. Her transformation and her role in Bhishma's fall represent themes of identity, courage, and the blurring of traditional gender roles. Her actions on the battlefield demonstrated that true strength lies in the determination to fight for justice, regardless of gender. Her life teaches the importance of resilience, fighting for justice, and the fact that inner strength transcends societal norms, showing that women can break barriers and challenge preconceived roles.

Every character in *Mahabharata* reflects life in its way. These characters signify the ways of life that one has to choose for the cause of the common good. *The Mahabharata* is not just a story of war and conflict,

but a profound guide to living a life that is just, ethical, and purposeful. The epic's lessons, drawn from its characters' choices, actions, and consequences, offer timeless wisdom on how to navigate life's challenges. The empowered ethics of women characters teach the importance of dharma, self-control, forgiveness, resilience, and the wisdom to see things from multiple perspectives. By learning from the characters' experiences, one can strive to lead lives of integrity, compassion, and understanding.

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MYTH-RITUAL PARADIGM AND SIGNIFICANCE OF COMMUNAL RITUALS AS PORTRAYED IN WOLE SOYINKA'S *THE ROAD*

Dr. V. PARVATHI MEENA

Associate Professor, Department of English
Seethalakshmi Ramaswami College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Myth-Ritual Pattern and the Traditional Ideology

Societies that have been inhabited around the world have, in all times and under every circumstance, created myths. Myths are proofs to the creative instinct of the human mind according to Joseph Campbell. He emphasizes that the myth-making process is universal and every human society indulges itself in the process. All researchers of the society – the social scientists, psychologists, anthropologists, poets, playwrights – have always been interested in the study of myths. Freud and Jung studied myths for understanding and interpreting the individual and collective unconscious. Literatures across languages and writers have deployed myths of their own culture and classical societies either to look for a vision of wholeness that would help regenerate the society or to highlight the performance of certain human instincts and emotions. Writers have also used myths to serve various structural and thematic purposes. Many African writers like Duro Ladipo, Obatunde Ijimere and Wole Soyinka deploy mythical motifs and patterns in their works in various ways with varied purposes.

Myths can be defined as a purely fictitious narrative usually involving supernatural persons, actions or events, embodying some popular idea concerning natural or historical phenomena. Social Scientists have diverse view on myths; but however all of them agree on the fact that a myth is a tale or a narrative. Myths are tales that are religious in nature and effectively answer mysterious questions on the universe and man. Even though the tales (myths) are considered fictitious, they are believed to be true both by the narrator and the audience. Myths enhance a

man's understanding of the universe and try to regulate the world. Isodore Okpewho opines that any narrative that has its origin in the oral tradition and which has emphasis on fanciful plays is called a myth. Myths have their value in the society as they reflect man's metaphysical quests, man's vision and views of cosmic existence. As myths involve Gods and supernatural heroes, they have their own place in the society. Myths are different from other literary genres like legends or fairy tales, though they involve fantasy in their narration. All myths have their basis in religion.

Africa is a land of a variety of tribal and ethnic communities and in turn land of myriad myths. These communities have their distinctive original myths and have always tried to retain the pristine form. But sometimes they have undergone changes through contact with other tribes and other religions like Islam and Christianity. In West Africa, Nigeria is the largest country, where a lot of scholarly activity with regard to myths, oral literature and traditional drama has been happening. Many writers have emerged from this part of Africa. It is also that part of Africa which has gone through lot of religious conversions. In spite of these multifarious conversions, the mythology of Ibo, Yoruba and Hausa tribes have not been replaced by the myths of Christianity or Islam. Chinua Achebe's *Things Fall Apart*, Gabriel Okara's *The Voice*, Duro Ladipo's *Oba Koso*, Obatunde Ijemere's *The Imprisonment of Obatala* and a large number of Wole Soyinka's plays employ the Nigerian world of myths and the gods and goddesses occupy a significant position. The approach of each of these writers towards the gods and myths is different. But the aim

of their works is to introduce the world of myths of the Igbo, the Ijaw, the Yoruba and to the world.

A non-African reader has always found it difficult to understand and distinguish between the original form of a myth and its literary representation as the reader outside the culture receives information about the myth, primarily through the modern reinterpreted literary texts.

The Yoruba are the most urbanized ethnic community in Nigeria and a large number of the Yorubas are Christians today. In traditional Yoruba Pantheon, there is an elaborate hierarchy of deities which includes a supreme creator called Olodumare and other four hundred lesser gods and demi-gods. The Yoruba language has an extensive literature which includes poetry, tales, myths and proverbs. Samuel Ajayi Crowther, the first Yoruba Bishop is believed to have compiled the first Yoruba dictionary and collected the Yoruba myths and tales in English translation. The Christian missionary was responsible for spreading English education and as a result of which today, the Yoruba writers like Soyinka are seen unavoidable both in the indigenous tradition and in the Christian world view. This dual culture is also responsible for the production of books which attempt to interpret the African world in the English language like Soyinka's *Myth, Literature and the African World* (1976) and Ulli Beier's *Yoruba Myths* (1980).

Soyinka tries to explain his world view through myths, rituals and masks. These are the three aspects which represent the metaphysical, traditional and cosmic world view of the Yorubas. Soyinka approaches these aspects of the cosmic world view not as a religious person or as an anthropologist, but as a creative writer. For Soyinka myths and rituals are immensely useful as they might lead to a revolution in theatre.

Rituals originate in the primitive man's attempt to reconcile with the vast complexity of the cosmos that challenged him. Rituals have their origin in the man's metaphysical quest which he undertakes to unravel the mysteries that surround him. The system of rituals which is part of the religious beliefs of the Yoruba community commemorates the relationship between

people, unseen forces and historical events. "The most important activities in public life, festivals, celebrations, ritual performance and the various ceremonies connected with rites of passage, all have religious undertones. People are brought together in large gatherings focused by religion, be it the Igbo Yam festival or the annual Masquerade festival of the Yoruba. The transition from one season or moment to another is also marked by ceremony" (Culture and Customs of Nigeria, Toyin Falola, P. 34). Rituals always have a religious undertone but apart from this religious value they assume a dramatic face.

Communal Rituals and their Social Significance

Rituals that are not based on myths are called social rituals. The origins of the social rituals are unknown. The community performs such rituals, when and where necessity arises. The people in the community are bound by relationships and it becomes important for them to understand that they have to connect their mundane existence to the cosmic realm. The Yoruba believe that rituals can give spiritual significance to social actions. Social institutions like marriage gain significance through rituals. The rituals have power to influence the community and are powerful in affecting the religious sentiments of man. Soyinka enquires into the social and artistic efficacy of these rituals because they are in many ways significant to a culture. The rituals are conveyed both through verbal and non-verbal means. Speech, chants and songs are the verbal means whereas specific items such as garments, objects, masks and the like form the non-verbal means of communication of rituals. Besides this verbal and non-verbal means of communications, the space and the arena of performance provide a rich experience to the audience, transcending them to a higher level of existence.

The nature and function of rituals keep changing from time to time, with change in politics and social conditions of the society. But in spite of these changes, rituals are being performed across all cultural societies of the world. Communal rituals aim at bringing the community together and in understanding their strength in the unity of their existence.

The Road

Soyinka resorts to a different kind of play writing with *The Road*. He uses the tragic along with the comic, the satiric with the mystic and the real with the abstract. In addition to this, he had structured the play in a different pattern – the episodic. In *The Road*, myths and rituals form an important part and the whole play is structures around them. Unlike the earlier plays, where they are given a realistic treatment, they are treated more on a symbolic level in *The Road*.

The play is structured around the main character called the Professor and his search for the meaning of the ‘word’. The Professor, had been a Sunday school teacher, an earnest Christian. Later as he is sent out from the church it is understood that he had embezzled church funds. After that he becomes the proprietor of the ‘Aksident Store’. Apart from the income from the store, the Professor plunders from the accident sites, forges driving licenses and, in the evenings, offers shelter, liquor and lecture to the drivers and touts. The Professor has taken care of Murano, a god-man whom he found brutally injured in the back of a lorry. The Professor wants to see the divine residing in him and feels that he would be helpful in his search for the meaning of ‘the word’. Providing a sharp contrast to the Professor is Kotanu, a driver, who before the play has begun, has decided to retire from driving after seeing death in an accident. In the accident Kotanu has killed an Ogun-possessed mask-dancer (Murano) who was part of the sacrificial festival of offering to the god of road – Ogun. Particulars Joe, an unscrupulous policeman, hoping to swindle money, either from the Professor or the drivers and touts and Chief-in-town, a corrupt politician looking for touts who would function as hooligans for his illegal political activities, are among the people who frequent the ‘Aksident Store’. Each of them, reflect the contemporary society.

The setting of the play is a church graveyard, adjacent to it is the roadside shack and the lopsided ‘bolekaja’ (a mammy wagon) minus its wheels. The three physical locations hint at the different dimensions of a community – the spiritual, professional and the destructive. The play operates at

three levels such as episodic, philosophical and absurd – the play comes to an end with violence and death where the Professor is killed, when rebelling against all the ritual norms. Kotanu succeeds the Professor as the proprietor of the store. The play is employed in a contemporary situation against the dominating theme of myth and rituals. Ogun becomes the central mythical theme around which the play revolves. The Yoruba believe in offering sacrifices to the god of road – Ogun for the good of the users of the road. The sacrificial animal for the Ogun ritual is the dog. The ritual is performed in a celebration with egungun mask dance and drums. Many a times it is seen that the Ogun spirit may exhibit itself in a mask dancer. The ritual takes into account the existence of man in the cosmic entirety. The material conditions keep changing but man’s relationship with the cosmic world does not change. Therefore, the myth and rituals become relevant to the contemporary society. The Ogun myth also supposes that while man should constantly strive to nourish the divine in him, man trying to acquire forbidden knowledge is profane. It is also believed that irreverence or abuse of the sacred ritual is blasphemy and implies destruction and havoc into the community.

The play operates at different levels of exposing the contemporary society. Salubi’s idea of asking the professor to forge a driving license for him shows a corrupt society. Salubi’s and Samson’s day dreams represent the society’s greedy for possession and sensual gratification. Samson’s charade of throwing money to the policemen serves twin satiric purpose for the playwright – exposing corruption and its methods and procedures, so that it has become a social ritual. The imaginary society brought out by Samson’s and Salubi’s imagination and fantasy is made real by the police man and the politician. The policeman comes to the Professor’s store in search of a driver, who had knocked down a mask dancer, not with the intention of arresting but probably to get his share of the bribe. The police man also knows the fact that the professor is a forger of driving licenses but it does not control the professor because all the police man needs is just his commission. The politician also visits the shack

looking for touts who would help him in his illegal political activities. The corrupt politician is a recurring theme in Nigerian literature appearing in many works including Achebe's *Man of the People*.

The central character of the play, the professor is at once mysterious and absurd. The Professor is perceived as a "madman", "millionaire", "new born fool". He "sleeps in the churchyard with all that dead body" (P.154). Kotanu sees him as "Adam replanting the tree of life", Salubi on the other hand, sees him as a menace, "pulling up road signs and talking. all that mumbo-jumbo" (P.176). It becomes difficult for the audience to understand about him and get a unified perception of him on his first entry into the play. The Victorian kind of dress historicizes him and making him an obsolete figure, becoming out of place. The odd things around him, assorted, helps the audience understand about his eccentricity and the oddity of his quest for knowledge. Soyinka tries to bring in a Faustus figure through the Professor who with his quest for knowledge and materialistic view of life becomes a victim of his own aspiration.

The Professor's search is materialistic and he wants to strengthen his knowledge with the essence of Christian religion, Ogun spirit and death. In order to achieve this, he takes various roles that of a devotee, a preacher and a quester. Accordingly, his involvement with the church, with the road, with the drivers and touts or with Murano – the god man, all converge at one point at the end which heightens the intensity of the play. He was a staunch Christian and he knew more than the preacher himself, "the preacher directed his sermon to Professor for approval", also as the Professor himself was a good preacher – "three quarters of the congregation only came to hear his voice" (P.163). But, while he seemed deeply involved in religion, he was in fact after money. This made him misappropriate church funds resulting in his being overthrown from the church. His relationship with the drivers and touts and his allowance to them (to stay in the shack) is not out of sympathy but because he felt that they were his potential customers. He sells the spare parts to them and there are people who came to him for forged licenses. The most important aspect is

that, they always provide him with experiences for his search.

Soyinka portrays the Professor with a predatory instinct and he becomes a preying on the gullible nature of simple men. As Ogun, a god of wine is a symbol of agrarian society, so is Murano who represents Ogun, a palm wine tapper. The Professor finds him "neglected in the back of hearse. And dying moaned like a dog whose legs have been broken by a motor car. I took him looked after him I held a god captive" (P.156). Professor wants to bring Murano under his control so that he could see the divine residing in him. Professor's use of Murano for his selfish purpose is demonic because it involves a misuse of the power of the higher order. He seeks to understand the forbidden and tries to transgress the realm of traditional wisdom. This act of arrogance on the part of the Professor disturbs the ethical values of the community and brings about destruction.

The drivers do not obey him and he becomes angry. The Professor himself pulls up Murano, takes him into the store where the egungun mask is kept. "Play your foulmouthed version of the road" (P.228), he shouts at them, "They obey him slowly, beating out the rhythm of agemo emerging from the browels of the earth the egungun continues to dance. The dance of the masquerade becomes wider, racked by spasms, the gradual build-up of possession" (P.227). Egungun becomes thoroughly possessed and the violent psychological mind culminates as a result of the continuing dance.

The play comes to an end with the end of the Professor. The "agemo" mask dance is symbolic of change: change in leader, change in the season, change from life to death. With the death of the Professor, the "Aksident Store" has got a new proprietor, Kotanu who is suggestive of a positive change in the store. The forging of licenses, the consultation fee, robbing a ruthless exploitation of drivers and touts can be expected to come to an end.

The article highlights on the myth – ritual pattern of the Nigerian society and their significance. The rituals bind the community and becomes a platform to analyse and reflect on the short comings of the society.

The Road is a play, where the myth and rituals are not explicit, but operate on a symbolic level. The egungun and agemo mask dance can be seen as a kind of ritual that brings forth a new life into the society. The expectation that Kotanu would bring about a positive change in the “Aksident store” gives hope to the audience that myth and rituals are always encouraged into a cultural society for the common good. Rituals not only bring in a positive change, but also talks about the ways in which a society should function. Rituals aim at bringing order into the society, thereby making the place to be fit for the community to live in.

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MULTIPLE WORLDS AND REALITIES IN BEN OKRI'S *THE FAMISHED ROAD*

Dr. R. APARNA

Associate Professor, Department of English
Seethalakshmi Ramaswami College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Abstract

Literature is more than one could conceive on the surface it is metaphorical and referential. Fantasy literature with an imaginary world emphasises on real life. In contrast to fantasy mimetic fiction comes to real life with an array of aspects on fancy and imagination. But fantasy mixes up literary elements and makes fantasy to hit hard on the reality. This paper shows how everyday realities and mundane are presented in a novel of fantasy with a spirit world. In The Famished Road Azaro, the protagonist explores the trivial things of life and presents in a threadbare formula which is more than that of any other fiction. The worlds portrayed in this novel are multiple layers of realities of life.

Keywords: *fantasy, reality, imagination, spirits, world, culture*

With imagination aroused by ground reality literature is made of. If it is the record of the facts alone then it is called history. But literature pinpoints the reality in its own way and thus it becomes the best tool for entertainment. The entire spectrum of literary works is divided into four genres based on its structure: poetry, drama, prose and novel. The first two genres are the earlier forms. Poetry has been the part of culture and in plays, performed during elaborate festivals and rituals, celebrated gods and despised demons. In the 18th century the essays a form of prose were written by Addison and Steele, began appearing in periodicals and flourished. The word novel has its origin from 'novella' which means fresh story. An English novel is described as a pocket theatre containing all the features of a drama without being staged before an audience. Prasad in his *A Background to the Study of English Literature* defines it as 'a long narrative in prose detailing the actions of fictitious people'.

A novel like a play has a plot, characters and theme. It has no rigid framework, it can begin anywhere in the middle or in the end and goes backwards to the beginning. According to Hudson a novel presents the life of people "directly or indirectly, whether the writer himself is conscious of it or not, every novel must necessarily present a

certain view of life and of some problems of the life, that is, it must so exhibit incidents, characters, passions, motives as to reveal more or less distinctly the way in which the author looks out upon the world and his general attitude towards it. The place of poetry and drama were taken up by novel.

Critics classified the novels based on its forms and techniques. Novels based on forms are novels of action, the picaresque novel, novel of character, the epic novel, gothic novel and regional novel. Epistolary novel, novel with the omniscient author, dramatic novel, psychological novel and autobiographical novel are the classifications based on the technique. The first novel in England, Pamela by Samuel Richardson, is in the form of letters. Readers found novel to be the most flexible form when compared to poetry and drama and they could read it in their leisure. The form, structure, technique, theme, plot and characters has undergone considerable changes in the hands of the writers from the 18th century to the modern period. Novelists catered to the expectations of the readers so the writers the fundamental elements of a novel varied from place to place.

Countries like Australia, Africa, Canada, Srilanka, Malaysia, India produced literature in English. Unlike England in the commonwealth

countries literature served various purposes. Literature is a weapon of instruction and tool for education and communication. Colonialism, cultural disintegration, slavery were some of the themes and it spread awareness in commoners. Spirit for independence gathered momentum and writers aroused the public against colonial masters. The common goal of independence unified the writers all over the world to portray the sufferings of the natives of the land. So Indian, African, Canadian, Australian writing in English portrayed the social, cultural, political milieu.

Africa is a dark continent and the slave trade further darkened the continent. Apart from South Africans, English settlers in South Africa like Nadine Gordimer had voiced against colonialism. East Africans understood their suppression only with the revolutionary writings of Ngugi Wa Thiango. His novels in Gikuyu and English were received well. West Africa, Nigeria a country with many oil reserves remains poor as colonialism has shaken the roots of country. It was liberated in the year 1960. In pre independent Nigeria there was no written literature. But their oral literature in the form of poetry, prose and drama showed their rich culture. Poetry was in the form of prayers, elegy, invocation, songs for specific rituals etc. Prose was in the form of myth, riddles and tongue twisters. Drama was also an important art form for the ancient Nigerians and it was performed during grand celebrations, religious rituals etc. All these could explain the profoundness of their culture. Thus all these honed the artistic talent and creative genius in a human being.

All the rituals and religious festivities were designed in a way to promote peace and unity among all the tribes. The major tribes are Hausa Fulani of Northern Nigeria, Igbo of East and Yoruba of West. Some of the minor tribes are the Ijaw, Ikwerre, Ogoni, Ekpeye, Abua-Odual, Etene, Engenni and Ogba of the Delta area and the Ibibio, Annang, Efik, Ejagham, Uyanga, Umon, Biase, Mbembe, Bete, Sankwala, Utanga-Becheve, Belegete, Yache, Yala, Bekwara, Mbube, Nkim, Ukele, Ejuk, Abanayum, Boki, Ntansele, Etung, Ikom, Olulumo, Ofofup,

Akparabong, Nde and Oron of the Cross River Basin and Oban hills areas. The minorities accounted for about thirty five percent of the population and they were the suppliers of basic necessities and in turn received lands for agriculture, medicine and advises in family disputes.

Before colonialism Nigeria is a collection of islands separated from one another by great distances, cultural practices, customs and ethnicity. Governor Frederick Lugard amalgamated into a federal country and immediate secession sowed the seed of all differences leading to destructive cold war. Colonialism broke out regional, cultural, tribal riots among people and Nigeria shattered into pieces. Onitsha Market literature and Kano market literature aimed at entertainment, and it paved a way for regular literature in the Nigerian soil. Schools were set up by Christian missionaries and English was taught everywhere. British government encouraged English translations and people began reading. This led to the publication of small poems, revolutionary articles which spread agitation against Britishers.

Amos Tutuola published his English novel, *The Palmwine Drinkard*. It is a Nigerian folk tale written in English. Readers could visit the dead world and the world of the living and there were animal characters, spirits, ghosts etc. It is the first fantastic novel in Nigeria and fantasy is the unique tradition of Nigerian writers. Chinua Achebe published the first regular English novel, *Things Fall Apart*, which sold many copies in London. Nigerians never copied the British style of writing but used it as a tool of instruction. Chinua Achebe in his essay *Novelist as a Teacher* expresses that in a country like Nigeria the novelists' purpose is to teach therefore a novelist becomes a teacher. Following Achebe many novelists grew giving expression to their anger and suffering through writings. Oyekan Owomoyela in his *A History of Twentieth Century African Literatures* divides the wide spectrum of novels into three: pre-colonial novels-expressing colonial dominance, post-colonial novels- filled with contemporary corrupt politics and cold war, contemporary novels-war novels, sociological novels expressing the impact of cold war

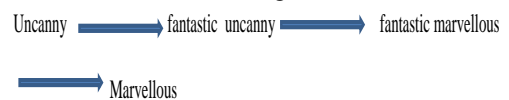
in politics and societies. Ben Okri is a Nigerian poet, novelist, short story writer born in the euphoria of independence which has turned into despondency. His hyphenated identity Nigerian-Londoner determines the socio-political atmosphere of his novels

His works are *Flowers and Shadows*, *The Landscapes within*, *The Famished Road*, *Songs of Enchantment*, *Infinite Riches*, *The Age of Magic*, *Star Book*, *In Arcadia*. *The Famished Road* has received Booker Prize and other prizes too. Okri has created Azaro, a spirit-child, an abiku in Yoruba myth and portrays the sufferings of this poor young boy in the corrupt political climate living in the ghettos of Lagos. The inconsolable sufferings that one may undergo after being born in this world is pointed out by the spirit companions before his birth and Azaro had a secret pact with his companions assuring to make use of the situation and die and join them in the spirit world. But Azaro's mom, her love and the sufferings compel him to break the pact inspite of the continual pressures from the companions.

The spirit world, supernatural beings, eerie atmosphere, one-eyed spirit, herbalist, Madam Koto and her colossal shape, the forest and the bar their descriptions make this a novel of fantasy. The narrative glide makes it a fantastic narrative. The structure is not linear instead it is hazy and it does not begin in the beginning, there is a continuous shift throughout. The beginning is "In the beginning there was a river. The river became a road and the road branched out to the whole world. And because the road was once a river it was always hungry." As the road branched out the novel is branched out into various books and parts leading to utter confusion. An attempt to clear understanding completely fails and the repeated reading evolves patterns of maze.

Fantasy according to Pringle is the fulfilment of heart's desire. It is a combination of reality and imagination. Todorov, Rosemary Jackson and Eric Rabkin are some of the important critics of fantasy. It is a seductive subject difficult to be explained and its attraction lies in its indefinite quality. Tzevan Todorov in his *Fantastic: A Structural Approach to Literary Genre* sets three requirements of fantasy. The uncanny

phenomenon can be explained in two fashions, by means of natural causes and supernatural causes. The possibility of a hesitation between the two creates the fantastic effect. Todorov calls this hesitation the heart of the fantasy and says that the fantastic occupies the duration of the hesitation. The moment the readers choose between then alternatives they leave the realm of pure fantasy and enter some other genre, or a subgenre of the fantastic. When the uncanny is given natural explanation then the fantasy ceases and becomes 'uncanny' and when the uncanny is given supernatural explanation it becomes marvellous. Todorov makes the following division:



Todorov sets three requirements including the hesitation. The first one is the hesitation between the natural and supernatural explanation of the elements of fantasy. Secondly the same hesitation must be experienced by the character and thereby the reader must identify himself with the character. Here hesitation becomes the theme of the fantasy. Third factor is the reader's attitude towards the work on hand, the reader must understand literally without giving an allegorical or poetical interpretations for the story. According to Todorov, there are three important characteristics of a fantasy. Exaggeration is an important element which creates a supernatural atmosphere. The reader must understand the literal meaning of the fantasy without giving a figurative meaning. The use of represented narrator 'I' making a double game and creating the situation where the readers believe without believing.

The themes of the fantastic are similar to the themes of other genre. The fantastic has social and literal functions. The functions gives the writer to describe things that could not be mentioned in realistic terms. The three literary functions are pragmatic function, the supernatural disturbs or keeps the reader in suspense semantic function: the supernatural constitutes its own manifestation third function is syntactical, the supernatural enters into the development of the narrative.

In *The Famished Road*, the uncanny, the elements of spirit cannot be given any supernatural explanation or natural explanation, and the hesitation between the two makes it a novel of fantasy. The reader hesitates between the natural and supernatural elements as the protagonist is neither accepted to be an earthly being nor a spirit being, he remains between the two and the hesitation is gradually shifted from the reader to the character creating a theme of fantasy. The spirit world is not known both for the writer and reader, and to construct the impossible the writer depends on the world of words. The writer exploits the Yoruba culture and his words creates the world, the writer extensively exaggerates for the mind map in the reader. The forest, travel to reach the spirit world by Azaro, Madam Koto's bar and its backyard are some descriptive examples of the writer which Todorov terms exaggeration. The reader identifies himself with the narrator, Azaro and the ambiguity in the reader is gradually shifted to the characters. *The Famished Road* can be called a political satire and the theme, plot revolves around politics. The distrust in the writer is expressed by comparing the world of imagination with reality. Throughout the novel, the writer attempts to keep the reader happy by the imaginative world. The novelist in the first book (classification of a collection of chapters into book) brings to light all the sufferings caused to a human being in spite of its negative aspect it takes an optimistic turn and concludes saying that it is a sort of experience. The spirit companions turn into enemies plotting against Azaro's desire of staying in the world and bring death and destruction to him. Koto's bar is a dreadful place where Azaro is lost, taken away by spirits to the under world below the sea. *The Famished Road* is never ending and voluminous.

According to Rosemary Jackson fantasy is an account of writer's displeasure. "From W.H.Auden, C.S.Lewis and J.R.R.tolkien, this notion of fantasy literature as fulfilling a desire for a 'better', more complete, unified reality has come to dominate the readings of the fantastic, defining it as an art form providing vicarious gratification." Fantasy can take

any form based on the demand of the situation in which the novel is written. A novel of fantasy allows the writer to express desire and expel desire when it is a disturbing element. It does not create a new world but works with the world on hand and supplies the necessities and takes away weeds. Jackson says, "Fantasy is not to do with inventing another non-human world: it is not transcendental. It has to do with inverting elements of this world, re-combining its constitutive features in relations to produce something strange, unfamiliar and apparently 'new', about absolutely new and 'other' and different.

Jackson's focus is primarily on the function and it is well defined in Okri's novels. In the post independent period Nigeria is not a place of virtues, bringing back the preindependent arena but whites rulers were replaced with blacks but the attitude and despondency of the whites prevailed. The political leaders were self-centred having the regional and tribal fervour. So autocracy continued, poor and needy were suppressed, rich amassed wealth. Money and power were not distributed and it was accumulated by corrupt leaders. Okri pictures through the landowner, a man involved in politics harassing the ghetto dwellers. The photographer's plight shows the atrocities of the land owner. The disgusting nature of reality forces the writers to attempt a flight into the world of imagination, spirit world, forgetting the crude reality.

Okri painfully presents the real world and its coarseness and happily goes on a trip to the world of imagination where animals speak, trees move from one place to another rejuvenating the readers. Azaro is a character of real world, spirit world, supernatural world, underworld and *The Famished Road* is a confluence of these worlds.

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DIEGETIC NARRATIVE TECHNIQUE IN NADINE GORDIMER'S *A GUEST OF HONOUR*

Dr. R. VANMATHI

Associate Professor, Department of English
Seethalakshmi Ramaswami College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Abstract

Nadine Gordimer's novel A Guest of Honour explores the complex relationships between language, power, and culture in the context of apartheid South Africa. In this paper, the researcher has examined two types of point of view in A Guest of Honour. A French film critic and philosopher, introduced the concept of "diegetic" in the 1950s to describe the narrative elements that originate from within the story itself. The first part of the novel started with the first-person narration. Colonel James Bray is the beginner and narrator. The next part of the novel discussed by Rebecca. There is also a deliberate dialogue between Bray and his wife Olivia through letter one of the parts in the novel. This is also related to the way A Guest of Honour trespasses the boundaries of monologic literature by always being in dialogue with its readers.

Keywords: complex, first – person narration, boundary, dialogue, dominance and diegetic narrative

One can see the importance of the anticipated response of the reader as well as the hero, in shaping the narrative in a dialogic novel. The author is acutely aware of any such queries from the side of the reader or the character and designs his discourse in such a way as to answer their doubts or to provoke "decrowning" of Bray is typical of a polyphonic hero. He is "crowned" in the end Rebecca asserts that he is much better than other nun is understanding women and in sexually appealing her.

Gordimer chooses a commoner and not one from the high stratum of the society as her hero. In the modern novel *A Guest of Honour*, the hero dies and reborn as a new hero through Rebecca's point of view, virtually nothing takes place inside the house of Bray. Most of the activities take place in the schools because Bray is invited back by the new president, an old friend, to report on how to improve the system of education. At first, the novel is projected with a sense of hope and excitement. But as Bray's personal life becomes more complicated, moreover he was not comfortable to stay in that new country. Those who seemed in the novel honourable and good reveal themselves to be craven and hard. The culmination of the story is shocking. A Fabulous exploration of a

"liberal" sensibility confronting the harsh games of political struggle and megalomania.

The polyphonic spirit is also manifest in the elaborate descriptions of meeting with politicians, discussion with school children and letter correspondence with family members that are present in the novel. Whenever the reader gets a chance to meet the characters inside the Bray house, they are seen to discuss among themselves regarding the reformation of the new independent society. Thus *A Guest of Honour* is a truly polyphonic text that embodies are the polyphonic elements in its theme and structure.

The researcher has examined the applicability of the concept of diegetic narrative in *A Guest of Honour* and has come to the conclusion that the novel can be called as a polyphonic text. The researcher has come to the conclusion that the novelist genre is characterized by polyphony, the nature of which may vary from writer to writer depending upon the use of double-voiced discourse.

The primary trait of the diegetic narrative is the presence of highly independent characters and the special non-interfering position of the author. In one point of view *A Guest of Honour* can get a chance to meet the character Bray who is the main character of

the development of the plot. Though Bray dies only from the central sections of the novel, his primary importance to the story is clear from the beginning itself and most of the chapters are seen to be devoted to him. Bray is a polyphonic hero, in that he is a highly independent and self-conscious character with a unique sense of moral values.

Though the character of Bray is based on the political hero, the reader may not find any resemblance between Bray and the heroes of Gordimer's novels. In giving a fixed identity, status, job, residence to Bray, Gordimer leaves open a polyphonic prospect for her hero. It is true that Bray bears certain biographical traits of Gordimer, but it is equally true that Bray never acts as a mouthpiece for his author. In fact, the author gives Bray enough independence necessary for a polyphonic hero. Gordimer introduces a narrative by a female voice through Rebecca after the last appearance of the hero. Rebecca is another polyphonic character of this novel and her narration purely polyphonic, for the author is almost totally absent here.

Taking into consideration all the above characteristics one should suppose that Gordimer held a different view about novels and heroes and that *A Guest of Honour* had all the ingredients of intradiegetic and internal narrative.

Gordimer chooses a commoner and not one from the high stratum of the society as her hero. In the modern novel *A Guest of Honour*, the hero dies and is reborn as a new hero through Rebecca's point of view, virtually nothing takes place inside the house of Bray. Almost all the incidents enacted in the school campus because Bray was recommended again by the new president to report on new education system. The president's vision for a brighter future is infectious, and Bray is initially swept up in the excitement. At the beginning, the novel was projected with more complications and challenges. Meanwhile, Bray's personal life is complicated. His relationship with family is strained. He struggled to lead his political life in the new country. As tensions rise, Bray finds himself torn between his loyalty to his friend and his

commitment to truth. The president's administration is becoming increasingly authoritarian, and Bray's reporting was being censored. Gordimer projects this novel as sad but beautiful.

The spirit of Diegetic narrative is also manifest in the elaborate NC descriptions of meeting with politicians, discussion with school children and letter corresponded with family members that are present in the novel. Whenever the reader gets a chance to meet the characters inside the Bray house, they are seen to discuss among themselves regarding the reformation of the new independent society. Thus *A Guest of Honour* is focused intradiegetic narrative that originates from within the story itself. A narrative that is presented from within the story, often through the protagonist Rebecca's thoughts.

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THEORY OF SOCIAL ACTION IN ROHINTON MISTRY'S *FAMILY MATTERS*

Dr. M. VENKATESHWARI

Assistant Professor, Department of English
Seethalakshmi Ramaswami College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Abstract

Indian English Literature reflected Indian culture, tradition, social values and even Indian history through the portrayal of life in India and their living. Indian novelists in English focused on multifarious range of issues like nationalism, freedom struggle, social realism, individual consciousness, East-West conflict, multiculturalism, gender issues, comic aspects of human nature, ecological concerns, magic realism, diasporic writings which became the theme of the Post-Independent Writers. Among them is Rohinton Mistry, an Indian-born Canadian writer who focused on writing poignant, humorous and stark writings. His fictions were an outcome of a diasporic writer to social, economic and political maladies of the Post - Independent India. He brought out everyday lives of the Indian Parsis. Most of his characters resembled him as he is of Parsi origin. One of his novels, Family Matters evinces out the problems faced by the Parsi community in India. The social actions of an individual positions, receives, and presumes according to social circumstances. It also at times victimizes or supports other people. When a capable reaction is not favourable or supportive to the circumstances the action is corrected accordingly. This theory is said to be Social Action Theory and is propounded by many social action theorists. The theory deals with the difference between events that occur to a person or an event that a person does or makes it happen. The great minds who propounded this theory consider problems like motifs, preferences, objects, cogitation, resolution, intention and free choice. Every action theory tries to explain explicitly or implicitly about the rationality of a person depending on how he or she behaves rationally. This research paper focuses on the characters and situations of Rohinton Mistry's novel Family Matters which stands as a best example to evince out the Social Action Theory. The paper also touches upon the angst and pain of Indian Parsis.

Keywords: multiculturalism, diasporic writing, parsis, social action theory, social realism, magic realism, post-independent writers

Introduction

In Post-colonial literature, writers who mentioned the downtrodden social groups and ethnic populations made cultures different from the mainstream of the majority. These writers highlighted the glories of their culture, restored lost values and gave their own version of their social history. Rohinton Mistry in all his books, revealed his Indian identity which proved that he did not want to permit his relationship with his homeland. The titles were obviously speaking not only of the duties and responsibilities, the matter of a family's workings, but also of how family matters to us. Rohinton Mistry was an Indian born Canadian writer. He was a Fulltime Indian Parsi Diasporic Socio-Political writer. He belonged to Post-Colonial Literature. He was born on July 3, 1952. He graduated

from Toronto University in 1982. He wrote only four novels, they were *Such a Long Journey*, *A Fine Balance*, *Family Matters*, *Scream*. These works focused on the Parsi community and the problems faced by people.

Rohinton Mistry's enthralling novel is at once a domestic drama and an intently observed portrait of present-day Bombay in all its vitality and corruption and also about the personal struggles of a Parsi family and about the larger issues those people faced. The Parsis were part of a Zoroastrian community that had settled in India from modern Iran during the 10th century. This novel was a work of enormous emotional powers like pity, envy, admiration, irritation, fury, fondness, jealousy, love, disgust, tolerance, compassion, integrity and faith, sweeping

and intimate, tragic and mirthful. The Parsis were the natives of Iran. During the 17th century, following the Arab conquest they were forced to leave Iran to avoid forcible conversion to Islam. Many Parsis migrated to India and they settled in Gujarat. Jadav Rana was the King of Gujarat. He offered refuge to the Parsis on the condition that they should give up their weapons and adopt the local language and dress. Since on that day to till date the Parsis kept their promise without violating it. They strived hard to preserve their unique religious purity and cultural identity. They also had a sense of superiority which made them kept aloof from the Indian mainstream.

Indian-English writers like Anitha Desai, Bharati Mukherjee, Shashi Tharoor, Amitav Ghosh, Vikram Seth, Sunetra Gupta, Rohinton Mistry, Jhumpa Lahiri and Hari Kunzru were great minds in the tradition of Indian Diasporic writing. With them the leading Indian Parsi writers were Hormasji, Homi J Baba, Nina Wadia, Jehangir, JRD Tata and so on. Rohinton Mistry is one such torch bearer who succeeded in evading the struggles of the Indian Parsis.

Theory of Social Action in Rohinton Mistry's *Family Matters*

The Social Action Theory was propounded by the German sociologist Max Weber, who with this theory got after to call attention to the importance of the human behaviour system as it connects to cause and effect which can also be said to be rational in the social domain. As per the theory of Max Weber, human beings adjust their actions according to social state of affairs and how these actions affect the behaviour of others is very clearly explained. According to Weber, social action explains the behavioural patterns, effects and results of human behaviour and how this so-called behaviour can create an impact on the behaviour of other people which thus becomes a social movement. It can no longer be an estranged behaviour, but part of a whole when it is pertaining to society.

As per Weber, social action can even provoke means and ends for social actors and social interaction who really want to accomplish something distinct. Mistry's novel *Family Matters* speaks on the

responsibility of every member in the family so as to render their service towards their elders, who looked after and cared for them during their childhood years. The responsibilities and rules that each and every member in the family take on, help the social action to be organised and these so-called individuals in the family interact with each other in order to convey through a mode which depicts their love, affinity and family bonding.

Mistry's plot construction followed the chronological order and its structure was episodal. He used satire and directed against politicians and minions who were the root cause of social ills. He used narrative techniques that focused on facts. He was gifted with creative imagination that turned facts as ideas. He used stream of consciousness technique in his novels with characters reflecting auld lang syne. He used the past to interrupt the present happenings. He gave importance to descriptions of many traditional customs, conventions and rituals in his writings.

Mistry was involved in double capacities as social chronicler and social reformer of post-independent India. He was also a social historian, a political commentator and an effective voice of the marginalized communities. This was possible because big issues like religious intolerance and racial discrimination were no longer the main concern of all the other writers. The differing reactions by Indian, Western and diasporic characters towards similar situations were found to differ only specifically. It demonstrated that the inner needs of all human beings were the same.

Conclusion

Rohinton Mistry, an Indian and also a member of the Parsi religious community in India moved to Canada and lived in Toronto where he worked for a bank. In 1984, Mistry then returned to university, after completing a degree in English and philosophy at the University of Toronto during when he began writing and publishing fiction though being a University student in Canada. The two short stories *One Sunday* and *Auspicious Occasion* of Mistry's won its accolades, The Hart House Literary Prize in the year

1983 and 1984. Mistry also received many honorary degrees in the successive years. *Such a Long Journey* by Rohinton Mistry got him National and International identity. The story revolves around a man who involves himself in the Bangladeshi separatist movement which took place in India and Pakistan. This book received Governor General's Award for Fiction in Canada and many more prizes. His story was even scripted as a feature film. Most of Rohinton Mistry's novels achieved the level of International and National identity. *A Fine Balance*, his second novel deals with four people from Bombay who scuffle with their family. The story takes place during the mid-1970s. This book also received the Commonwealth Writers Award, Canada's Giller Prize, and the Los Angeles Times Book Award. The Kiriyama Pacific Rim Book Prize for Fiction was received by Mistry for his writings *Family Matters*. However, it is only in *Family Matters* that the question of the private space of individual identity is fully explored through the many instances of conflict between individual desires and duties towards the family or community. The foremost of these is the tragic story of Nariman Vakeel. He is forcefully separated from his Christian girlfriend by his parents and their wellwishers and forced to bend to the general demand of the community. Mistry had written the story in a flawless style with an amazing plot. *Family Matters* had all the richness, compassion and humour that made Mistry earn prizes around the world. Mistry's *Family Matters* served as a distinctive contribution of the history of his community, race and religious beliefs. Rohinton Mistry had a great care towards the society in general and the Parsis in particular. He always had an insight into the nucleus of the society which he recreated through nostalgic events. His novels dealt with an authentic portrayal of the Parsis and the customs and rituals related to their community. He also described the Parsis religious customs, prayers and funeral rites. The characters of Mistry are ripped up by an unslackable aspirations to be fact-based to their native customs. They respect and appreciate their own, unique cultural recognition.

Mistry remained deeply rooted to his native place, India. All his novels were textured skillfully with pitying stories of his native, India. Mistry from Canada looked at India with nostalgia and recalled to his mind about some of the bitter experiences of his Parsi brother in India. And Mistry's personal feelings were revealed to his suffering characters. Rohinton Mistry had a great care towards the society in general and the Parsis in particular. He always had an insight into the nucleus of the society which he recreated through nostalgic events. His novels usually abounded with pessimistic notions but with all these critical acclaims aside, Rohinton Mistry's novels were a body of writing that would endure the test of time. His prose smoothly took us through families, cities and themes with unique dexterity. His writings had helped him to earn a distinct place in the annals of the post-Independent Indian English novels. No country existed without social and political issues. Some issues could change the course and dynamics of a country or a particular community. Being in the 21st century, one had to rise above the hate and bigotry in order to solve the social and political issues to get a better tomorrow for our forthcoming generation.

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ORATURE- AN OVERVIEW OF *THE UPANISAD*

Dr. K. ANURADHA

Assistant Professor, Department of English
Seethalakshmi Ramaswami College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Abstract

Upanisads means esoteric or mystic teaching. The term Upanisad is derived from Upa-ni-shad. 'Upa' is near, 'ni' means down and 'shad' refers to sit. It is an esoteric teaching sitting down near. It refers to the practice of students learning humbly at the feet of a 'Brahmajnani' (a teacher who is one with Supreme Being). The treatise that deals with brahma-knowledge is called Upanisads. The quintessence of Upanisads is that any individual can achieve divinity on earth by realizing one's own Atman is infinite. The law of karma, the means of conquering death, achieving detachment, peace and spiritual bliss are analysed as crucial doctrines. The ultimate goal of Upanisads is to help human beings to achieve liberation by overcoming the desires, delusions and ignorance. It insists on cultivating purity in mind and heart by contemplating the self and living a detached life. It is a solution for liberation from birth and death.

Keywords: ur (oral) literature, esoteric teaching, tradition of india

The Upanisads belong to the religious, philosophical and ethical tradition of India and Hinduism. *The Upanisads* are the most important fundamental texts of Hinduism. They are in the earliest Vedic Sanskrit language which describe and explain the religious concept of Hinduism. They form part of the tradition of religious literature called *Vedas*. They are also called Vedanta. Vedanta reflects ideas that are evolved from the speculations and philosophies contained in the *Upanisads*, particularly knowledge and liberation. Out of the two hundred *Upanisads*, the oldest and the first ten are considered to be the most important or principal *Upanisads*. They play a vital role in shaping Hinduism (Hindu philosophical thought and its diverse traditions).

The *Upanisads* insist on the importance of ethical life. They repudiate the doctrine of the self-sufficiency of the ego and emphasise the practice of moral virtues. (McDermott 161)

Many Indian writers and Western writers have translated and approached *The Upanisads* from various dimensions. Valerie J. Roebuck's translation of *The Upanisads* include traditional recitations, literary devices used, repetitions, dialogue and word combat, riddles, paradoxes and pun used by sages in their esoteric teaching. Her translation helps modern

readers to understand and approach ancient texts with their aesthetics and multifariousness.

Most of the *Upanisads* are anonymous. The authorship of some of them is uncertain and unknown but the early *Upanisads* are believed to be creation of Yagnavalka, Uddalak Aruni, Shvetaketu, Shandilya and Sanatkumara. Maitreyi and Gargi were the two women who participated in the dialogue and are glorified in the early *Upanisads*. The exact centuries in which *Upanisads* were composed are still in debate.

The general impression that the *Upanisads* require world denial is not quite correct. They insist on a spirit of detachment, *vairagya*, which is not indifference to the world. We do not raise ourselves above the world by contempt for the world. It is the spirit of equanimity which is insisted on. To be tranquil is to envy no man, to have no possessions that another can take from us, to fear none. (McDermott 162)

Upanisads begins with four *samhitas/Vedas*. All the four *Vedas* are collection of spiritual treatises or metrical prayers and hymns. Four *Vedas*, *Bramanas* and *Aranyakas* - all these, together with the principal *upanisads* are regarded by Hindus as *sruti* (which is heard) means revelation and *smrti* (which is remembered) refers to epics, legend, law books etc. *Upanisads* reveal the nature of ultimate reality

(Brahman) and stresses the eternal search for true knowledge. *The Upanisads* mean the esoteric contemplation of mystic teaching.

Sri Adisankara explains in his commentary on the word 'ka ha' in *The Brihadaranyaka Upanisad* as Atmavidya and Brahmanavidya (knowledge of the self and knowledge of brahma). The treatises that deal with Brahma – knowledge is called *The Upanisads*. The law of karma, the means of conquering death, achieving detachment, peace and spiritual bliss are analysed as crucial doctrines in *The Upanisads*.

The following upanisads are regarded as principal *Upanisads*: 1. *Isavasya* or *Isa Upanisad*, 2. *Brhadaranyaka Upanisad*, 3. *Chandogya Upanisad*, 4. *Taittiriya Upanisad*, 5. *Aitareya Upanisad*, 6. *Kena Upanisad*, 7. *Katha Upanisad*, 8. *The Mundaka Upanisad*, 9. *Prasna Upanisad*, 10. *Mandukya Upanisad*,

Sri Adi Sankara, one of the great religious philosophers of Hinduism, selected ten *Upanisads* out of many and wrote commentaries on them from the non-dualistic point of view. He followed the order in his comment. In addition to the ten principal *Upanisads* stated above Valerie Roebuck's translated text, *The Upanisads* contains three more upanisads out of many. They are: *Kausitaki Upanisad*, *Svetasvatara Upanisad* and *Maitri Upanisad*.

Isavasya or *Isa Upanisad* which is regarded as 'pervaded by the lord' is traditionally placed first of all *Upanisads*. The second *Brhadaranyaka Upanisad* signifies 'Great Forest Teaching'. The third *Chandogya Upanisad* is 'The Chanter's Teaching'. *Taittiriya Upanisad* is 'The Taittiriya's Teaching'. *Aitareya Upanisad* is 'Aitareya's Teaching' and *Kausitaki Upanisad* is 'Kausitaki's Teaching'. *Kena Upanisad* means 'By Whom?' And *Katha Upanisad* means 'The Katha's Teaching'. *Svetasvatara Upanisad* refers to 'Svetasvatara's Teaching'. *The Maundaka Upanisad* means 'The Renouncers' Teaching'. *Prasna Upanisad* means 'The Teaching in Questions'. *Mandukya Upanisad* is 'The Manduka's Teaching'.

Isa vasya or *Isa Upanisad* belongs to the Vajasaneya Samhita of the white *Yajurveda* (sukla-

Yajurveda). It is clearly linked with the *Brhadaranyaka Upanisad*. It is also associated with the *Svetasvatara Upanisad* which belongs to the middle period; it shows the author of *Svetasvatara Upanisad* could have been inspired by *Brhadaranyaka Upanisad*.

Isavasya's central idea is everything in this moving world is pervaded by the God. Human beings are advised to live without coveting anyone's wealth and they should enjoy this world without attachment with what they have. They do this if they understand everything in the world is pervaded by the Lord.

Brhadaranyaka Upanisad belongs to the white *Yajurveda*. It is a part of *Aranyaka* or forest teaching. It explains whatever was sent forth to the space, it started to attract (eat) that is why the space is called 'Aditi'. Valerie Roebuck explains an idea from *Brhadaranyaka Upanisad* in which death is referred as unreal and immortality is real.

Chandogya Upanisad which is otherwise called 'the Chanters' Teaching' belongs to the *Sama Veda*. *Chandogya Upanisad* insists one should contemplate the syllable OM. It philosophically explains how the syllable fulfills one's desire.

Taittiriya Upanisad is a part of the *Yajurveda* which deals with self realization. *The Yajurveda* is different from the other Vedas in the sense; it is divided into two Vedas. The two *Yajurvedas* are different from each other. They are *Sukla-Yajurveda* and the *Krsna-Yajurveda*. "Sukla" means white and "Krsna" means black. The name used for the Samhita of the *Sukla-Yajurveda* is "Vajasaneyi Samhita". "Vajasaneyi" is one of the names attributed to the Sun. The sun god taught this *Samhita* to Yajnavalkya, the sage. Acharya narrates the incident which divided the *Yajur Veda* into two. Initially, the *Yajurveda* was an undivided scripture. Vaisampayana taught *Yajurveda* to Yajnavalkya. There was a misunderstanding between the Guru and the student. The guru ordered the student to give back what was taught by him. Yajnavalkya gave up what he learnt from his guru and went to the Sun god for refuge. The Sun god taught him a new Veda, in addition to the scripture (already existing) that is endless. Thus *Yajur Veda* became *Vajasaneyi* or *Sukla-Yajurveda*. The other *Yajurveda*

already taught by Vaisampayana acquired the appellation of “Kṛṣṇa”, so it was called *Kṛṣṇa-Yajurveda*.

The Taittiriya Upanisad belongs to the Black Yajurveda. *The Taittiriya Upanisad* is associated with the Taittiriya School of the Yajurveda, which is attributed to the pupils of sage Tittiri (meaning Partridge). *This Upanisad* is classified as part of the ‘black’ *Yajurveda*, with the term ‘black’ implying ‘the un-arranged, motley collection’ of verses in *Yajurveda*, in contrast to the ‘white’ (well arranged) *Yajurveda*. The *Taittiriya Upanisad* are partly prayers and benedictions, partly instruction on phonetics and praxis, partly advice on ethics and morals given to Vedic scholars of ancient Vedic gurukula (schools). It is partly a treatise on allegory, and partly philosophical instruction.

Aitareya Upanisad, a branch of *Rig Veda* describes that mind has its various other functions, such as cognition and affection. The cognitive function includes thinking, reasoning and judgement while the effective function is mainly characterized by feeling. The limits and limitations of mind have been suggested in the *Aitareya Upanisad* when the Supreme Being felt the need for opening up a new passage named ‘vidhriti’ for attaining the divine wisdom. This *Upanisad* derived its name from the *Aitareya*. The *Chandiyoga* and *Brhadaranyaka Upanisads* are the two major *Upanisads* and the biggest. *Brhadaranyaka Upanisads* is called ‘The Great Forest Teaching’. The *Chandiyoga Upanisads* is ‘The chanter’s Teaching’ is a part of the *Sama Veda*.

The *Kena Upanisad* or *Kenopanisad* is a primary *Upanisad* that is embedded in the last section of the *Talavakara Brahmanam* of the *Sama Veda*. It talks about the Nature of knowledge in its first khanda. Self-awakening is the source of inner strength is the central idea of second khanda. The third section of *Kena* is a fable, in prose form unlike the first two poetic sections. Fourth khanda of *Kena Upanisad* is epilogue.

The Kena is *kenopanisad* which is otherwise called *Talavakara Upanisad* because it occurs in the *Talavakara Brahmana* of the Jamini sakha of the

Samaveda. It narrates the story of the Devas and explains that all the power emanates from one great power. Sri Adisankara has written two types of commentaries for this *Upanisad* word by word and sentence by sentence. This *Upanisad* is also called ‘Veda Siras’ and ‘Sruti Siras’ which means the head or crown of the Vedas. Though *Upanisads* occur at the end of the Vedas they are also their crown.

The *Katha Upanisad* is one of the primary *Upanisads*, embedded in the last short eight sections of the *Katha School* of the *Krishna Yajurveda*. It is also known as *Kathaka Upanisad*, and is in the third place in the *Muktika canon* of 108 *Upanisads*. The *Katha Upanisad* consists of two *Adhyayas*, (chapters) each divided into three sections (*Vallis*). The *Upanisad* is the story of a little boy, Nachiketa (the son of Sage Vajasravasa) who meets Yama (death). Their conversation evolves to a discussion of the nature of man, knowledge, ‘Atman’ and ‘moksha’ (liberation).

In the *Katha Upanisad*, in the development of principles the great self stands after the undeveloped and the primaeval spirit. Hiranya-garbha, the world-soul is the first product of the principle of non-being influenced by the Eternal Spirit, Isvara. ...Hiranya-garbha answers to the Logos, the word of Western thought. For Plato, the Logos was the archetypal idea. For the stoics it is the principle of reason which quickens and informs matter. Philo speaks of the Divine Logo, means both Reason and Word. The latter indicates an act of divine will. Word is the active expression of character. The difference between the conception of Divine Intelligence or Reason and the word of God is that the latter represents the will of the supreme. *Vac* is Brahman. *Vac*, word, wisdom, is treated in the *Rig Veda* as the all-knowing (McDermott 123)

Katha Upanisad belongs to the sakha of the *Krishna Yajurveda*. It contains the teachings of Yama to Brahmacarin Nachiketas. It starts as a story and develops as exposition of profound philosophical truth. The quotations from this *Upanisad* find place in the *Bagavad Gita*. *Katho Upanisad* says that the subject is the self and it must be withdrawn from the

object (which is the body). *Prasnopanishad*, *Mundakopanishad* and *Mandukyopanishad* belong to the *Atharva Veda*.

Svetasvatara Upanisad belongs to the *Black Yajurveda*. Unlike *Katha Upanisad* it has no spiritual content. It is placed in fourteenth place in the Muktika canon of 108 upanisads. This Upanisad contains 113 mantras /verses in six chapters or 'Adhyaya'. First Adhyaya explains the primal cause is within each individual (a power innate); God, non-God, the Eternal is within self

Self knowledge and self discipline and Atman are the final goal of this *Upanisad*. *Shvetashvatara* means carried on a white horse. The word *Shvetashvatara* means one carrying beyond on white horse or simply white mule that carries.

Wrong idea that the Upanishads talked only of recluse life Aye, but it was only for the Sannyasin! Rahasya (esoteric)! The Upanishads were in the hands of the Sannyasin; he went into the forest! Shankara was a little kind and says even Grihasthas (householders) may study the Upanishads; it will do them good; it will not hurt them. But still the idea is that the Upanishads talked only of the forest life of the recluse. It is there for every one in every occupation of life. These conceptions of the Vedanta must come out, must remain not only in the forest, not only in the cave, but they must come out to work at the Bar and the Bench, in the Pulpit, and in the cottage of the poor man, with the fishermen that are catching fish, and with the students that are studying. Whatever the station of life, Upanishads will help elevate the man...if the fisherman thinks that he is the spirit, he will be a better fisherman; if the student thinks he is the spirit, he will be a better student. If the lawyer thinks that he is the Spirit, he will be a better lawyer, and so on. (Ranade 90)

Second Adhyaya is all about knowing God, looking within, and knowing one's atman. Third Adhyaya describes Yoga as a means for self knowledge and self discipline –Atman as personal God (Isha or Rudra). Fourth Adhyaya proclaims Brahman as the individual and the highest soul is

Rudra and Shiva. The fifth Adhyaya states Brahman is everywhere and knowledge liberates.

Sixth Adhyaya proclaims there is One Deva (God), the self within all beings. It also talks about end of misery and sorrow, the joyful Deva, seeking His refuge for freedom.

The Mundakopanishad (The Renouncers' Teaching) is a primary Upanisad and is listed in the fifth place in Muktika canon of 108. It belongs to the *Atharva Veda*. The term 'Munda' means bald. This *Upanisads* refers to the ascetics who tonsure their head as a symbol of renunciation. The individual book of this Upanisad is called *Mundaka* and the chapters are called *Khanda*. It differentiates between the higher knowledge and the lower knowledge. The first chapter says sacrifices, oblation and pious works are useless. Knowledge is useful. The second chapter says Brahman is the inner self of all things and it further explains 'Om', 'Self' and 'Brahman'. In the third chapter, *Mundakam* advises to reach the highest oneness in all beings by being elaborate on this thought ethical, knowing oneself and remaining tranquil.

The origin of life is explained in the *Mundakopanishad*. It states that every creature with his senses and perception has evolved from the Supreme Being.

It came to be called because only ascetics with high degree are eligible to study this *Upanisad*. It deals with *akshara Bhraman* which means imperishable and also means sound. Pranava or Omkara is the source of all sounds. Pranava is specifically efficacious means to attain *aksharam Brahman*. In this Upanisad, the individual self and the Paramatman are compared to two birds resting on the pippala tree. The individual self that is *Jivatman* alone eats the fruit called karma but the *Paramatman* witnesses it just. It can also be compared to the biblical story of Adam and Eve. The pippala tree is the apple tree and the Jivatman and Paramatman can be compared to Adam and Eve. The text *Hindu Dharma* says that the quote, 'Satyameva Jayate' the motto of the union of India is taken from *Mundako Upanisad*.

Prasna means questions. The questions like: what is the origin of the various creatures? Who are the deities that sustain them? How does life imbue that body? What is the truth about wakefulness, sleep and the state of dream? What purpose is served by Om? What is the relationship between supreme godhead and the individual self? *Prasnopanishad* answers all these questions.

The Prasna Upanishad belongs to Atharvaveda. The individual books are called Prasna which means questions. It is listed as primary Upanishad and is placed fourth in the Mukhtika canon of 108 *Upanishads*. The *Prasnoupanishad* contain six prasna (questions) and answers in the form of discussions. It is all about ethics before education in ancient times. This Upanishad have an elaborate discussion on - How did life begin? What is a living being? What is the nature of man, and how is it so? What establishes man? What is meditation? What is immortal in man?

Western thinking has also been directed toward the exploration of the mystic self. The English poets, including words worth, have been surprisingly influenced by the unknown force guiding our life. In this poem "Tintern Abbey" Wordsworth has been found to be influenced by the mystic presence of an unknown spirit. He has expressed this feeling of enchantment when he felt overwhelmed. (Bhattacharya 46)

Mandukya Upanishad belongs to the Atharvaveda and is in the sixth place of Mukhtika canon of 108 *Upanishads*. The word 'Mandukya' has several meaning. Critics say, it means frog or a particular breed of horse, the sole of horse's hoof or spiritual distress. *Mun* means mind or heart, *Duka* means difficulties causing distress (the improper understanding of concepts about God can cause distress).

Prasna and *Mandukya* are in prose form like the principal Upanishads but contain ideas that seem to have later day origins. For example, their interpretations of the sacred syllable 'OM'. The *Maitri Upanishads* contains material from various periods but its central idea is related to the *Taittiriya Upanishad*

and the main body of it includes references to astronomy which are later origins.

In the term *Mandukyopanishad*: *Mandukam* means frog. Acharya gives reason for the term frog Upanishad. The frogs do not go step-by-step but leap from first to fourth. Similarly *Mandukyopanishad* is the path to reach the fourth state. It means the state of wakefulness through the state of sleep and dream. It says if one devotes oneself by intense meditation of *Om*, it will lead to the future state. This could be the reason why it is called *Mandukya*. Another interpretation of the modern research scholars say that it is the symbol of group of people to whom this *Upanishad* belong. It is also believed the sage who is related to this *Upanishad* is Varuna who took frog form.

This *Upanishad* is very brief and has twelve mantras. It acquires a special status because of it's seekers since it is packed with meaning. It shows the oneness of the self and the Brahman through *pranava*. It also describes the experience of the fourth state, *turiya* in which all cosmos gets dissolved.

Even poet Shelley has felt the overwhelming presence of a supreme power guiding the destiny of life when he was in a reflective mood after the sudden demise of Keats. He wrote a few lines comprising the mourning song in memory of the beloved poet. It was too profound a grief, the burden of which made him extremely introverted. Shelley realised the omnipresence of the supreme entity ruling human destiny, and this concept of the supreme power was quite in keeping with the one mentioned in the Upanishad. It is interesting to observe the similarity of views reflected or projected by the great poets and philosophers of the west. Particularly the views of Spinoza come very close to *sarvesvaravada* i.e. the manifestation of God in the entire creation as opposed to *ekesvaravada*. (Bhattacharya 46)

Maitri Upanishad belongs to the tradition of the *Krsna Yajurveda*. It is also called *Maitrayani*, *Maitrayana* or *Maitri*. Scholars believe that it is named after the teachers and this Upanishads is listed as twenty fourth in the Mukhtika canon of 108 Upanishads.

The *Maitrayaniya Upanisad* consists of seven *Prapathakas* which is otherwise called lessons. The first lesson is introduction to this *Upanisad* and the next three are discussions of question and answer pertaining to self and soul. The fifth and seventh lessons are supplements. The seven *Prapathakas* are 1) Meditation of soul is the essence of religious activity 2) Every individual has soul, which is serene, the highest light, the cosmic truth 3) Human suffering, its causes and the nature of souls 4) Realization of true self, union with Brahman and deity worship can be rewarding, but must be temporary, replaced with meditation and self knowledge 5) Pantheistic soul and Samkhya theory of Gunas 6) The themes are enumeration of souls and The symbol Om and its significance, types of knowledge, all gods are nothing but Soul and Soul is within each human being. The metaphorical theory of food, of time, Yoga, Samkhya and Vaishnava doctrines, soul exists and it is everywhere and also What a man thinks, that he becomes 7) Soul is unlimited and there is Oneness in the whole world; warns about false teachers and non-Vedic doctrines; seek your own truth.

The translator explains the nature of the Upanisads that the knowledge gained from Upanisads does not aim at material success or even intellectual

satisfaction but frees one from worldly suffering and limitations, to attain fearlessness and help to go beyond sorrow to attain supreme treasure. The translator refers to Shri Adisankara's commentary on the word 'ka ha' in Brihadaranyaka Upanisad as Atmavidya and Brahmaavidya (knowledge of the self and knowledge of brahma). The ten texts are called Principal Upanisads which forms the foundation of their philosophy.

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PATHOS IN MULK RAJ ANAND'S *THE LOST CHILD*

R. RAGINI

Assistant Professor, Department of English
Seethalakshmi Ramaswami College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli

Abstract

Mulk Raj Anand's short story The Lost Child is a poignant exploration of childhood innocence, loss, and the deep emotional bond between parent and child. Set against the backdrop of a vibrant village fair, the narrative follows a young boy who becomes separated from his parents, transitioning from joy to despair as he grapples with fear and helplessness in the bustling crowd. Anand masterfully employs vivid imagery, symbolism, and pathos to evoke empathy and emotional intensity, highlighting the child's vulnerability and the universal human experience of loss. The story's open-ended conclusion deepens its emotional impact, leaving the reader with a lingering sense of melancholy and reflection on the fragility of happiness and the enduring need for love and connection.

Keywords: childhood innocence, pathos, loss, parental bond, emotional journey, vulnerability, symbolism, open-ended narrative, universal experience

Mulk Raj Anand's short story *The Lost Child* is a masterful portrayal of childhood innocence, vulnerability, and the overwhelming emotions that arise when that innocence is disrupted. Anand, known for his realistic depiction of human suffering and social issues, uses the theme of a child losing his way at a fair to explore deep emotions that evoke a strong sense of pathos in the reader. The story's emotional impact lies in its ability to make the reader empathize with the child's fear, confusion, and despair as he searches desperately for his parents in a world that has suddenly turned hostile.

The pathos in the story is first established through the depiction of the child's joyful and carefree nature. Anand begins by immersing the reader in the world of the child, who is captivated by the vibrant sights and sounds of the fair. The child's innocent desires—for toys, sweets, and a garland of flowers—are presented with a sense of pure, untainted happiness. This innocence, however, is soon shattered when the child realizes that he has been separated from his parents. Anand skillfully contrasts the child's initial joy with his subsequent despair, creating a profound emotional impact that resonates with the reader.

Anand's use of vivid imagery and sensory details enhances the pathos of the story. The reader can almost hear the cacophony of the fair, see the bright

colors, and feel the child's escalating panic as he searches for his parents. Anand's descriptions of the child's frantic movements and his tear-filled eyes create a sense of immediacy and urgency, drawing the reader into the child's emotional experience. This use of sensory detail is crucial in making the reader feel the child's fear and helplessness as he navigates the now-terrifying landscape of the fair.

The story's emotional depth is further heightened by Anand's portrayal of the child's interactions with strangers at the fair. As the child encounters various adults who try to console him by offering him the very things he had earlier desired, his refusal of these offers underscores the depth of his despair. These moments highlight the child's innocence and his inability to understand that the strangers are trying to help him. His single-minded focus on finding his parents makes his isolation more poignant, and the reader cannot help but feel a deep sense of pity for the child.

Anand also uses symbolism to amplify the pathos in the story. The toys, sweets, and other attractions that once captivated the child lose all meaning after he is separated from his parents. These objects, which symbolize the carefree pleasures of childhood, are rendered insignificant in the face of the child's overwhelming fear and longing for his parents. This shift in the child's perspective serves to highlight the

profound emotional bond between the child and his parents, emphasizing the devastating impact of its sudden disruption.

The open-ended conclusion of the story adds to the pathos by leaving the child's fate unresolved. Anand does not provide a clear resolution, allowing the reader to imagine the possible outcomes of the child's predicament. This ambiguity heightens the emotional tension, as the reader is left with a lingering sense of anxiety and sorrow. The open-endedness of the story reflects the uncertainty and unpredictability of life, making the reader acutely aware of the child's vulnerability in an indifferent world.

Critics have often praised Anand for his ability to evoke pathos through his realistic portrayal of human emotions. As S. Cowasjee notes, Anand's writing is characterized by "a deep concern for the underprivileged and a powerful evocation of the pathos of their lives" (Cowasjee 45). This concern is evident in the way Anand depicts the child's emotional turmoil, making the reader empathize with his fear and helplessness. The story is a powerful reminder of the fragility of childhood innocence and the emotional impact of its sudden loss.

The story also serves as a subtle critique of the social environment that contributes to the child's sense of isolation. The bustling fair, which should be a place of joy and community, becomes a symbol of the impersonal and indifferent world that the child is thrust into. Anand's depiction of the fair as both a place of wonder and a source of fear underscores the complexity of the human experience, where joy and sorrow often coexist. This duality adds to the pathos of the story, as the reader is made acutely aware of the child's precarious situation.

Anand's use of a child as the central character in the story enhances the pathos, as children are often seen as symbols of innocence and purity. The child's inability to understand why his parents are no longer with him, coupled with his instinctive trust that they will come for him, adds layers of emotional complexity to the narrative. As K. R. Srinivasa Iyengar observes, Anand's portrayal of the child "elicits a natural sympathy from the reader, who is made to feel the child's emotions as his own" (Iyengar 87). This ability to evoke empathy is a key element of the story's pathos.

The Lost Child is the exploration of the emotions of fear, loss, and longing that are universal to the human experience. Anand's skillful use of pathos, combined with his realistic portrayal of a child's emotional journey, makes the story a powerful reflection on the vulnerability of childhood and the enduring impact of loss. As M. K. Naik remarks, "Anand's narrative technique, marked by simplicity and emotional depth, enables him to evoke a strong emotional response from the reader" (Naik 103). The story remains a timeless exploration of the human condition, resonating with readers across generations.

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