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**GNOSIS** | An International Refereed Journal of English Language and Literature

YKING BOOKS

ISSN 2394-0131

# Gnosis

An International Refereed Journal of  
English Language and Literature

Vol.7/No.3 April 2021

Editor : Dr. Saikat Banerjee

ISSN 2394-0131

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**Publisher**

Yking Books

G-13, S.S. Tower, Dhamani Street,

Chaura Rasta, Jaipur - 302003, Rajasthan, India

Phone No. - 91-141-4020251, M.: 9414056846

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## **Editorial**

The April 2021 issue of GNOSIS had a very warm response from the readers in India and abroad that articles have been flowing in quick succession to fill the folder for this issue even before the deadline of 15 March 2021. The thumping reception of the journal shows the depth of multicultural issues in literature to which critics and readers are attracted. As a journal committed to quality research and writing, we are aware of the need to delink quality from publication cost. Hence, our decision to charge no publication fee from the scholars whose papers will be published in the issues of GNOSIS. At the same time since GNOSIS is a self-financed venture, co-operation and support in the form of subscriptions are solicited from the readers and admirers of English Literature and Language from all over the world.

I would also like to take this opportunity to thank all the Academicians and well wishers of GNOSIS who recommended GNOSIS for publication. There are seven research/critical articles, one poem and book review in this issue. Before concluding, I would like to express my sincere gratitude to my our esteemed members of the Board of Advisors and Review Editors for their selfless and tiresome efforts in assessing the articles very sincerely and giving their valuable remarks to bring out this issue in such a grand manner. I am also grateful to the revered contributors who have made this issue of the Journal a beautiful reality. Wishing all the readers a mental feast. Happy Reading!

**Dr. Saikat Banerjee**

Editor

**Jungian Archetypes and the process of individuation in  
Amish's Raavan: Enemy of Aryavarta**

**D. Jayavelu**

***Received 05 February 2021 Revised 12 February 2021 Acceptance 22 March 2021***

**Abstract:** In this paper, an attempt is made to read Amish's *Raavan: The Enemy of Aryavarta* as a contemporary text with Jungian Archetype. Though taken a mythology as its theme, the novel explores the mythopoeia in a different way by dealing with contemporary sensational national issues like Sabarimala and Jalikattu, the need and requisite of the ancient Hindu Dharma. Also, the novel comes up as an epitome of Jungian Archetype Concept of Persona, Shadow, Anima and Self in the process of Individuation through the Mythological Character of Raavan. Amish's compromised beliefs are well employed in the character like Raavan and his brother Kumbhakarna. The polarity of those characters leads to many interpretations of Indian myth. The representation of Raavan with the process of Individuation makes the readers to identify themselves with the process of *Self* and the need for balancing the unconscious with the conscious world. Individual conflict of morals and principles appear as give rise to events situations of anxiety.

**Keywords:** Jung, Archetype, Self, Anima, Shadow, Raavan, Amish.

## **Introduction**

Like every work of art, Amish's *Raavan: Enemy of Aryavarta* can be studied with innumerable interpretations. Reading with a deep sense, it activates manifold meanings. For instance, though the main theme of the novel is on revisiting the mythology, mythopoeia, the art of sublimity and on, primarily, it focuses on Indian ideas on traditional values and system which infuses in the novel. Besides, the portrayal of characters surpasses a particular time and age and chisels themselves to an embodiment of Human traits and values applicable to all ages. The confabulation of this theme would be predominantly related in the light of the fact the protagonist, Raavan seems to imply the archetypes of human *Psyche* propagated and promoted by Jung. Raavan's distorted emotional individuation and his relationship with others perpetrated the Jungian philosophy diligently.

## Jungian Archetype in Raavan

The overall structure and theme selected is from one of the two great mythologies of India. The theme played a supportive part. For Amish, Mythology is meant to address the issues of the great India which is known for its culture and tradition. One can easily identify the episode of Jalikattu and Sabarimala Issues that modern India witnessed. Besides, these sensational issues, the main issue is its mythic, archetypal, and psychological significance with which the characters are portrayed. The major characters presented by Amish, Raavan and Kumbhakarna are a comprehensive presentation of bipolar expression of self-individuation. The complex relationship between them and their exchange of ideas as the novel progresses a significant impression the author made on the readers' mind. Especially, the development of the character of Raavan since his birth provides an unswerving index of the author's inexhaustible suggestiveness. This novel powerfully and efficiently portrays the contradiction of self-individuation of these two major characters. Their struggles, their sufferings, their inferiority complex of being a Naga are well elucidated through the chain of events. Unconsciously, they grasp to comprehend and discern the difficulty of deciding the path between dharma and adharma. Where Raavan fails; Kumbhakarna succeeds. In the end, Raavan succumbs to the dark side or regressed side of self-individuation but Kumbhakarna awakened from his illusions and became a whole *Self* and realized his purpose of his life after his meaningful interaction with M'Bakur, the friend of Hanuman. Throughout the novel, one can candidly ascertain the functional use of Jungian Archetype of personality. Carl Jung, a Swiss psychiatrist and psychoanalyst, known for his analytical psychology propagates the individuation. Individuation is the lifelong psychological process and development of the *Self* that follows certain archetypal patterns of conscious and unconscious elements. He eschewed the traditional psychoanalysis and established pulsating interpretations of human *Psyche*. His theory of Archetypes can be viewed as a balance force of personality. To him, *ego* is not the whole personality. According to him, in a mentally healthy person, the *ego* takes a subordinate place to the unconscious *Self*. Though they are in contact with the conscious world, they consent themselves to experience the unconscious *Self*. As this happens, the individual can then achieve the individuation. This process of individuation happens at several stages. These archetypes are ancient images that originate from the collective unconscious. The balance force of conscious and unconscious elements determines a personality to be good or otherwise. The potential of several archetypes exist in every individual. None is born *tabula rasa*. While an individual experience agrees to the hidden ancient image, the archetype becomes triggered. Some of the archetypes, as Jung promotes, involve in the process of individuation are *Persona*, *Shadow*, *Anima* or

*Animus, Great Mother, Old Wiseman and Self.* All these archetypes are well employed in Amish's *Raavan: Enemy of Aryavarta*. The protagonist Raavan and his brother Kumbhakarna are the unrivaled representations of Carl Jung's individuation.

### ***Persona***

According to Jung, *Persona* is the unrestricted image of one. It is a kind of façade one wears in public to create convincing image about them. It is therefore a result of social adaptation derived from maintaining others' opinion on one's outer look. The traits of one is determined externally rather an internal process. The individuation process starts from this level.

### ***Self***

In Amish's Raavan, he is torn between bipolar potentialities of the *Self*. He started realizing his real *Self* when Kanyakumari said he could be better than that. It was an unusual comment for him. Being born as a Naga and hatred by his father, He was very cautious to hide to being recognized as Naga. Because of his repressed feeling of being Naga, he wants to be perfect in everything. He never wants to be humiliated in public. He wants his *Persona* to be perfect. Even when the Veena competition held, he damaged Dagar's veena the night before the competition and won the competition in unethical way. Taking too much effort not to get humiliated in public is more important to him than being unethical. Even he relishes to be addressed as *Iriva*. Being a Naga, born with deformity, He knew that he can never be a perfect human. But he made and maintained his image of more perfect than the Human by being get addressed and worshiped by others as *Iriva*. Though he is so soft and gentle, his repressed side of personality is known to his brother Kumbhakarna only. His interest in painting and playing instruments are kept only at his secret chamber where none is allowed but Kumbhakarna. His generous and benevolent nature is expressed whenever he is with Kanyakumari. Even he pleads her to be with him in order to be good forever. He is ready to do anything for the welfare of the public when Vedavati, The Kanyakumari is with him. He presented five sacks of the fragrant cardamom to Vedavati, as she is pregnant, telling her that it was for the use of the entire village as well as he purchased tools generously to speed up the construction of check dam. Even when she refused to come along with him, he sponsored fifty thousand gold coins as his first act of genuine kindness his real *Self* -what he actually is. But the events that happened in his life tormented him a lot. Being neglected by his father, ignored by his mother though he sacrificed a lot for her wellbeing, suffered emotionally and physically as a Naga, his only console lies in the voice of Kanyakumari. Whenever he is mentioned or he is remembered the name of Kanyakumari, a shift in the perception takes place that seems to transcend the bounds of reason

and reality. His personal unconscious good *Self* always gets shattered whenever he attempts to be good due to the conscious outer events. In other words the mask of the collective *Psyche* feigns his individuality. He is forced to be in realm of the collective *Psyche* rather his unconscious real *Self*.

Thus, Raavan agonized a lot to uphold his public *Persona* as the events piled up in his life. His *Self* suffered a great deal in the process of his individuation.

### **Shadow**

The next level of archetype is *Shadow*. It is the archetype of darkness and repression, representing the qualities that one does not want to acknowledge but attempt to hide from others. The *Shadow* consists of morally objectionable inclinations that one is reluctant to face. One never realizes one's *Shadow* leads to feelings of defeat and discouragement as in the life of Raavan.

In his *The Philosophical Tree*, Jung stated that an unconscious man acts in a blind and instinctive way. To him, *Shadow* is the source of evil. It consists of morally reprehensive inclinations and it has the creative impulses also. In Raavan, his *Shadow* is expressed when he intends to experiment of learning autonomy with a living hare. He enjoyed dissecting hare and studying its muscles, ligaments and bones in detail, while it was still breathing. It was his usual research and when he *intended to go straight for the animal's heart* (Tripathi P 16), he was stopped by Kanyakumari. He was intervened at the last minute by Kanyakumari who bailed out him from his *Shadow* life to this real *Self* by advising him that he could be better than that. But his *Shadow* never waded out from him, whenever he had an opportunity, it broke out as his unconscious self. When he escaped from Rishi Vishrava's ashram along with his mother Kaikesi and his uncle Mareech, he had hunted a hare and begun skinning its hind legs. *Mareech noticed the animal was still alive.* (Tripathi P 38). His *Shadow* comes out while saving the life of Zabibi from her father. He urged her to kill her father in an unethical manner. His wish of enjoying the cruelty of one's murder showed off when he advised her. He turned to the girl and pointed to the place on her father's neck, at the base, where the jugular vein and carotid artery carried blood between the head and the heart and started detailing her about the methods of killing one alive.

... 'Make a large, deep cut here, and your father will die in a few minutes.' Then he pointed to the heart and pressed a hand on the man's chest. 'Stab here, and he will die much faster. But you have to make sure you get it right. You don't want the knife to get deflected by the ribs. That is hard bone. Sometimes, the knife can ricochet back from the ribs and you may end up hurting yourself. So, I wouldn't recommend trying it right now.'



You can train for it later.’ Tripathi, Amish. Raavan: Enemy of Aryavarta (Ram Chandra) (Tripathi P 137)

Even when Raavan visited his favourite courtesan, Dadimikali, his *Shadow* popped out. While she stared his face, Raavan was gripped by a desire to peel her face’s beautiful skin off and like to see the pink flesh underneath. He was excited of the thought. *The animal inside him was roaring now.* (Tripathi P 95) To him, one should not have any feel when one attacks the victim. He clarified to Vedavati that one should always aim to be the hunter as the *hunted cannot possibly have any virtues to recommend them?* (Tripathi P 155). Vedavati admitted that he had a warm heart, and he could propel dharma through his soul. She wanted him to rise to do good, do good for the land, help the poor and the needy. She helped him to overcome the subconscious *Shadow* with the conscious *Self*. After Vedavati’s advice, he felt a *positive energy coursed through him.* (Tripathi P 178) Unfortunately, when she was brutally murdered by Sukarman, his brute came out. His *Shadow* once again leaped out of control and he killed Sukarman brutally. He broke Sukarman’s jaw and pushed half-burnt coal one by one into his mouth. He stuffed them down Sukarman’s throat and Sukarman *was being burnt alive, from inside out.*

His creative impulses of his *Shadow* also shown in his secret chamber when he introduced the Ravana ‘Hatha’, meant a man stricken with despair in old Sanskrit, a musical instrument, invented in memory of the Kanyakumari by him to his brother Kumbhakarna. His mastery over the musical instruments and his skill at drawing were kept as a secret only known to him later to his brother Kumbhakarna. Raavan confessed to Dagar about the damage he made on Dagar’s Veena though there was not any necessity to accept it or anyone compelled him to do so. Thus, Throughout the novel, Amish clearly employed the fight between Raavan’s unconscious *Shadow* and his real conscious *Self*.

### ***Anima or Animus***

The next Archetype of Jung is *Anima* or *Animus*. It originates in the collective unconscious and remains extremely resistant to consciousness. Jung held the idea that the anima originated from one’s experiences with women and their influences on them. The influence may be derived from their mothers, sisters or the lady love. The *Anima* is a representation of feminine inclinations in a man’s psyche. As a positive expression, *Anima* includes compassion and empathy, capacity for loving relationships, a feeling for nature. But if the *Anima* is rejected, it would become deformed. Instead of positive vibration and outlets, it turns out to be entirely hostile feelings and emotions. As a result, it would be expressed by sulkiness, and led to hysteria. Then the *Anima* turned out to be more sensual than aesthetic, more effeminacy than tendering and more fanciful than imaginative. In point of fact, Raavan’s

*Anima*, whenever he tries to be good and positive, shattered by the events. He is exactly the opposite of what he wants to be. According to Vedavati's words he had become as a reaction to what his father did to him. He is ready to offer more for the liberty of Zabibi before he killed him. He wanted to save her life. He tried his best to offer a better life to his mother, but she ignored his struggle behind it and lavishly spent and donated in the name of charity only to gain a good name and fame for her. He had been taking care of his mother and his brother since he was a child. He has built a trading empire single handedly except a little help from Mareech. In spite of his strength, courage and capacity, his mother always tried to pass an acrid comment on Raavan knowing his attitude that he never attacks her. Only Kumbhakarna served as a bridge between the two. Raavan deformed *Anima* considered the women are to be enjoyed not to be loved.

'The only problem with women is their mouth,' continued Raavan. 'They talk. And what is more, they talk utter nonsense. You do know that in some parts of the world, they believe that heaven is above and hell is below, right? Well, it's the exact opposite with women. With women, there is heaven below and hell above!' (Tripathi P 125)

### **The Process of Individuation**

Even when Kumbhakarna mentioned about Zabibi's pleading to save her life from the cruel clutch of flesh-trade, Raavan was not ready to consent Kumbhakarna's request. As Kumbhakarna mentioned his love towards Zabibi, Raavan told that it was a transaction. She gave him pleasure since he had given her money. She is not interested in him. She is interested in his money. According to him, '*Some women believe that flaunting their beauty is empowering. So, compliment them, have sex with them, and cast them away*' (Tripathi P 129)

Even his fantasy unfolds its wings when he started enjoying Akampana calling him as *Iraiva*. He wanted the citizens of Lanka should learn to worship him as a God. It is the superlative specimen of expression of Jungian concept of deformed *Anima* which indulges and cherishes the pleasure in more fanciful engagements rather mere common imaginative vents.

The *Self* is the most powerful archetype. It is the compressive and collective form of all archetypes. It is an amalgamation of the other archetypes and unites them in the process of self-realization called Individuation.

Raavan's *Self* is the subliminal wholeness of the archetypes of Jungian concepts. It is not identical with his ego but a kind of expressive unconscious collective archetypes. According to Jung, The realization of the *Self* is the ultimate goal of the Individuation process.

Jung about the *Self* and the individuation process says,

The symbols of the process of individuation that appear in dreams are images of an archetypal nature which depict the centralizing process or the production of a new centre of personality. A general idea of this process may be got from my essay, "The Relations between the Ego and the Unconscious." For certain reasons mentioned there I call this centre the "self," which should be understood as the totality of the psyche. The self is not only the centre, but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of consciousness. (*Psychology and Alchemy*, Princeton University Press, 1993, par. 4.)

Jung emphasized that it is important to maintain a balance between the personal and the collective unconscious to uphold the dynamics of the *Psyche*. He propagated that a *Psyche* changes and develops throughout life, following archetypal patterns on its journey towards individuation. In order to achieve individuation, it is imperative to move forward with the flow of one's life and not get caught in previous stages of development. But as Raavan is concerned, he was caught in earlier stages of his life. He thought that his association with Kanyakumari is essential to achieve the perfection in his life. He needs her to save him. He said to her, "You are my chance. My only chance, if I am to make something... something noble of myself." (Tripathi P 174) When it is denied, his positive individuation has been reversed. As his name implied he roared against all to scare them out instead of roar against the evil. Consequently, He became the embodiment of evil.

## Conclusion

Amish Tripathi's novel 'Raavan: The Enemy of Aryavarta' is a flawless sample of how a characterization is woven with the archetypes that Jung endorsed. It is evidently established through the present study that Amish impeccably portrayed almost all the archetypes of Jungian concept of Individuation in *Raavan: Enemy of Aryavarta*. Amish created powerful sensations by offering a comprehensive evocative introduction of Raavan's character through perfect depiction. His employment and expression of events elevate the novel to an unusual level.

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**Elif Shafak's *The Forty Rules of Love: Study of Intertextuality***

**Varde Hirenkumar Balavatbhai**

*Received 21 January 2021 Revised 15 March 2021 Acceptance 27 March 2021*

**Abstract:** This qualitative research critically explores the intersection of multiple historical, socio-cultural and political discourses in *The Forty Rules of Love*. For this purpose, the current study has been conducted through the theoretical perspective of postmodern historiographic metafiction with the analytical method of intertextuality. Early on, the novel has been studied with respect to fascination for Rumi and spirituality. However, the current research tends to analyze the novel in the light of postmodernism that encourages the syncretic mixing of innovation and tradition, and past and present into a unified whole, through the lens of intertextuality. The researchable issue is to investigate how the writer blends history into fiction and what sorts of techniques she employs to formulate historiographic metafictional nature of the text by intermingling of various other texts/discourses leading to a unique blend of multi-layered meaning residing in a single text. The study focuses on the contribution of the form of the text towards the production of meaning in terms of plurality and the elicitation of ideological discourses underlying the main schema. Specifically, this study aims to ascertain the outcome of intertextual fusion of historical and postmodern narrative in the novel and its important role in the elicitation of multi-tiered meanings, beliefs and underlying ideologies embedded in the text of the novel. This study finds that, as an amalgam of multiple voices and discourses, *The Forty Rules of Love* is a critical commentary not just upon a historical faction of Sufi tradition, but also on the ideology of Islam as a peaceful religion, promoting religious tolerance and giving liberty of righteous thoughts and actions.

**Keywords:** Postmodernism, historiographic metafiction, intertextuality, historical, socio-cultural and political discourse.

**Introduction**

Owing to its comprehensive and inclusive nature, the term intertextuality can be used to re-contextualize the gamut of corpus, such as, literary, non-literary, operative, informative, expressive, fictional, non-fictional, historical, anterior, posterior, visual, verbal and written text. The definition of intertextuality is highly elusive because of its tendency to incorporate and evolve with new trends,

amalgamations and innovations. Simply put, it can be compared to a collage as a work of art and in terms of literature; it is better known as a discourse of multiplicity and plurality of meaning, ideas, beliefs and realities. In this regard, Kristeva (1980) believes that the text is a recurrence of prior discourse and that authors are not the master minds behind their work. Instead, they owe their work to previous texts. She defines text as “a permutation of texts, an intertextuality in the space of a given text in which several utterances taken from other texts intersect and neutralize” (Allen, 2006, p. 35).

Barthes (1975) defines intertextuality as “the impossibility of living outside the infinite text” (p. 36). The coinage of intertextuality is to the credit of Kristeva (1980) who is believed to have borrowed the idea of intertextuality from Bakhtin’s views on “polyphony or heteroglossia- the co- existence and interplay of several types of discourse reflecting the social or class dialects and the different generations and age groups of society” (Haberer, 2007, p. 57). Both Bakhtin and Kristeva share a common ground that texts are drawn from the broader cultural and social context. Kristeva (1980) states that textual structures consist of certain ideologies and societal frictions emanated through discourse. She introduces a new terminology for the text or word as an ideologeme due to its existence as a spot of tremendous social and historical tensions and conflicts.

In keeping with multi-faceted views on intertextuality, the text of the postmodern novel, *The Forty Rules of Love*, has been analyzed in light of postmodernism to decipher the hidden beliefs and ideologies. The theory of postmodernism involves the paradigm of last few decades of the twentieth century that stands witness to a plurality of forms, pastiche, multiplicity of tastes, rootlessness of belief systems, irrationality, skepticism about universal truth values and indeterminacy of power and knowledge. Multiplicity, plurality, decentralization, unfoundationality, arbitrariness, non- accumulative structure of knowledge are also some complementary terms which portray the postmodern practices and constitute the discourse of postmodernism (Holub, 2005) and description of literature as an eclectic blend of innovation and tradition and past and present. Sarup (2001) maintains that in postmodernism, the emphasis is switched from content or subject matter to style or form, from reality to illusions, and from periodic continuation to fragmentation. Moreover, this movement tends to quantify the nuances of knowledge, for instance, philosophy, sociology, history and so on.

#### Research Questions

This study is guided by the following research questions:

1. How does the intertextual form of the novel *The Forty Rules of Love* contribute towards the production of meaning in terms of plurality and the elicitation of certain ideologies underlying the text of the novel?
2. What historical, socio-cultural and political discourses are interweaved in this postmodern novel *The Forty Rules of Love*?

### Intertextuality

Intertextuality is considered a part of archeology and history by Halliday (2003) who defines intertextuality as links of a chain of a textual generation. To him, each text is created in relation to history and every text becomes a part of textual history. Arguably, history is not merely the past of a text, rather a productive chain of texts. Furthermore, the past of a discourse or words lies in their instantiations rather than in linguistics or grammar. Widdowson (2004) also defines intertextuality but from a different viewpoint of linguistics. Although he believes in significance of intertextuality in analyzing literary texts, yet he finds it hard to locate the intertextual elements of previous texts in the current intended text.

On account of unoriginal, derivative, dependent and multi- dimensional and non-linear nature of the text, Barthes (1977) states that text cannot be circumscribed to a line of words emanating singular connotation but a multi-dimensional realm in which a plenty of derivative and unoriginal writings clash and blend. Bakhtin also supports the dialogic “clash and criss- crossing of differently oriented social accent in the small arena of a word” (Morris, 2009, p.12). Kristeva (1980) redefines this dialogic collaboration of words as an intersection of texts lying in vertical and horizontal dimensions and leading towards intertextuality. Intertextuality lays emphasis on the operational role of reader eliciting countless meanings from a particular text. It disrupts the notion of sole ownership by single author. In this regard, Eco states, “it is not true that works are created by their authors. Works are created by texts, all together they speak to each other independently of the intentions of their authors” (as cited in Plett, 1991, p. 93). Authorial ownership is, first of all, challenged by Barthes (1977) who maintains that “the text is a tissue of quotations drawn from the numerable centers of culture . . . the writer can only imitate a gesture that is always anterior, never original” (p. 146).

Bazerman & Prior (2004) maintain that the text can rely on previous texts for the permeation of meanings to be employed directly. This phenomenon takes place whenever one particular text borrows

combination of words from another text authoritatively and reiterates such direct information for the sake of new text. Moreover, the text can be gravitated towards obvious social conflicts of previous citations involved in discussion. Sometimes, texts categorically make use of other citations as backdrop, contrast and support. Texts can depend upon statements, ideas, beliefs and issues with which readers are usually familiarized. The readers could inscribe the text to a particular source or grasp the material just as common information. By utilizing certain indirect and identifiable type of languages, genres and phrasing, each text invokes social spheres where such languages, dialects and discourses are practiced, generally, to recognize that particular text as an inseparable part of those social worlds. Texts depend upon the available forms of language without taking into account the intertext and remain part of the culture of the periodic times.

### Historiographic Metafiction and Intertextuality

Hutcheon (2004) contends that historiographic metafiction is one of the postmodern perspectives to study such works in which historical setting, accounts and voices are presented in such a far-fetched and fictional way that nothing can be extracted as absolute or final truth except for the infinite voice of fiction, that is, metafiction. Metafictional voices reverberate through ages reflecting historical discourse and, thereby, giving rise to historiographic metafiction. Although grounded in history, yet paradoxically, historiographic metafiction is ahistorical due to the submission of historical backdrop to fictitious situations. In this type of work, fiction and history are intertextually linked to bring together worldly wisdom and literary aspects. If a postmodern novel inscribed as historiographic metafiction is considered, it does employ and install the techniques and traditions of history as well as fiction but not without confusing, abusing, subverting and denying such traditions. Despite the influence of historical intertexts to revive the past, ironical imitation, for instance, serves to create a difference between past (history) and post (literature). Therefore, historiographic metafiction is self-contradictory in the sense that it relates to history but simultaneously subsides its historical connection by incorporating artistic subtleties. In other words, archival facts cannot be separated from artistic acts of imitation.

McLaren & Kincheloe (2007) argue that postmodern critical theory is grounded in the idea that meaning making is the outcome of continuous interplay of signifiers. Rue (1994) contends that absolute truths or objective values no longer exist in postmodernism. However, localized values and truths keep spawning but not as a final verdict. The universe has ceased to interpret things like what is true, beautiful or good. Now the charge of interpretation has been shifted to individuals variously.



Furlanetto (2013) believes that in *The Forty Rules of Love*, Shafak utilizes “Orientalist strategies in the ways in which she positions the east as being instrumental to the west. Her narrative succeeds in creating a form of transatlantic cultural kinship between Turkey and the United States” (p. 201). She delineates the “universal spirituality” as a platform of unity with the firm belief on the power of love as a binding force between east and west. It is this centripetal force of love that attunes all music “to the one symphony and unity is realized” (Anjum & Ramazan, 2014, p. 1).

#### Intertextual Method of Analysis

In order to examine what type of metafictional voices and historical, socio-cultural and political discourses are embedded in the postmodern novel, *The Forty Rules of Love*, and what sort of intertextual practices and techniques play a vital role in “semiotics of productivity”, that is, the production of meaning, the text of the novel is analyzed as per the analytical model of intertextuality proposed by Genette (1997). Genette has proposed a systematic analytical framework christened as ‘transtextuality’ which might be styled as ‘intertextuality’. Transtextuality is, in fact, Genette’s promulgation of intertextuality which refers to “a relationship of copresence between two texts or among several texts and the actual presence of one text within another” (Genette, 1997, pp. 1–2). Intertextuality is further classified into five specific sub-divisions as demonstrated by the following flow chart:

#### Intertextual Analysis of *The Forty Rules of Love*

In accordance with the given parameters of intertextual model recommended by Genette (1997), the text of “*The Forty Rules of Love*” is intensively and extensively analyzed in order to find out what sort of intertextual techniques does the author, consciously or subconsciously, rely on. Once fragmented by intertextual analysis, the production of historical, social, cultural, religious or political ideologies and meanings sustained as a potential meaning in this postmodern historiographic metafictional novel has been unearthed.

Intertextual analysis comprises five basic parts which are enlisted as follows: quotations and allusions about Quranic chapters, Persian folklores and socio-cultural revolutions; architextuality built around generic mixing, figurative language, a variety of historical, feminist and cultural discourses and language mixing; metatextuality based on parables without the revelation of their sources; paratextuality

consisting in peritext and epitext and, eventually, hypertextuality comprising hypertext and hypotext. Quotations & Allusions Hypertextuality

**1. Quotations and Allusions:** Quotations and allusions regarding Quranic chapters, Persian folklores and socio-cultural revolutions are explored in the following paragraphs.

**1.1 Quranic Chapters:** The inculcation of Quranic chapters with discursive interpretations epitomizes intertextuality in the guise of quotations in the novel. For example, the two different versions of surah AlNisa are quoted in the novel. According to the first one, “Men are the maintainers of women . . . and (as to) those on whose part you feel desertion, admonish them, and leave them alone in the sleeping places and beat them . . . .”(Shafak, 2011, p. 196). And the second version reads like “Men are the support of women . . . . As for women you feel are averse, talk to them persuasively, then leave them alone in bed (without molesting them) and go to bed with them (when they are willing) . . . .”(p. 196). These disparate interpretations voiced by Shams in the novel signify the idea that Islam, as a religion of equality, takes into account the due rights of women and ordains courteous treatment towards them. It is only in the hands of some extremists and fundamentalists that Islamic messages are distorted for vested interests and Islam is projected as a suppressing rather than liberating religion. The second interpretation, in particular, also affirms the existential feminist belief that women cannot be forced to sustain an unfavorable marriage. Instead, they are free to exercise their right of living independently as per their choice. Thus, by drawing the comparison between two interpretations of the same verse and siding with the more liberal version, the writer bestows women with a voice.

Another Quranic chapter, named al Kahf and translated as ‘the cave’, is also quoted in the novel with respect to a parable about the prophet Moses and Khidr. Through the citation of this parable, Shafak (2011) intertextually relates the spiritual connection between historical legends, Khidr and Moses, to that of the thirteenth century’s Shams and Rumi and, finally, to that of the postmodern characters Aziz and Ella. In addition to direct quotations, Shafak (2011) makes allusions to the Holy Scriptures by mere mention of the legendary characters, Cain and Abel, who can be commonly located in holy books of Muslims, Christians and Jews such as Qur’an, Bible and Genesis respectively. Curiously enough, in Shafak’s novel, a killer named Baybars is portrayed as recalling Abel and Cain twice to excuse his horrendous acts of killing. Prone towards violence and negativity, he is misled to believe that waging wars is the innate nature of human beings ever since.

Shafak (2011) also alludes to the Quranic tale of Yusuf and Zuleikha along with some other tales procured from Persian sources. The agony of unrequited love of Zuleikha is intertextualized with that of Kimya insofar as Kimya, also at one point, like Zuleikha, attempts to lure Shams in order to consummate their marriage but her efforts become futile at the end because Shams does not reciprocate her advances. Consumed by her passion for Shams, Kimya, resultantly, loses her life out of grief. In the same way, the desire of Zuleikha for Yousuf can be interlinked to that of Ella for Aziz when she comes close to the point of yielding her body to Aziz but he comes back to his senses and pulls her away to spare her from any sense of guilt and regret afterwards.

**1.2 Persian Folklores:** Allusions to the Persian romantic legends about Farhad, Shirin, Layla and Majnun characterize intertextual feature of incorporating the historical art of story- telling in the formation of the genre of postmodern novel. Shafak (2011) merely implies to “Farhad and Shirin” (p. 311) and briefly describes Layla’s encounter with the then Abbasid caliph, Harunar- Rashid. She narrates how the emperor feels intrigued and anxious to see Layla whose name has been buzzing around the city and whose ravishing beauty has turned a sensible man named Qays into a madman. Finally, before long, Layla is brought to the caliph’s palace. But when Harunar- Rashid faces her, he feels disillusioned to see that Layla appears like any other ordinary lady in the city with no exceptional beauty. Disappointed at her sight, the emperor wonders if she has anything special about her and why Qays has gone insane for this woman with plain beauty. Getting his point, Layla smiles at him and reveals that she is Layla, but the emperor is not Majnun. She points out that the emperor has to see her with the eyes of her lover in order to solve the mystery of love.

The intertextuality among all these sacred and historical tales as well as the postmodern narrative of Aziz and Ella lies in their shared concept of the ethereal passion of love. When lovers are tested in the grueling crucible of love, they go through a trail of hardships and tribulations. Eventually, because of their epiphanic experience of love and spiritual awakening, they become strong and self-actualized enough to identify and reach the ‘True Spirit of Love, Wisdom and Knowledge’.

In addition, Shams’ first rule of love, intriguingly, alludes to the intertextual idea that the whole universe is like a one being and that everyone and every atom is interconnected via an invisible and intangible web of tales. Moreover, human voices are interminably deposited in an infinite space. Shams’ historic idea, indeed, prophesies the postmodern idea that the world has turned into a global village through a digital network of ‘world wide web’.

**1.3 Social and Cultural Revolutions:** Shafak (2011) remotely alludes to the revolutions taking place in 1960s in an epistolary email from Sufi Aziz to Ella. She reveals that in 1960s the world presented quite a “scene of student demonstrations, hijackings and revolutions” (p. 212). However, such slight and allusive revelations are sufficient to trigger the readers’ memory for delving deep into the significant political and socio-cultural revolutions which ensued in 1960s such as Chinese cultural revolutions and American social revolution. American social revolution fumed in the early years of nineteen sixties when American masses elected John Kennedy as their president. For the American nation, the youthful president was an icon of hope and optimism. In nineteen sixty-three, when Kennedy was assassinated, many felt their morale down and their hopes doused, particularly, the youth and minority classes. A great deal of Americans protested to bring an end to the unjust treatment meted out to the black citizens. Many others agitated to put an end to the conflict in Vietnam. And some protests were intended to claim equality and fair treatment for women. In the midst of the nineteen sixties, newly elected President, Lyndon Johnson, frequently faced protesters demonstrating against the Vietnamese war and, eventually, renounced his presidency. The point of curiosity is that besides, President Kennedy, two other outstanding Americans were assassinated during the nineteen sixties. The champion of Civil rights, Martin Luther, also known as, King Junior was shot dead at Tennessee, in nineteen sixty-eight. Soon afterwards, John Kennedy’ s brother-- Several weeks later, John Kennedy's brother -- Robert Kennedy -- was shot dead at Los Angeles in California when he was busy campaigning to earn presidential nomination. The two horrific murders lead to disorder in various states across the country (Watson, 2012).

The impact of American social revolution and hippie culture was felt all across the globe and, particularly, in Europe. This fact is intertextually evident by the portrayal of Aziz in the novel. Shafak (2011) depicts how Aziz is victimized by the hippie culture of drugs, night clubs and debauchery prevalent back then in nineteen sixties and seventies. Aziz himself confesses of being lost “in a circle of addicts, becoming a regular at all night parties and dance clubs in Amsterdam” (p. 226). He also becomes addicted to drugs like cocaine, marijuana, acid and hashish and regrets at becoming a night creature, befriending the wrong people and waking up in strangers’ beds.

**2. Architextuality:** Architextuality entails generic mixing, the employment of figurative language, discourse mixing and hybridization of languages.

**2.1 Generic Mixing:** The homogenized, yet unconventional, mixing of genres in the structural skeleton of the novel is an evidence of architextuality. For example, the inclusion of poetry, email correspondence between Ella and Aziz, anecdotes, legends and historiographic novel, *Sweet Blasphemy* within the narrative account for architextual form of the novel. For instance, Rumi's verses are quoted as "let us choose one another as companions! Let us sit at each other's feet! Inwardly we have many harmonies—think not... that we are only what we see" (Shafak, 2011, p. 42). In her email correspondence with Aziz, Ella goes like this, "Dear Aziz Z. Zahra. It seems like you believe that love is the essence of life and that nothing else matters" (p. 44). Responding to her, Aziz types, "even a speck of love should not go unappreciated, because, as Rumi said, love is the water of life" (p. 54). Like an omniscient narrator, Shafak (2011) depicts the beautiful image of moon, and relates that "bright and plump, the gorgeous full moon resembled a massive pearl hanging in the sky" (p. 97).

Hence, all of the above quoted instances demonstrate how generic mixing results into a new type of genre, that is, intertextuality.

**2.2 Figurative Language:** The architextual structure is also built into the use of figurative language in the novel. The figurative language involves the employment of literary techniques, such as metaphors, symbols, similes, paradox, oxymoron and allegorical dreams. For instance, a metaphoric expression of wine is considered from the novel, "The wine of love made our heads spin gently, and I realized with glee and gratitude that the wind no longer whispered despair" (Shafak, 2011, p. 247). Wine is always associated with social and religious taboos in Islamic culture, therefore, the metaphoric expression of the "wine of love" attributed to the Muslim scholar, Rumi, is so defamiliarizing to the readers. But, on the other hand, the same metaphor is so welcoming in European Christian culture where wine is considered as an essential part of living. Hence, the symbol of wine acts as a uniting agent between Muslims and Christians and also accounts for the popularity of Rumi's poetry in Turkey's neighboring countries.

The symbolism of number forty is also discussed in mystic ways. In an email to Aziz, Ella reveals her fortieth birthday, believing that she has achieved a milestone in her life by turning forty which is a defining moment, particularly, for women. She considers forty to be heralding for more wisdom and awareness. However, in a responding email to Ella, Aziz claims that in mystic ideology the number 'forty' signifies the ascent to a higher level and spiritual awakening. The importance of the symbol of forty is emphasized by various arguments, for example, the Holy Prophet Muhammad (Peace

Be Upon Him) “was forty years old when he received the call to become a prophet. Buddha meditated under a linden tree for forty days. Not to mention the forty rules of Shams” (p. 115). By showing relevance among these prophets with respect to the symbol of forty, Shafak (2011) urges on coexistence among different religious communities.

The name of a harlot, Desert Rose, also carries some symbolic significance. Her patron nicknames her “Desert” to refer to her sterility and adds “Rose” to insinuate her charming beauty. Besides reflecting beauty, the symbol of rose indicates Kimya’s sexual desire for Shams as well. Shams compares her willingness to consummate their marriage to the opening of a rosebud to the rain. Some other flowers which are metaphorically employed by the author are sunflowers and lotus flowers. For instance, Rose’ flowing blond hair are depicted as bright and beautiful as sunflower. When Shams faces upwards with both of his hand wide open, his face looks like a sunflower in quest of the sun.

**2.3 Discourse Mixing:** Architextuality becomes manifested owing to interaction among multiple discourses. For example, historical discourse, socio-political discourse, feminist discourse, and cultural discourse which are discussed in the following paragraphs:

**2.3.1 Historical Discourse:** Shafak (2011) refers to the historical discourse of destruction of Asian states and decline of Muslims wrought by crusaders as well as Genghiz khan and his allied Mongols in thirteenth century which was a tumultuous time in Anatolia. She chronicles that “in the West, the Crusaders, on their way to Jerusalem, occupied and sacked Constantipole, leading to the partition of Byzantine Empire” (p. 20). Similarly, “in the East, highly disciplined Mongol army swiftly expanded under the military genius of Genghiz Khan” (p. 20).

Genghis Khan was known as a young barbaric chiefton and a nomadic sovereign among Chinese and Muslims for his formidable victories. After the retreat of the Kara-Khitans, the Mongols under the command of Genghis Khan sought a frontier with Khwarezmia, ruled by Shah Ala ad- Din Muhammad who was a progeny of Turkish born slave. In Mongol narrative, Khan was virtually intrigued to trade with the Khwarizmian Empire and did not intend to invade unless Shah exasperated him by slaying Mongol merchants and ambassadors. However, Shafak (2011) suspects the narrative of the act of killing of ambassadors. Some people also believe that Genghis Khan himself conspired into getting his diplomats killed so he could wage this massive war campaign under some pretext. Whatever the case was, Genghis khan saw the execution of diplomats as a serious affront because he thought of

ambassadors so much sacred as inviolable. This incident led Genghis Khan to invade the Khwarizmian Dynasty. He swore to seek vengeance upon Shah and dispatched his army across the mountainous range of Tien Shan, trespassing in the Shah's empire. Eventually, one of the mightiest rulers and greatest conquerors, Shah of Khwarizmia was defeated and discovered in such a miserable and impoverished condition that his companions could not even get him a shroud and, thereby buried him in his shabby clothes on a deserted islet where he died of pneumonia in winter.

The revolting saga of ruination of Muslim Asian states and genocide of Muslims that began with the destruction of Khwarizmian Empire continued even after the death of Genghis Khan who inherited his legacy of annihilating Muslim states to his sons and grandchildren. All the shahs and sultans had to yield to Mongols's dictatorial decisions in humility. As if it was not enough to humiliate Muslim rulers, Genghis' s son, Hulagu Khan demanded that Caliphate of Abbasid Dynasty in Baghdad be eliminated and Caliph pay tribute. Upon Caliph's refusal of submission, Hulagu's forces invaded Baghdad, the capital of Cliphate, and routed Caliph's army. For a week, the town was plundered; the mosques were set alight with fire; and the inhabitants were butchered. In the end, the Caliph, Mustassim, was trampled to horrible death by hooves of Mongols's horses. Thus, "in 1258, Baghdad fell to the Mongols. The one city that prided itself on its fortitude and glamour and claimed to be the center of the world suffered defeat" (p. 343).

Once Caliphate was destroyed, Mongolian victories knew no bounds. Afterwards, the Mongols turned Syria and Mesopotamia into ruins. Only those towns that promptly yielded to Mongols were spared. Only those royal families were allowed to survive who paid tribute to Mongols. However, Aleppo, when refused to surrender, was pillaged and sabotaged for about five days and its inhabitants were butchered. Fortunately, the neighboring state, Dmascus was left intact because the prince of Damascus did not display any resistance and, therefore, he was appointed the governor as a reward. Hence, the historical sprinkling of thirteenth century's discourse of death and degeneration of Muslims and their territories added to the twenty first century' s postmodern setting provides architextual basis for the novel, *The Forty Rules of Love*.

**2.3.2 Feminist Discourse:** Feminist discourse calls for re-inventing the man-made perceptions about women. Feminism encourages women to dismantle the binary of self / other in which men are supposed to occupy the privileged position of the 'self' while women are treated as "other". Once women become self-actualized about their social, moral, intellectual and financial rights, they claim

their identity in the male dominated cultural space. Thereby, rejecting the othering attitude of manly society, women become able to reverse the binary of self and other as an endorsement of feminism. The current study demonstrates how some female characters in the novel, *The Forty Rules of Love*, such as

Ella and Desert Rose are oppressed by men and how both of these characters raise their voices against female exploitation and establish their identities as equal counterparts of men in their loud approval of feminism. Ella is portrayed as an unhappy married woman cheated on by her husband. Throughout her married life, her desires, friendships and decisions are filtered by her husband's judgments. Despite being graduated in English literature and aspiring to be a book critic, she has a busy schedule in her capacity of mother, wife and house keeper. Her one passion which she has not abandoned even after her marriage is reading books. However, with the passage of time, she realizes that her children are growing up and have a patronizing attitude towards her, not appreciating her efforts as a mother and wife respectively. The fear of abandonment by her husband and children also haunts her often and like any other ordinary woman, Ella is daunted by male dominated society and is too meek to venture around the globe, not realizing that one day she would come out of her domestic shell. Ella's sense of insecurity prevails her when faced by frigid and frail attitude of her husband whom she often visualizes pampering another woman. Her husband reeks of infidelity that she can smell. In her conflicting situation with the family, Ella waits for the right moment to let out her strangled self. Her mystic's novel reading and abrupt emailing with the novelist, Aziz, enables Ella to retrieve her trust in God. Rejuvenated with her love for Aziz, Ella takes a bold step and decides to relinquish her sham luxurious life style for the mystical experience of love. With jubilant conviction, she becomes determined to do what her heart says and turns out to be an independent and self-actualized woman.

Desert Rose, on the other hand, is a historiographic character delineated as a prostitute living in a brothel. In spite of all the mishaps in her life, Rose aspires to befriend God. In her search for God, one morning she wakes up burning with a desire to hear the great scholar Rumi's sermons. So under the excuse of going to the market, Rose sneaks out of the brothel and reaches the mosque. Spreading the message of equality among men and women, Shams stipulates that all human beings are one and the same in terms of the interconnection among everyone and everything in the universe. He also encourages Rose to start respecting herself for who she is inwardly.

Thereafter, Rose is transformed into a different kind of person. She quits brothel and is welcome in Rumi's house where she gives her pledge that she will not retreat from her journey to truth. Hence, in



both cases, Ella and Rose break through the boundaries set by patriarchal society for women and move on making independent decisions in their lives and, thereby endorse existential feminism.

**2.3.3 Theological Discourse:** Shafak's (2011) characters also play the negotiating role of mediators amongst different religions. While navigating through his mystical journey, Shams, for instance, comes across Arab travelers, gypsy musicians, Christian pilgrims, Buddhist priests, Jewish merchants, Persian Artists and Frankish troubadours. He observes that "despite their seemingly endless difference, all of these people gave off a similar air of incompleteness, of the work in progress that they were, each an unfinished masterwork" (p. 109). Similarly, Rumi's wife, Kerra, who is a convert from Christian to Muslim, notes that "when it comes to the basics, ordinary Christians and ordinary Muslims have more in common with each other than with their own scholars" (p. 178). In fact, Kerra's marriage to Rumi, a Muslim scholar, testifies the possibility of religious tolerance and peaceful coexistence of Muslims with Christians. Quoting some other characters discursively, Ella is a Jew; her daughter Jeannette's hubby, named David is a Christian; Shams and Rumi are Muslims and so is Aziz. Rose is a convert from Christian to Sufi, yet all of these people with discursive religious identities feel gravitated towards love for God and humanity which is also the manifesto of Sufism. Sufis's love for God is simple, nonnegotiable, pure, easy, untainted and nonnegotiable. So, in essence, the people in this postmodern era should see beyond the religious differences and serve humanity irrespective of their religious discrepancies in order to make this world a peaceful place to live in. If Muslims, Christians and Jews seek merely love for God and humanitarianism as a common and mutual ground, there will be no more crusades and wars on terrorism.

**2.3.4 Cultural Discourse:** The cultural appropriation of thirteenth century's Konya and Baghdad enables Shafak (2011) to architextually blend the historical cultural norms and ways of living with those ones practiced around the globe in postmodern era for the creation of multicultural and cosmopolitan effect. She chronicles the delicacies which have been popular back then in thirteenth century's Middle East, for instance, sesame halwa. A historical character, the novice, portrayed by Shafak (2011), shares his cooking expertise when he admits, to preparing spicy relishes and marmalade with "pickle carrots and squash, making sure there is just the right amount of salt, enough to float an egg" (p. 83). When compared with twenty first century's eating habits and culinary skills, the readers find Ella baking "a loaf of whole wheat bread" (p. 63). She is depicted forcing her children to eat wild rice with roast beef, green peas and mustard glaze despite their requests to order pizza, being young

generation of postmodern fast food culture. For Ella, cooking skills are like a historical legacy, inherited for ages along with other conventions and customs. In her opinion, cooking is “about learning the basics, following the instructions, and being respectful of the wisdom of ages” (p. 62). To hone her culinary skills, she joins a ‘Fusion cooking center’ where the cuisines of various countries are merged together and historical recipes with new minted ingredients and spices are freshened up.

The historical custom of beautification which has always been in vogue among women for centuries is also highlighted by Shafak (2011). The cultural conventions and customs of Guatemala are also imported by Shafak (2011) in her novel. She makes a mention of “the Tree for the Brokenheart” which is a sort of wish tree laden with numerous colorful fabrics with a variety of patterns. In addition, bringing in some historical traces of Sufi culture, Shafak illuminates the spiritual dance known as “sema” performed by dervishes on the rhythm of musical instruments like ney and rebab.

**2.3.5 Language Mixing:** Instead of taking a recourse to the domestication of Persian and Arabic languages, Shafak (2011) foreignizes them for English readers by borrowing typical words. In that way, she architextualizes the foreign languages with English one and, eventually, creates an intertextual medium of communication which consists in myriad modes of enunciation. While importing foreign words, she does explain the meanings of a few words simultaneously, for instance, name of God, like, “alJabber—the one in whose dominion nothing happens except that which He has willed” (p. 71). Yet even other names are incorporated as such and unexplained in order to keep their beauty and comprehensive nature intact, for example, “al-Jamal, al-Kayyum, al-Rahman, al-Rahim” (p. 181). The rest of foreignized expressions are enlisted and interpreted at the end of the novel in glossary. For instance, “baqa, permanency that comes after annihilation, a higher state of life with God” (p. 353) and “Insane-i-Kamil, the perfect human being according to Sufism” (p. 353).

**3. Metatextuality:** Shams’ act of storytelling about Moses and shepherd and then commenting upon that story by reaching certain conclusion, that is, not to judge people by their ways of connecting to God, without any particular reference to the source text is located as an instance of metatextuality. The whole tale of which the reader is not certain whether it is drawn from Islamic sources or historical scriptures of Torah is commented as people having their own ways to pray and communicate to God. The given metatextual example also suggests that the novel is a critical commentary upon the ideology of Islam as a peaceful religion giving liberty of righteous thoughts on actions as per the consent of God. Another parable about Holy Prophet Muhammad’s son in law and companion, Ali, probably drawn from

Islamic sources, is incorporated in the novel but without considering it necessary to bother with citation. The story is meant for preaching tolerance, however, Baybars, as per his criminal mentality draws a very superficial moral of allowing the infidels to spit in others' faces. One more italicized but non-referenced story about two men carrying a woman across the river is metatextually reviewed in the novel. To this silently referred story, the commentary is that people get crushed under the weight of their own biases and fears.

**4. Paratextuality:** Paratextuality has been discussed on two levels, the peritext and the epitext.

**4.1 Peritext:** The peritextual aspect of the novel, most important of all, includes the context and the implicit purpose behind writing this mystic novel too. *The Forty Rules of Love* has, indeed, been written in the context of 9/11 attacks on twin towers in the United States of America supposedly orchestrated by some so called Muslims. When Shafak (2011) wonders suspects that it might be Genghis Khan himself who conspired into getting his diplomats killed and then put the blame on Muslims so as to wage an interminable war against them, she tacitly and intertextually contextualizes the probability that it might be the American authorities and the then president George Bush himself who had those twin towers destroyed, so they could wage 'crusade' against Muslim states. By doubting Jenghiz Khan's intentions back in thirteenth century, she, probably, suspects Bush's credibility in twenty-first century. The intertextual linkage between both the centuries is corroborated by Shafak's arguing that "in many ways twenty-first century is not that different from the thirteenth century. Both will be recorded in history as times of unprecedented religious clashes, cultural misunderstandings, and a general sense of insecurity and fear of the other" (p. 15).

**4.2. Epitext:** Moving to the epitext, the review of the novel, *The Forty Rules of Love* by an international newspaper "Independent" reveals that Shafak's writing style poses a challenge to that of Paulo Coelho (1999). This reviewing statement as an example of epitext encourages the readers to draw a comparison between Shafak and Coelho and infer the meaning that *The Forty Rules of Love* has been written in the traditional manner of *The Alchemist* with spirituality serving as an undercurrent in both of the novels. However, owing to the highly intertextual form of *The Forty Rules of Love*, it can be rated above "The Alchemist". Another epitextual feature, that is, an interview with Shafak by Uddin (2010) explains that *The Forty Rules of Love* is a multi-voiced novel in which reality is indefinite and non-monolithic and that no character can be ascribed as ultimately good or bad. In other words, historiographic voices of Shams, Rumi and other historic characters interact with and neutralize the

effect of metafictional voices of Ella, Aziz and other postmodern characters in such an intertextual way that no voice or an idea can be favored as superior or inferior to the other.

**5. Hypertextuality:** Hypertextuality calls for breaking the text of the novel into two types of texts, hypertext and hypotext. Hypertext is the metafiction revolving around the postmodern narrative mainly about Ella and Aziz. Mostly based on the email correspondence between Ella and Aziz, the hypertext allows for the critical analysis of their life bound experiences, incidents and emotions. Whereas hypotext is the historic fiction derived from *The Autobiography of Shams-i-Tabrizi* (2004) and the *Mathnavi* of Mawlana Jalal Uddin Rumi (1940). Also known as source or intertext, hypotext provides a basis for the construction of metafictional hypertext of *The Forty Rules of Love*. This fact is evident, for instance, by remarkable resemblance between fictional character, Aziz, and historic character, Shams. Both of them are also portrayed as Sufis. At the sight of Aziz' picture in which his emerald eyes exude energy and passion, Ella is struck with the idea that Aziz bears a striking semblance with Shams of Tabriz depicted in the historic novel and she begins to suspect that both might be connected in a spiritual way. Thus, based on many historical characters, events and incidents, hypotext occupies the major textual space in the form of a historic novel within the novel. Other than the mystic characters of Rumi and his spiritual master Shams, the novel chronicles Rumi' s adopted daughter Kimya, his wife Kerra, his sons Alladin and Sultan Walad and the master as well.

## Conclusion

To conclude, ranging from the depiction of horror of global war on terror haunting Islamic countries in postmodern era to the savagery of Mongols and Crusaders back in thirteenth century, Muslims are portrayed as suffering somehow. They are maligned as terrorists and discriminated because of religious discrepancies. However, dedicated to dispel the terror of Islam, Shafak (2011) appropriates the moderate version of Islam in terms of Sufism, generally for global and, particularly for the American readers who have been breathing in the atmosphere of paranoia, media disinformation and prejudice against Muslims since 9/11. In this scenario of uncertainty, distrust and grudges against the Islamic world, she deems it fit to disseminate Rumi's message of love, peace, balance and patience for mitigating Islamophobia. Considering that such critical time does necessitate the true religious and cultural representation of Muslims in the post 9/11 world, she revives the brighter and spiritual side of Muslims and Islam in terms of the discourse of Rumi and proclaims peace, coexistence, harmony and universal love for the whole world via *The Forty Rules of Love*.

Nevertheless, as an amalgam of multiple voices and discourses, *The Forty Rules of Love*, is a critical commentary upon the ideology of Islam as a peaceful religion, promoting religious tolerance and giving liberty of righteous thoughts and actions as per the consent of God. It is considered a humble endeavor on part of the writer to promote the humanitarian and peaceful approach of Islam and, also, an underlying critique of the extremists and fanatics who manipulate Islamic teachings and exacerbate violence. Evidently, the current age is an age that harbors two contradictory ambitions. On the one hand, Rumi's poetry and mystic philosophy as a softer image of Islam is endearing to people and, on the other hand, Islam is misrepresented due to myopic views and ignorance. The two opinions about Islamic religion go hand in hand in the postmodern world. Therefore, *The Forty Rules of Love* is written against this kind of controversy over Islam which is nothing more than a religion of love and best uses the blend of myriad of discourses from past and present to uphold its message.

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## **A Proposition to Surge Value and Creative thinking in 21st Century Learning**

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***Received 12 March 2021 Revised 15 March 2021 Acceptance 27 March 2021***

**Abstract:** In the digital age when mode of teaching is undergoing a transformation, relevance has to be on what to learn. The famous psychologist David Perkins in “Future Wise: Educating our Children for a Changing World” emphasizes on learning what is relevant with the base that students are learning for another time and place. In the contemporary schooling system, the ability to think as informal reasoning or everyday reasoning is given little or no attention to cultivate. Systems and practices related to learning in schools are undergoing a huge shift especially against compartmentalized knowledge. Out of many reasons, the key one is that in today’s learning process learner’s bring in ideas which schools stop and channelize to queue, which is alarming and results in killing of creativity. That means instead of improving the quality of learners thinking and reasoning skills, it’s beaming to the other deadly end. It is in this context that Non-formal schools exploring the nature of education models and methodologies are gaining back from the roots. The paper seeks a qualitative research to explore the impact of conceptual learning in the mind of the learners by interpreting its interdisciplinary collaborative learning approach for a holistic knowledge realm. This paper further tries to bring light on the present manner of underestimating our students' learning capacities for the passion of creating wonderful complex remembering machines using tales that is unseen and results in, not being given the wings of imagination to etch the sky.

**Keywords:** Enlightenment, Consciousness Construction, Unlearn, Relearn, Orthographic Memory, Meaning, Content, Pedagogic Patterns, Natural Learning strategies

## **A Proposition to Surge Value and Creative thinking in 21st Century Learning**

### **1. Introduction**

Western enlightenment thought of the long nineteenth century was rooted in the notion of rational ideas and critical evaluation, which have had a great impact in structuring the pedagogic patterns across the



world. An educational system that fosters the sense and sensibility of the learner through enabling him to think rationally is the model pattern that developed out of enlightenment thought. The twenty first century learning which sears with multitude of changes like moving away from the classroom and thus removing the time and space projection is in need to eventually in need of evolving to energies the learners adaptability and thinking capacity. To cultivate quintessential faculty, David Perkin, the renowned author and Harvard scholar proposes “six beyonds:

- i.beyond basic skills—twenty-first-century skills and dispositions,
- ii.beyond the traditional disciplines—renewed, hybrid, and less familiar disciplines,
- iii.beyond discrete disciplines—interdisciplinary topics and problems,
- iv.beyond regional perspectives—global perspectives, problems, and studies,
- v.beyond mastering content—learning to think about the world with the content and
- vi.beyond prescribed content—much more choice of what to learn” (Perkin 3).

Through these contemplations, Perkins is reasserting the enlightenment rationality of the long eighteenth century, which proclaimed the gospel of “dare to think” and “*Sapere Aude* (dare to know)” (Kuepers, 2017). The Latin term does not confide within its literal meaning and tempts to cognitive progress towards what is needed and what to think, know and to adapt be it be in philosophical or educational progress.

## **2. Objective**

The prime objective is to identify the need of action research in pedagogy (focus on Indian system) wherein emphasis would be bearing in mind *Sapere Aude* philosophy in thinking rationally to lead towards wisdom. For the same conceptual and procedural knowledge with higher reasoning skills should be inculcated. To cultivate interest in pursuing culturally enriched tales and to be able to instill reasoning within the ideas is one of the accentuated thought in the paper. Skill to organise thoughts and ability to construct knowledge using Indian mythological tales is also discussed.

## **3. Scenario in Focus**

Learning schools, systems and practices are undergoing a huge shift especially against compartmentalized knowledge. However, it is impossible to ignore the difference between theory and

the practical application of such learning methodology especially in countries like India having the legacy of colonisation. It is in this context of paradoxical conflict between vision and reality that the unconventional methods of pedagogic patterns and systems acquire structural significance in the modern world of education.

The world today is jolting between physical health and mental feeding. The pandemic has exacerbated the limitations of standardized tests, which reward a narrow set of skills and favours more affluent students who have access to specialized instruction. It has become immensely crucial to understand and exuberant towards a model of education that will make students competent with skills, interest and enrichment needed to reach their deserving goals.

#### 4. **India: Then and Now**

Mainstream education from whichever board mainly focuses on ‘one for all’ pattern where, under formalised curriculum based on assessment and all attain grading of the knowledge. India was the land of Alternative Education. In India, mainstream education was only tolerated during and after the British rule. Prior to colonial rule, India had a much richer education system, as Dharampal explains in his book “The Beautiful Tree”. The article, *Alternate Education in India* observes that alternative schooling has been hotly debated around the country since the arrival of the British. Alternative education has been mentioned fervidly in the Republic of India. Gandhi’s, *Nai Taleem* or Gijubhai Badeka’s adaptation of Montessori ways for India are two of the many such examples. Many religious and philosophical leaders like Vivekananda, Jiddu Krishnamurti, Maharishi Yogananda have conjointly worked across the nation with the aim of pursuing alternative forms of education.

In recent advent, where visual culture acts like a loud speaker to impart crucial situational insights, movies like *Taare Zameen Par* (2007) and *3 Idiots* (2009) have tried to communicate to the masses, the concern in the prevailing education system. However, the constraint with alternate schooling is again that it is more or less experimental in spirit since it has no particular scholarly inputs related to the adapted method or content. In addition, the prevailing online model in the mainstream system also has certain constraints when it comes to availability of resources like the internet and devices set in a suitable environment.

An interdisciplinary approach is the call and for the same there is a need for a research plan. The plan can be chiefly in 4 phases: “conducting action research, developing a proposal, implementing and monitoring a pilot unit” and finally” (Jacobs, H. H, 27) adopting” the plan in action. The article is an attempt to ignite the factors to bear in mind while conducting an action research leading to alteration or revival of content for learning. The focus is to foresee a “predictive value” in instructional quality and learners’ traits that will lead to “prediction of selected learning outcomes” (Bloom, 203).

## **5. Consciousness Construction: Unlearn and Re- learn**

The modern curriculum in schooling has diverse structural flaws that must be addressed for a serious reflection on the concept of learning. The basic notion of the present schooling system is to compel students to learn diverse disciplines irrespective of taking into consideration the flavour and talents of the students. It is time to realise that no average learner is interested in all subjects but has talent in a particular field of learning, which must be acknowledged and promoted. When the skill that is of interest to the learner is given wings it not only boosts the confidence level but also adds a visible change in the cognition and does provide an acceptance for other subjects too.

The forced learning can result only in creating, indifferent mediocre graduates who can at the best become part of disciplined labourers. A duck who is excellent in swimming may not excel in running which does not mean that it lacks ability to perform. Equity and equality are the two paradigm factors that seek immediate attention. The comforting concepts like joyous learning, learning to think and create, etc. are alien to today’s academic curriculum, which is designed and modified to satisfy the demands of the market by creating disciplined herds of labourers.

Mark Twain was right when he said, “do not let schools interfere with your education”. It is a mistaken notion that the learning process occurs exclusively in a structured academic framework. The knowledge and awareness about medicinal herbs and of nature and its hidden brilliance, which an unschooled tribal share comes not from his academic brilliance but from his experiential learning through practical approach. We do not just experience things we interpret everything we experience. There are gaps in our memory, which we subsequently fill in with intelligent guesswork. It can be explicit or declarative that can be experienced through actions and behaviour or implicit procedural. The number of interconnections among the exciting pieces of knowledge goes up, as does the complexities of these interconnections’ knowledge pertaining to different aspects keeps changing as well as evolving.

Our present education system does work on the domain of knowledge even over the abstractions but what about upgrading aspects. Inconsistency should be thus taught how to be managed. Mere textbooks cannot be of rescue; teachers' adaptability, techniques to bring adjustments in teaching style and energy becomes the key essence in gaining command on aspects to be laid in the student's memory. The way education systems are designed can exacerbate initial inequities and have a negative impact on student motivation and engagement, eventually leading to dropout.

Redesigning from the base to the structure of the educational system is the call that one has to propagate. Various models from various regions have been observed and scrutinised by educators and researchers, yet the fact remains that one has to observe, mix and merge with the policies suitable for each and every educational system rather than simply applying uniformity. The dramatic change in teaching approach in its outlook and its progressive pedagogy with conceptual learning strategies can be very insightful in bringing essence to the knowledge acquisition process.

a. Memory and Modern Memorisation

"The only source of knowledge is experience," stated Albert Einstein. The experiences surface or deep root our memory. Gradually then memory becomes a huge library of thousands of books where everything is stored according to a useful classification system, so that information can be pulled out quickly when needed. Library books may not be organised by name of characters but the human brain is organised for example if one has read short stories related to cultural or mythological aspects like *The Mahabharata* (illustrated) or any other genre, can store theme, character name and much more. This will help them when asked to replicate at ease. Reading, writing and cipher abilities increase when working memory is intact through practice; a combo impact of surfeit drill and memorization. At the same time the "orthographic" projection based on meaning and content will also be stimulated (Adams, 138). Which implies the memory lane can be used as convenience to allow higher order thinking to occur more smoothly. This is what teaching based on differentiation actually mean.

A learner must be taught to replicate with a change in perspective to whatever is learned or understood. For there are many facets of fact, and a child should be tamed to understand altruistic and selfless values as prominent in upgrading oneself in the path of gaining knowledge. They should be able to perceive "knowledge and ideas from a different point of view—leading to transfer of learning and

abstract thinking” (A Guide to Planning Instruction for 21st Century Learners 34). Learners should be capable of keeping a diverse mindset in all logical pursuits.

## 6. **Prime Learning strategies**

Moving onto the natural topic learning three fields is desirable:

- conceptual knowledge for various subjects like chemistry or language,
- procedural knowledge for skill development and
- higher order reasoning skills.

When a learner is sharp with concepts, procedure comes more from within; practice becomes the aid. Reasoning skills however deal with the thinking capacity. Mind here too places a pivotal role and the concepts derived gets modified to great extent when with the touch of personal experience. Values like gratitude, compassion, positive virtues and appreciation to life when looked at serve to exalt the vision and mission to a healthy approach towards life.

Since we live in a “hybrid culture” (Au & Kawakami, 1991), we need to accept the notion and should observe to keep abode with the momentum of change which is a lifelong initiative to abide. Moreover, “the most pressing task is to teach people how to learn” says Peter Drucker. Today’s education system is mostly information oriented where acquiring more and more facts for remembrance is its gospel. However, it is necessary to scrutinize the level of understanding, which it offers in the pragmatic realm of learner’s reality and is quintessential to analyse its impact on knowledge generation. The absence of meaningful learning through the integration of emotion and intellect is what this system results in. This is the reason why students who knows and talks a lot theoretically about justice and equality happen to practice discrimination in their own daily lives. Learning process should be holistic, integrated and meaningful rooted in the reality of human life as against compartmentalised and fragmented learning.

The psychologist, Steven Pinker states, “Educators must figure out how to co-opt the faculties that worked effortlessly and to get children to apply them to problems at which they like natural competence” (Pinker). Each student is far from being a blank slate, as we tend to believe. Psychologists have found many examples of naive or intuitive theories that children construct about subjects at time

varies and sometimes coincides with the correct adult theory. A simple example day on the thought that occurs in many learners about the numbers that it never ends in small grades it's made to believe has a stop which later comes to be true since it's infinitive. This paves way for conceptual learning that would ensure proper pattern or procedural learning which enhances the cognitive skills rather than leading towards misconceptions.

Another powerful method for conceptual change is the process of self-directed discovery especially in the field of science in a way in contrast to the expository approach that is widely explored in a learning system. As the well-known Chinese proverb says, “hear and I forget, I see and I remember, I do and I understand”. Learning occurs at its best by not following verbal instructions; repetitive exposure gets improved automatically, effortlessly and often out of our conscious control after a point.

Realisation is vital of the fact that concepts and procedures are two different things, practice alone cannot lead to conceptual learning and understanding alone cannot lead to mastery of a procedure. Not just schools but family, friends and our surroundings has a great deal in teaching and learning initiatives. For change to be seen in children we have to inhibit it first. Teachers and parents should emit such skills and discourse should be with such clarity that the child will be able to perceive the first hand situational approach. Cultivation of non- stereotyped practices in teaching and learning, inclusion of physical activities along with interest in a couple of stories will liberate the minds of the learners towards freedom of thoughts and creativity bridging the gap of learning and make them equipped for the future.

## **Conclusion**

In a nutshell, learning activity is interdisciplinary which each learner should try to apply in his/her own way and thus will merge new ways of the same old pathways. In this process, one has to unlearn and relearn bearing in mind the value and content learnt is to be applied at another point of day and time. As said by Marvin Minsky, in his book ‘The Society of Ideas’ talks about “insight and introspection” and he further states, “well-connected meaning-structures let you turn ideas around in your mind, to consider alternatives and envision things from many perspectives until you find one that works. And that's what we mean by thinking” (Minsky, 64). To be able to visualise beyond time and place and to revoke mind and creativity should be the major lookout of the updated syllabi.

The generation of ideas and the power to dare to know, think and change should be instilled in the learner's behaviour in such a manner that the competency reaches to easy mode enabling quick and apt responses to real life situations. Thus, learners can construct knowledge when they are able to apply critical thinking; which is possible when they go beyond the regular route of moulded thought and bring in their own ideas and thoughts to action.

Teaching for understanding is the call. Content dependent reasoning enhances clarity. Learners learn to advance in their daily routine skills, most importantly to think- with proper sense and derivation. To think right is nowadays a far-fetched activity. Our system fails to improve or improvise, develop or cultivate thinking capacity in the budding lives. To be hasty or impulsive is nowadays the visible trait in learners. Education does not encourage the ability to address open-ended issues. Focus on the only conceived right answers; quick closure and linear thinking can be seen as the culprit. Proper strategies can add value in a collaborative learning community.

Thus to impart subject in such a way that reasoning skills are developed in context so that learners gain more and better organised knowledge which thus will ensure improved general reasoning abilities is the prerequisite. Acquisition or possession of knowledge is important but what matters the most is the ability to use knowledge creatively thereby to be able to handle effectively new and challenging life situations. It has become the greatest driver for innovation especially in the virtual world where human competition is not only with humans but also with the IAs. Thus for successful implementation of interdisciplinary skills, concise unlearning and relearning from the educators and learners side is like two sides of the same coin. To validate towards brighter rays of enlightenment, value based content based on natural competencies should be urged.

Proper interpretation, analysis, synthesis and evaluation when done with the learners' skills, the road yet to be taken starts beaming with positivity and the glare of joy begins to spark that then escort thoughtful actions and deeds leading to the rise of enlightenment in its true posture.

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## **Submission and Resistance: A Matter of Time by Shashi Deshpande**

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***Received 15 March 2021 Revised 15 March 2021 Acceptance 27 March 2021***

**Abstract:** The present paper highlights elements of submission and resistance in the selected novel *A Matter of Time* by Shashi Deshpande. She through her characters has presented the stereotypical women who are passive and obedient. They endorse every pain that is lashed on them. Generally such women belong to first generation of women. However, Shashi Deshpande being herself a modern novelist and aware of the complexities of modern Indian women brings in contrast another image of woman who resists every challenge and faces them boldly. The paper therefore is a humble attempt in that direction to show how modern women has by passed all the difficulties and has earned her identity. The paper aims at highlighting characters that may fall in the category of stereotypes and then against them, she has presented the characters of third generation or fourth generation in the form of mothers and daughters who by transcend all boundaries that restrict their growth. They challenge the stereotypical perception about women. Shashi Deshpande has projected in her works the modern Indian women's struggle to find and consolidate her position, place and identity in a society which is at the crossover of tradition and modernity. She further exhibits how this social conflict has caused women of current times to feel torn between contrasting demands and requirements of tradition on one hand and objectives, self-determination and equality of this modern world on the other hand. Thus the paper will focus on the submitting of will and the efforts to resist the complications thrown on them. Hence the novel *A Matter of Time* will be evaluated in that context only.

**Key Words:** Feminism, Gender, Stereotypes, Patriarchy, Identity.

**Introduction:** As an Indian novelist, Shashi Deshpande has earned name and fame across the literary fraternity both in India as well as abroad. Shashi Deshpande was born in the year 1938, in a small town called Dharwad. Here it is fit to mention that Shashi Deshpande is the daughter of famous and renowned Kannada playwright Sriranga, who was a Sanskrit scholar also. Shashi Deshpande appeared in the literary fervour during her juvenile days and much of her credentials were exposed to the world in this period only. After completing her graduation she earned a degree in Law in Bangalore. She was also associated with the course of journalism for some time. She also presided over a magazine, later she secured her post-graduation in English.

Shashi Deshpande has projected in her works the modern Indian women's struggle to find and consolidate her position, place and identity in a society which is at the crossover of tradition and modernity. She further exhibits how this social conflict has caused women of current times to feel torn between contrasting demands and requirements of tradition on one hand and objectives, self-determination and equality of this modern world on the other hand. The novel *A Matter of Time* moves beyond feministic concerns as it gives birth to the question of existentialism itself. The candid truth discovered is that self-pity is not the solution or answer. It is only done by dint of self-examination and self-searching through courage and resilience that one can think of changing position from despair to hope. Among the few other women writers of India today Shashi Deshpande is the one who presents the image of women squeezed between tradition and modernity. She has presented the realistically inner world of women. We see how stereotypes like Manoramma and Kalyani are presented, Kalyani the most and worst sufferer is made to bear the torture of not conversing with her husband for thirty-five long years. This and many episodes like these prove the conventionality they were forced by circumstances to endure. However, as against these traditions and stereotypes, there are other characters in the novel that challenge their stereotypical nature.

Kalyani's fears are basically grounded upon patriarchal oppression that dooms the women to the margins of silence. In the novel, *A Matter of Time* Kalyani is the victim of most striking silence. Her husband Shripati does not talk to her for thirty-five years and it is kind of punishment that he endorsed upon Kalyani. Shripati believed, she was responsible for the loss of their male son, who was mentally retarded. Shripati was apprehensive that just because their son was mentally ill and Kalyani felt she cannot take care of him. He believed it was a deliberate attempt from Kalyani to let go of their son for the same reasons. Shripati wondered everywhere like a mad man but of no use. Sumi like her mother too suffers at the hands of Gopal. Yet she does not question her oppressor although she succeeds in keeping her emotions on a tight string. However, it is Aru who does not come to terms with the situation, though Sumi urges Aru to let go Gopal for her own sake. Aru soon realizes they are caught in the process of inactivity. She treats her father as a shame and disgrace for the entire family. Later in the novel Sumi is advised by the mother of Shankar "Go back to your husband, he is a good man. If you have done wrong he will forgive you and if he has- women should not have proud" (Deshpande 161)

*A Matter of Time* stresses on social control, poignant exclusion and abuse. Aru questions Gopal, "Why did you get married at all, why did you have children?" (Deshpande 111) Gopal was left unsaid

while his wife Sumi in her reaction personalized what the whole novel is dedicated and devoted to; silent brooding women, sticking to their past, despite living in present society. Sumi echoes about the opinion that the Kumkum on the forehead of women holds primary importance in their society. Separated from her husband, Sumi feels discriminated even to the extent that she becomes apprehensive about the future of her daughters.

There is no denying that Shashi Deshpande works are pregnant with the theme of identity, densities and difficulties of a man-woman relationship more so in the context of marriage and distress of uneasy adolescence. The woman of India has been on the suffering lot from a number of years silently. Having played the role of mother, wife, sister and daughter, but her own individuality remains unclaimed and without admitting any due cognizance. It is worth to note that Kalyani emerges as the most powerful character in the novel *A Matter of Time*. She earns the courage to let go of her past and decides to come in terms with her failed marriage.

Shashi Deshpande tries to present the idea of explicating herself and coming out of sheath off self – pity in order to gain her wings of self-confidence. It is indeed quite interesting to note that both Shripati and Gopal have taken a sanyaas from all worries and dealings of family. It appears both of them have renounced household dealing much before due time. They have miserably failed in fulfilling their duties. This leads to the chores of house holding to women. One such example is that of Sumi who tries to assert her individual self by engaging herself with playwriting, learning to ride a scooter, engaging in gardening and becoming economically independent. Aru takes the resolution of becoming the daughter for Kalyani despite in her teens. It seems as if Aru has at last taken the responsibility of the entire family more so after the death of Sumi and Shripati in an accident. She even says to her father Gopal “Yes, Papa, you go. We will be alright, we will be quite all right, don’t worry about us.” (Deshpande 246) Aru runs to Kalyani kneeling in front her and confessed Amma “I am here. I am your daughter, I am your son, I am here with you.” (Deshpande 233) Aru decides to take charge of the house all by herself, doing all the necessary things. She is an iron lady holding the grief but does not let it reflect on herself. Sumi candidly accepts the decision of Gopal not because she could not retaliate but because she knew it will serve her no purpose. There are no chances of remonstrations that can be held valid. Her protest would have fetched her nothing because we notice a tight lip response of Gopal to all the people who tried their best to get him back anyhow especially Kalyani, Premi and no doubt Aru and Surekhka. Sumi was aware of all this and the impossibility of reclaiming him as she utters to her daughter, “I just

want to get on with my life. . . Let him go, Aru just let him go.” (Deshpande 61) However, as against Sumi’s self- controlled approach, Kalyani has a different story. Her resistance is of formidable nature with impenetrable silence. She has been the target of suppression and she has endured the torment of rejection. First, she was neglected by her own mother Manoramma. Her mother rejected her for being born a girl child rather than a male child. To add more Kalyani could not satisfy her mother at every count. She could not live up to the aspiration of her mother hence she was neglected more so for these reasons too. She neither possessed any beauty nor had the intellect and not even physically sound. Therefore she had adopted the strategy of confronting the dominance of her mother by virtue of patient silence. She stands silently like a rock, this is what we find when Surekha the feminist lawyer states “so dense and so hard. . . words bounce back. . .”( Deshpande 211). Manoramma is apprehensive that her husband may marry any other woman for the want of son; therefore she devises a plan to marry off Kalyani to Shripati (Manoramma’s brother). She satisfies her conscience that by doing that property will remain inherent within the family of Manoramma rather than to any outsiders. She almost thrust this decision on Shripati to marry Kalyani though both of them were unwilling to marry. Both Kalyani and Shripati had to bear the brunt of this decision and that’s why both remained unhappy throughout their conjugal life. When Shripati stops all sorts of communication with her wife Kalyani she does not respond or react with any emotional display. Instead of doing she builds her own resort by having Goda (sister) her daughters Sumi and Premi as well their respective families around the house. It is Shripati who suffers from that doomed loneliness and not Kalyani. However, it does not mean Kalyani does not suffer at all. We can read the grief of the one who knows the hurt of desertion, we can comprehend the suffering of the one who has experienced it. Kalyani is more dismayed when she receives the news of Gopal walking away from his life and children. She does not want that her tragedy should anyhow resurface now on her daughter. She pleads Gopal regarding her daughter Sumi” Gopal don’t do this don’t let it happen to my daughter what happened to me” (Deshpande 46). She holds herself responsible for the entire carelessness of Sumi and blames herself. She says: “But. . . how could she have known what being a good wife means when she never saw her mother being the one? I taught her nothing, it is my fault Gopala forgive me and doesn’t punish her for it” (Deshpande 47).

If it is to be said which character in the novel challenges the stereotypes of women, immediately the name of Aru will come to mind. The most important character in the novel is Aru or (Arundhati). She is a true observer of the sufferings of the family. As the narrator says in the novel Aru is equipped with

“innate sense of order” (Deshpande 12). She does not mind to move on with a “purely impersonal search” (122). It seems Aru has maintained a yardstick or moral scale to measure the depth of everyone including her own self. Aru is no doubt the “heroine of the story.” She is Juvenile and possesses beauty while she owns the potential of dignity and steadfastness. As mentioned earlier Aru is an observer, she is “trying to make a sense of what is happening, her consciousness moving outside herself and reaching out to others as well, embracing, in fact, the whole of what is happening” (Deshpande 185). It is believed that true “understanding” would come to her with the passage of time and her ambivalence would also vanish away in its due period. She is the most pivotal characters in the sense that she feels and experiences the pain and agony that others go through, more so in the case of her grandmother Kalyani. She mutely ranges out to all and senses their predicament acutely.

Aru is possessive of another distinctive quality that is her rebellious nature. The desire to revolt is innate in her blood. The narrator says: “the desire to rebel” is deeply ingrained in her. When Gopal walks from his family it is Aru who says” it is not just a tragedy, it is both a shame and disgrace” (Deshpande 13). She is even violent to her mother on seeing her stoic silence when Gopal walks away from family as the novelist puts in “violent and sharp “(21). She is no more interested in the response of her father Gopal, but she won’t let him go so easily. She has grievances; therefore, she believes Gopal can’t “get away scot free.” (137) “She further states, she can’t run away like this, he has to give us some maintenance.” (61). The disintegration of the family has hurt her, but her self-respect would not let her down. This can be substantiated by the fact that even after the death of her mother Sumi and grandfather Shripati, she does not seek any financial aid from any of her relatives anyone not even from her father Gopal. In fact, she manages to get herself away from the arms of Gopal then addresses him: “Yes, Papa, you go. We will be all right; we will be quite all right don’t worry about us” (246). She even encourages her grandmother Kalyani and promises that she will live with her like a son. It is worth to mention that at such age as that of Aru, the level mind normally is not that grown up. But after observing Aru, it can be said that she is a symbol of a mature mind. Normally children of her age do not have an understanding of these issues. But her response and reliability, the way she consoled Kalyani compel us to say that she is mature more than her age. She says to Kayani after Sumi’s death “Amma, I am here, I am your daughter, Amma will be your son, Amma I am here with you, Amma I am here. . .” (233). It seems Aru deliberately used that word ‘son’ because in the context of India it is the son who is regarded as the protector after passing away of father and the “very reason of their existence”(71).

**Conclusion:** Thus the three-generation characters present three different pictures, first generation characters like Manoramma and Kayani, were traditional and conventional and victims of patriarchy, wifedom and motherhood. The second generation is that of Sumi, who is caught in a dilemma between modernity and tradition. Who wants to be modernized but want to be in touch with her traditional traits too. She would not like to enjoy modernity at the cost of traditionalism. Thus she is sandwiched between tradition and modernity. Lastly, the third generation character is Aru, who represents a new woman, one who does not restrict herself to norms and customs but goes beyond all these. She has a militant approach in dealing with things. Unlike her grandmother and mother, she wants her father to pay what he has done to them. Hence she is the epitome of strength to challenge the stereotypical image of women.

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## **Evolution Of The Third Gender- Myth And History**

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***Received 22 February 2021 Revised 23 March 2021 Acceptance 29 March 2021***

**Abstract :** Gender and sexual morality are never absolute but fluid in nature. It undergoes a significant shift during the different time frames. The existing power structure of the period determines and revises the Gender and Sexual ethos of the time. This paper will trace the evolution of the transgender community in India at different periods of time using Hindu mythology and Indian history. We will explore the presence of queer narratives inside the religious canvas, the presence of nonconventional sexual orientation build in conventional Hindu folklore. The themes of Sex change and Gender transformation are very common in Hindu fables. By sex, I mean biology. By Gender, I mean social articulation of that biology through clothing and the characteristics attached to that Gender. Indian laws that view non vaginal intercourse as unnatural and dressing in drag as hostile and vulgar originated from the colonial masters of the land in the nineteenth century. For colonial authorities, Hijras were not just a threat to 'public ethics', yet in addition a danger to pioneer political position. English authorities in India saw Hijras as unmanageable in a huge number of ways. English reporters regularly depicted the Hijra people through pictures of rottenness, illness, disease. So much so that British authorities made attempts to criminalise them and attempts to wipe out the 'corrupt' Hijra community. The Hijra group appeared to the British to be beyond the binary sex classifications of male and female, an unclassifiable in the middle that challenged the British's attempts to classify the Indian population for a better ruling order. Foucault contended that between the sixteenth and eighteenth century, in Europe there was a progressive change from 'sovereign' power in which 'the end of sovereignty is the exercise of sovereignty', that is, the insurance of the territory – to 'administrative' power. The point of the last is the administration of populace, welfare of the population, the improvement of its condition, the increase of its wealth, longevity and health'. This concern with population meant that issues of reproduction, household formation and conjugality were central to the government. For the very reason Hijras embodied sexual disorder and a threat to their economic and political purposes.

**Keywords:** Gender, sexual morality, sexual disorder, Third Gender, Hijra, sexual ethos.

### 1.1 Butler's distinction between Sex and Gender

Our understanding of the term sex and gender has been revolutionised by the works of queer and feminist activist and scholar, Judith Butler. In *Gender Trouble* (1999), Butler develops the idea of performativity which challenges the conception of gender as a natural, pre-discursive characteristic of groups of people, allowing for an interrogation of the system of power-knowledge that constructs gender arrangements. The term sex and gender are frequently used interchangeably, such usage is not correct. Gender and Sex are fundamentally and conceptually different from each other. While Sex refers to the physical differences between male and female this includes primary and secondary characteristics. Gender is a term that refers to the socially and culturally constructed distinction between a male and a female. So Gender is commonly taken to be social, and sex, natural. Nobody is born as a woman or man – rather as the saying goes, 'one becomes one', only through the complicated process of socialisation which sorts out individuals into different genders. The distinction between gender and sex by Butler is employed to create a separation between the sexed body on one hand and therefore the gendered behaviour of the folks on the other hand. Judith Butler says that distinction between sex and gender is supposed to show that, biological sex doesn't determine social gender.

if sex and gender are radically distinct, then it doesn't follow that to be a given sex is to become a given gender; in other words, 'woman' need not to be cultural construction of the female body, and 'man' need not interpret male bodies (Butler, 142)

Butler argues that gender isn't as stable as sex, while gender is socially created. It becomes a conceptual category that a culture appoints to a wide scope of phenomena. People(woman or man), activities and attributes(a masculine grip, a female walk). Gender is a binary system; it almost separates the world into two gender boxes, male and female and a particular set of rules and expectations are imposed on them. It is a social script that says that a woman should remain at home with their kids and spouses ought to have employment outside the home to earn bread and butter. The division of gender roles is frequently founded upon the patriarchal, the male centric norm which tends to see women as inferior and frail, and men as predominantly superior and strong. Categorisation of male and female and their gendered roles serve as a medium to ensure and enforce the social order. Transgender individuals question this normative social script and destabilize the gender gender binary by not fitting in either of the gender boxes or/and by transgressing the boundaries of one gender to another gender.



## 1.2 Transgender Identity

Transgender, is an umbrella term that has come into use only in the past decade for gender variant individuals. Gender variance is used to define people whose behaviour or expression does not match with the expectations associated with their biological sex and constructed gender norms. Every individual has a subject sense to fit within a specific gender category, for the vast majority, there is a feeling of consistency between the sex one is assigned at birth and the gender one is prepared or trained in, and what one believes oneself to be. Transgender individuals

exhibit this isn't generally the situation, that it is possible for one to form a sense of self with the sex one is not assigned at birth, or to think that they belong to a different gender category. As an umbrella term it includes, transsexuals, intersex individuals, transvestite, cross-dresser, transmen and trans women.

Lori B. Girshick in his book *Transgender Voices; Beyond Women and Men* states,

the word 'transgender' describes much more than crossing between the poles of masculinity and femininity. It more aptly refers to the transgression of gender norms, or being freely gendered, or transcending gender altogether in order to become more fully human. (Girshick, 34)

A Transsexual is a person who feels that their gender identity doesn't align with their physical body. These people ordinarily take steps by altering their gender roles, their gender expression and body to be at peace with their inner selves. This process is commonly known as transition, it includes numerous steps an individual might or might not take while going through sex reassignment surgery (SRS). SRS is otherwise called genital reassignment surgery or gender confirmation surgery. They are majorly divided into transsexual men and transsexual women.

Transition from female to male has three stages, the upper part surgery, hysteron and implantation and testosterone. Androgens are given to them to help them develop secondary male characteristics such as body hair and beard. In male to female surgery, the testicles and most of the penis are removed and the urethra is cut shorter. Some of the skin is used to fashion a largely fictional vagina. Estrogen and anti-androgens are given to men to help change their musculature, skin and fat distribution, all of which will make them appear more feminine. Body hair too diminishes. (Bernstein, 45)

A Transgender is a non-operated transsexual. The term is utilised to characterise male bodied people who wish to live socially as female without going through any genital medical procedure. Despite the

fact that they may take hormones, go through electrolysis, or have cosmetic surgery. They too are broadly divided into the categories of transmen and transwomen.

Susan Stryker describes transvestite as people who dress in attire of the opposite sex for the sake of entertainment, self-expression or erotic stimulation. It was an old term coined by German sexologist Magnus Hirschfeld. He utilised the term to depict 'the erotic urge for disguise', which is how he saw people's motivation of wearing clothing commonly associated to their social gender other than the one assigned to them at birth. The term alludes to men who wear feminine garments, women wearing a pant or suit is never referred to as a cross dresser, women in men's clothing has become a socially acceptable phenomenon and doesn't cause much of a stir. While men in women's clothing create a greater challenge to the male authority and are often subjected to ridicule. According to Susan Stryker, cross dressing isn't associated with one's sexual orientation, most male cross dressers are heterosexuals, and are communicating their femininity through clothing.

Cross-dresser, a term used to depict neutral practice of wearing gender-atypical attire instead of it being erotically motivated. Cross-dressing as a practice can have numerous implications and inspirations, other than it being a way to move away from the assigned social gender. It very well may be because of a theatrical practice, part of a religious ceremony or public celebrations or occasions, part of fashion or politics, while feminist activist cross-dresses as a part of reform. A Drag king and drag queen can be suitable examples for people who crossdress for entertainment purposes.

Lori B. Girshick defines intersex individuals as people brought into the world with physical variations- 'such as a micro penis or an enlarged clitoris, both types of gonads, or internal reproductive organs that do not match external organs- and/or a variety of chromosomal combinations other than XX or XY(Girshick, 19) At the time of their birth, their genitals may be ambiguous, anticipated changes at the time of puberty may not be experienced by such people. Some intersex individuals feel that intersexuality has no association with sex, while a few transsexuals feel that being transsexual is a type of intersex. This is a profoundly challenged territory inside transgender community.

In the Indian context the term Transgenders also includes hijra, thirunangai, kinnar, mangalamukhi, aravani, kothi, jogappas, shiv shaktis, thirunambis, bhaiyya, and paiyyan. The term 'transgender' denotes a range of gender experiences, subjectivities and presentations that fall across, between or beyond stable classifications of 'man' and 'woman'. Transgenders question and challenge the way of life which attempts to decrease the wide scope of liveable body into two and just two genders, calls into question an assumed relationship between gender identity and presentation and the 'sexed'

body. Breaking apart the solidarity between sex and gender, while expanding the scope of liveable lives.

### **1.3 Indian Mythology and The Third Gender**

M.H. Abrams defines myth as, “a myth is one story in a mythology”, and mythology is a “system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group”(230) Where as Barthes defines myth as a speech. He defines myth not as a concept or an object. It becomes a system of communication. It is this communication that establishes ideologies as real. Myth itself participates in the formation of an ideology. Though they are not entirely concealed and are subject for scrutiny through its cultural manifestations. Myth is not stable, they change with the change in the social ideology. This section of the research will look into the presence of queer narratives inside the religious canvas, the presence of nonconventional sexual orientation build in conventional Hindu mythology. The themes of Sex change and Gender transformation are very common in Hindu fables. By sex, I mean biology. By Gender, I mean social articulation of that biology through clothing and the characteristics attached to that Gender. Hindu mythology makes consistent references to queerness, there are ideas and stories/tales that constantly challenge the normative notion of maleness and femaleness. There are accounts of men who become women or women who become men, women who bear children without men or vice versa.

Gender and sexual morality are never absolute but fluid in nature. It undergoes a significant shift during the different time frames. The existing power structure of the period determines and revises the Gender and Sexual ethos of the time. If we were to trace back the history of the transgenders, they had been an important part of the Indian society for centuries. We see the presence of queer narratives inside the religious canvas, the presence of nonconventional sexual orientation build in conventional Hindu folklore. The themes of Sex change and Gender transformation are very common in Hindu fables. By sex, I mean biology. By Gender, I mean social articulation of that biology through clothing and the characteristics attached to that Gender. Hindu folklore makes consistent references to queerness, there are ideas and stories/tales that constantly challenge the normative notion of maleness and femaleness. There are accounts of men who become women or women who become men, women who bear children with our men or vice versa. There are additionally numerous words in Sanskrit, Prakrit and Tamil such askliba, napumsaka, mukhabhaga, sanda, panda, pandaka, pedithat who hint owards the long familiarity with queer thought and conduct. We can also trace the roots of third genders in Hinduism, Jainism and Buddhism. Both Amara Das Wilhelm in his book titled, *‘Tritiya-Prakriti: People of the Third Sex*

*Understanding Homosexuality, Transgender Identity, and Intersex Conditions Through Hinduism*’ and M. Michelraj in his paper *‘Historical Evolution of Transgender community in India’* traces the roots of third genders in Hinduism.

The Vedas (1500 BC - 500 BC) described people as having a place with one of three separate classifications, as per one's temperament or prakriti. These are additionally illuminated in the Kama Sutra (c. fourth century AD) and somewhere else as prakriti-prakriti (female-nature), and tritiya-prakriti (third nature). It has been an integral part of Vedic and Puranic writings, it arranges men who desire other men as ‘third- nature’, the word specifically used is ‘napunsak’, which means the absence of the procreative capacity of an individual.

In Ramayana, Lord Ram after being banished from the kingdom, was leaving for exile after being followed by the people of his kingdom, turns to his followers and asks all the ‘men and women’ to return back to Ayodhya. Upon his return back to the kingdom after fourteen years, he saw a few people still on the banks of the river separating the Ayodhya kingdom from the forest. When asked the reason for it, they responded that he asked both men and women to leave but these people belonged nowhere, the third gender. Intrigued with their dedication, Lord Rama sanctions them the power to offer blessings on individuals for auspicious occasions like marriage or the birth of a child, it is believed to have set a custom of badhai in which the Hijras sing, dance and offer blessings. As in oral retellings, there are numerous adaptations of this story. In one adaptation, Ram guarantees the Hijras incredible political power in Kaliyuga. In others, he guarantees them moksha, freedom from rebirth.

In Mahabharata, Arjuna lived like a woman for a year, it happened only after he refused an apsara Urvashi who desired him. Fuming with anger Urvashi cursed him “Only a eunuch refuses a willing woman. So be one”. This functioned well for Arjuna and his brothers when they had been exiled from their realm of Indraprastha after losing at gambling only to be sent into exile for twelve years. There was an additional clause that their identities should only be revealed at the end of the exile period. So, Arjuna lived out his curse as a eunuch during his last year of his exile. Arjuna disguised him-self as a eunuch-transvestite, presented himself as Brihanalla, or Brihanada, a dance- teacher, who taught dance to the princess, Uttaraa. The account of Arjuna’s transformation isn’t an essential part of the critical edition of the Sanskrit Mahabharata. Castrated men serving in the women’s quarters is accepted to have come into India after the arrival of Muslim warlords. However, historians are partitioned on this issue. We also have a story of Aravan or Iravan, a minor yet a crucial character of Mahabharata. It is from the same lineage transgenders are said to have been born. Aravan, a warrior surrendered himself to a great

sacrifice, the sacrificial rituals known as the 'Kalappali' which means sacrifice in the war zone. It is a belief that whosoever plays out this sacrifice guarantees victory. Aravan volunteers to sacrifice himself for the victory of his slain. Therefore, he was granted three wishes, the third wish requires Aravan to be married before he is sacrificed. Notwithstanding, no woman wanted to wed Aravan, dreading the unavoidable fate to widowhood. The Kuttantavar cult version of the tale, Krishna takes on the female form of Mohini and marries Aravan and spends that night with him as his wedded wife. Aravan is known as Kuttantavar, the cult bears his name, in which he's the central deity. Here, the marriage of Aravan and Mohini, her widowhood and grieving after Aravan's sacrifice is the basis of an 18 days annual festival where the marriage of Aravan and Mohini and also the widowhood is enacted and mourned upon. This tragic story of Aravan marks the origin of the Third Gender in India. We likewise have the Shikhandi story in the Mahabharata. Princess named Amba wanted to marry a man named Shalva but was abducted by Bhishma who wanted her and her sisters to marry Vichitravirya, the prince of Hastinapur. She begged to return to her lover, when allowed she was also rejected by her lover on the account of being 'spoiled'. She swears vengeance on Bhishma, desperate she evokes Shiva, the destroyer who said rather cryptically that she would become the reason for Bhishma's death. She is believed to be reborn as a girl 'Shikhandini' to Drupada who had been promised to be blessed with a son. She is brought up and taught all the life skills like that of a man. She later was covered into a man named 'Shikhandi', after borrowing manhood from a yaksha to perform his husbandly duties to satisfy his newly wedded wife. Shikhandi plays a very important role in the Mahabharata, his arrival may have been the crucial turning point of the war. It is said that Bhishma was powerful as long as he had a weapon in his hands. Krishna recommended that they should attempt to get him to bring down his weapon. Bhishma could never bring down his weapons before a man, said the Pandavas. Krishna at that point thought of a masterplan, that of getting a woman on the battlefield. Dhristadhyumna, Draupadi's sibling, recommended the name of his sibling/sister Shikhandini to battle the war. The latter was born as a woman, however changed her sex to live like a man, was prepared in warfare. She had additionally gotten a boon from Lord Shiva in her past life to be able to defeat Bhishma. Therefore Shikhandini/Shikhandi becomes the reason for the death of Bhishma. If we were to use modern queer vocabulary then Shikhandini who becomes Shikhandi would be called female to male transsexual, as her body experiences a quite certain change genitally. Be that as it may, re- tellers dodge details and will in general depict him/her either as a eunuch (castrated male), a male-to-female transgender (a man who dismisses his male biology), a male-to-female transgender (a man who wears ladies' garments as he

feels like a lady), an intersex hermaphrodite, or basically a woman, Amba who was reborn as a man. It covers a male centric predisposition even in the queer space. Additionally, in the Hindu mythology the union of Lord Shiva and Goddess Parvathy is worshipped as 'Aradhana Narashwari', which implies half woman, half man. And, lord shiva is worshipped in the same form.

#### **1.4- Criminalising the Third Gender**

Indian laws (section 377 of the 1860 Indian Penal Code) that view non vaginal intercourse as unnatural and dressing in drag as hostile and vulgar originated from the colonial masters of the land in the nineteenth century in the form of Criminal Tribes Act, 1871. In the pre-colonial times according to Ruth Vanita and Salim Kidwani the attitude of people towards same sex desires or even gender transgression was largely influenced by factors such as class, caste, gender and community. This is shown in the legal, religious and medical composition both in ancient and middle age India. Vanita in her study of the sexual and moral codes in the Shastras and Sutras. Vanita takes a note of that, however a large portion of them “subordinate non-penetrative as well as non- heterosexual sex to penetrate heterosexual sex”, there is no uniform category of forbidden sex (such as ‘sodomy’) nor any single category of the offender (such as the ‘homosexual’), and thus no punishment” (Vanita and Kidwani, 2001,p.105). Numerous forms of heterosexual sex (like cross- caste sex practices) may welcome greater disapproval than same-sex practices. There are additionally numerous occasions of 'positive' portrayal of same-sex desires in literary and visual texts (Vanita and Kidwani, 2001; Vanita, 2001).

The colonial agenda of the social reforms of the natives serves as a tool to target gender and sexual practices in our country. Among these, the most talked about example is obviously 'Sati' however we can also take into account the criminalisation of 'sodomy' which is non-heterosexual or even non-peno-vaginal sex, through section 377 of the penal code. The law denied all intercourse other than heterosexual sex as 'against the order of nature'. While the law was particularly defined to address 'unnatural' offences, it drew its impulse from the anxieties about the alleged decline of 'morality' of the native. Unlike the Sati or Age of Contest laws, they didn't look for 'local' opinion not through public discussion, not even among the indigenous elite. Thus, the wide range of perceptions and attitudes of the same-sex/love were affected by a law against 'unnatural sex'. Jessica Hinchy in her book, *'Governing Gender and Sexuality in colonial India:The Hijra, c. 1850–1900'* claims that all of it began with the murder of a Hijra named Bhoorah, who was found dead with her “head nearly severed” in a north Indian district of Mainpuri. In the resulting murder trail, there were two suspects, Ali Buksh, her male lover and Dullah, her disciple. However the British appointed authorities were persuaded that Ali

Buksh had executed Bhoorah due to the 'severance' of their 'infamous connexion'. Here, though a Hijra was victim of the wrongdoings, the judges condemned Hijras as cross-dressers, beggars and unnatural prostitutes. In the outcome of Bhoorah's violent death, the British leaders of north India settled that the Hijra community ought to be rendered extinct. The British administrators saw Hijras or eunuchs as habitual sodomites, beggars, an indecent presence out in the open space and kidnappers and castrators of kids. In 1865, the NWP (North western Province) announced that its aim was to 'lessen' the numbers of 'eunuchs' and consequently 'progressively lead to their eradication'. This project of elimination was formalised under the Criminal Tribes Act (CTA) of 1871.

For colonial authorities, Hijras were not just a threat to 'public ethics', yet in addition a danger to pioneer political position. English authorities in India saw Hijras as unmanageable in a huge number of ways. English reporters regularly depicted the Hijra people through pictures of rottenness, illness, disease. So much so that British authorities made attempts to criminalise them and attempts to wipe out the 'corrupt' Hijra community. The Hijra group appeared to the British to be beyond the binary sex classifications of male and female, an unclassifiable in the middle that challenged the britisher's attempts to classify the Indian population for a better ruling order. Foucault contended that between the sixteenth and eighteenth centuries in Europe there was a progressive change from 'sovereign' power in which 'the end of sovereignty is the exercise of sovereignty', that is, the insurance of the territory – to 'administrative' power. The point of the last is the administration of populace, welfare of the population, the improvement of its condition, the increase of its wealth, longevity and health'. This concern with population meant that issues of reproduction, household formation and conjugality were central to the government. For the very reason Hijras embodied sexual disorder and a threat to their economic and political purposes. Jessica points out how the colonial stereotypes about Hijras resonates with Indian portrayal of the Hijra community, all the more extensively, with the gender politics of the Indian 'middle class', which was progressively socially dominant at that point of time. Educated Indian men saw Hijras as criminals, slave masters and castrators of young Indian boys, and also as indecent entertainers. Certainly, such records mirrored the soaking up of colonial morality that stigmatised 'deviant' sex and also brought in 'homophobia' into the Indian society says Historian Ruth Vanita and Saleem kidwani. Though the Hijras issue didn't in any which way dominate the working class Indian conversation on sex and gender morality. However north Indian men who did talk and write about the Hijra community upheld serious restrictions for the community like expulsion or isolation. No Indian proposed that Hijras be made into 'respectable' members of the Indian society. During this period,

British authorities observed 'productive' work as a way to restore Indian 'criminals', the communities or tribes who were classified as criminals were shipped off to overseas penal colonies. But, English understating of Hijras' gender, bodily characteristics and sexuality was far beyond it. Hijras were considered evidently effeminate and unfit to perform strenuous labour, while such 'eunuchs' were thought to be incapable of moral improvement because of the physical changes castration delivered. But contradictory to dominant narrative about Hijras lives who earned a living performing and all-collection which were immensely culturally noteworthy, Hijras life account additionally uncovered that they had a wide range of occupations, which include farming, shopkeeping, animal husbandry and domestic help. Farming was a particularly significant type of work Hijras did, but most colonial narratives fail to portray it as it didn't go along with their portrayal of Hijras as inefficient, unproductive wandering beggars. This was the result of the colonial understating of Hijras' bodies. British authorities for the most part viewed Hijras as physically feeble 'men' who were unequipped for strenuous work. Court, the NWP Inspector-General of Police, announced during the 1860s that Hijras, "are quite as feeble and effeminate as women, if not more so, and physically unable for hard work". Providing Hijras with occupation meant for women would confuse the British understanding of Hijras as men, yet Hijras were obviously incapable of change because of their altered castrated bodies and morality. And, castrated Hijra were believed to be unequipped for moral improvement through any means.

The people group that were marked 'criminal tribes' were commonly people belonging to the margins, the untouchables or the tribal groups. Sometimes, the communities taken to be criminals were the raider-protectors or a group of robbers who helped their rulers to prevent crime within a ruler or landowner's range of influence. Therefore, a cross-section marginalised set of people came to be perceived as the 'criminal tribe', which has two primary elements. To begin with, the criminal tribe were described as 'wanders'. Also, the criminal tribe were believed to be genetically criminals. The stereotype that surrounded the Hijras solidified during the nineteenth century with regards to the panic among British authorities in north India which described Hijras as criminals and immoral in multiple manners. The British often depicted Hijras as 'filth' or as a disease that was spreading through Indian society. And, the discourse of exponential spread of the disease clearly increased the official tension about the Hijras. A foul language was dispersed through colonial narratives because the British saw Hijras as a reason for disorder, as 'matter out of place', which threatened the colonial moral, social and political order. Colonial sexual order was challenged by Hijra sexual practices while their gender expression was an unclassifiable combination of dress, bodies and genitalia. The various manners by



which Hijras were clearly unmanageable uncovers the colonial vision of a manageable colonised population – a population which would be obvious to the state, financially 'beneficial', and clings to hetero conjugality, patrilineal progression, normative binary gender and a regulation of sexuality in the domestic space. For some frontier analysts, the non-normative sexual expression and personal relationships of Hijras spoke to a moral danger, yet in addition to political dangers, because it is gender and sexuality that shaped colonial concepts of political power and authority. The Indian men seem to resonate with the colonial stereotype of the Hijras in a number of ways. For example, the working middle class men condemned the kidnapping and castration of young kids by Hijras and spoke of Hijras as unethical, immoral beings in the public space. All of this could be the result of the changing, refined notion of intimacy, domesticity, gender and sexuality of the Indian middle class to suit the discourse of the coloniser. So as to separate themselves from the old elites- for example Indian rulers, the courtly nobility and the respectable rural landlords, the working class men adapted and reinterpreted the British idea of modernity. Notions of respectability were fundamental to the development of the Indian middle class. Newly constructed ideas of gender and sexuality were additionally significant to the idea of respectability. The elimination of Hijras' and their 'immoral' social practices was an attempt by the middle- class men to establish their Victorian idea of respectability. The main element of this scheme proposed that with the prevention of castration, Hijras would vanish in the end. This venture was expressed using the terms like 'gradual extinction', or 'expiration', 'extermination', 'extinguishment'. The main element of this scheme proposed that with the prevention of castration, Hijras would vanish in the end. This proposal, CTA, was suggestive of the colonial perspective on castration as an 'unnatural' form of biological reproduction through which 'eunuchs' has been 'created' or 'made'. The prevention of castration was at the focal point of colonial attempts to cause eradication of the Hijras. Undoubtedly, it was already illegal under the 1860 penal code, yet authorities contended that extra measures should be imposed to combat castration. However, many officials felt that for Hijras to die out it was also important to remove male children from the Hijras households. In the late 1865 court, The Inspector General of Police, contended that a law should be passed to "prohibit eunuchs from having the care or possession of any child under the age of fourteen years". Court's proposition, which suggested that youngsters living with Hijras ought to be taken out, depended on the presumption that 'male children of exceptionally delicate years' in Hijra families were 'definitely expected for castration'. This is one of the many child removal projects that took place in the British Empire in the late nineteenth and twentieth century. In the Australian districts of Queensland, Western Australia and the Northern territory, children

of the mixed race were removed from their families forcibly especially girls so that they could be brought up according to the 'white standards' and procreate with white, eventually breeding out the white race though that was majorly the case in the settler colonies. The exclusion of young children from the Hijra household was created on the lines of causing Hijras to die out to combat the inherited criminality in India. The anti-Hijra campaign and the child removal technique was a technique to eliminate the colonised population. However, some authorities understood that stopping castration wouldn't fully help in the elimination of the Hijra community. We see the government intervention in the Hijras discipleship and succession practices. In August 1865, R. Drummond recommended that 'a few measures' were expected to 'prevent Eunuchs [from] succeeding to property belonging to the brotherhood'- by that he meant that the Hijra community couldn't, registering their property and prohibiting 'future alienations by gift or otherwise'. Drummond may have likewise understood that Hijra eradication can't be done only by stopping castration. The NWP government wished to prevent one Eunuch from giving or passing on his property by will to another. CTA, 1871 gave the power to the authorities to meddle in the Hijra succession practices in order to cause Hijras to ultimately extinct. The anti-Hijra campaign also included to culturally eliminate the Hijra by stigmatising Hijra culture and their gender practices and expression in the public space, therefore leading to an erasure. A judge from Jaunpur, R. Spankie, wrote 'The aim should be to fix a public stigma not only on the eunuchs who display themselves in public in female clothes, and sing and dance for hire, but also on those who employ them'. By punishing not only Hijras, but also 'any person having them to sing and dance in his own house or elsewhere', 'Hijra performance should be checked'. This not only targeted their cultural practices but also was a way to undermine their livelihood and thus their survival. The law state that if anyone registered as 'eunuch' were to be found in a female attire or ornamented like a lady in the public space, or who dances and plays music or participates in public activities should be arrested without a warrant and could be punished for as long as two years and also fined. We could also see that in the present day narratives of Hijras where they quote incidents of physical violence in the hands of police in their day to day life. We can see how strategies of elimination involved in anti-Hijra resembled the strategies used for settler colonial strategies of elimination including the elimination of children from Hijra households and elimination of social and cultural practices. Jessica Hinchy highlights 'procedures of indigenous elimination' included 'settler regulation of sexual relations, gender identity, marriage, reproduction, and genealogy'. And, individuals with non-binary expressions were now and again targeted for elimination in both settler and non-settler colonies. Though the eunuch problem was at the

heart of the colonial anxieties and became a subject of panic specially in the north Indian sphere. Hijras, as ungovernable individuals, had to be controlled, yet this would not be accomplished by absorbing Hijras into 'respectability' Indian culture. Hijras' gender and sexuality was beyond colonial understanding and was beyond transforming Hijras into self-disciplining, normative subjects and therefore in need of elimination. Though their efforts turned out to be a failure which is obvious while we see the Hijras communities in India, Pakistan and Bangladesh.

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## **Trauma of Identity in Modern Drama**

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***Received 08 March 2021 Revised 26 March 2021 Acceptance 30 March 2021***

**Abstract:** Modern Drama is more concerned with the psychological and philosophical implications of the machine age. In most of Modern plays, the principal characters protest. The Dramatists desire to bring about revolutionary social changes. But in the expressionistic plays, the common man became the hero and the dramatist brought out hidden weaknesses of man's inner self in general through him. The expressionist reduced the protagonist to the extreme situation of a mere animal thrown in despair to depend on his existence. Playwrights of the Modern Dramatists addressed in the paper moves around the conflict take place within the mind of the Protagonist. It is the struggle of the conscious will to assert itself against an unconscious will. The struggle ends tragically in death. Machine and technology have rendered life soulless and mechanical. Man no longer feels that he is an important part of the creative process rather he has been reduced to a mere pelf in a big machine. This isolation, this feeling of a lack of belonging and identity, is not an individual problem of the machine age. It is not disintegration of an individual personality. But a disintegration of society most successful happenings to millions and it shows that the contemporary world has become a cultural and spiritual wasteland. Focusing on Eugene O'Neill and Tennessee Williams plays in this paper, addressed the aspect of Trauma of identity in Modern world.

**Keywords:** Expressionism, Trauma, Identity, Modern Drama.

“As the leaf manifests the life at the root of the tree, every action of face or hand, every modulation of voice, is simply an outward effect of an inward condition. Any motion that is otherwise is not expression”. (Walker Julia, *Expressionism* 68)

Modern American drama began with O'Neil. He was a revolutionary dramatist. He came under the influence of French symbolism and expressionism. In most of his plays, the principal characters protest. They desire to bring about revolutionary social changes. The world which they see from their subjective point of view is different from the world visible to a normal person. They never compromise with existing social circumstances. They revolt against middle-class morality. The conventional drama brought into light mainly the hero qualities of the chief figure, the hero. The Emphasis was on his

virtues, valour, strength, noble ideas like patriotism, love or truism or eradication of evil. He was a man of sterling qualities. But in the expressionistic plays, the common man became the hero and the dramatist brought out hidden weaknesses of man's inner self in general through him. The expressionist reduced the protagonist to the extreme situation of a mere animal thrown in despair to depend on his existence. In O'Neil's plays the conflict takes place within the mind of the Protagonist. It is the struggle of the conscious will to assert itself against an unconscious will. The struggle ends tragically in death.

The present play 'The Hairy Ape' in the study tragedy arises from man's inability to know himself and unable to reconcile his understanding of the world. It outstands as a tragedy as it presents the psychic suffering of a man who felt alienated in this world of men and could find kinship only with his biological forefather, the gorilla. It is also a comedy in that the forces Yank thinks he is pitched against are not inseparable. This defeat of Yank is affected through the strength of primitive nature in him and also the inability of the world to understand him. He is rejected by the world in same way as was Jones. If Jones sank gradually in darkness, Yank struggled in vain for day-light. Once he is out of the stock hole, he finds himself among the rich in the Sunday clothes. For trying to divert their attention towards himself and seek sympathy, he is a prisoner. After his release from the jail he moved outside society's institutions and sought refuge with the anarchists who were the declared enemy of society. Finally, he went to the zoo. Thus, he moved further away from the world of Mildred Douglas who had rejected him. From there onwards his experience of the absurd is presented not like an intellectual concept but as an experienced reality. Hence the dramatist has used the expressionistic technique to show how indelible impressions were recorded on the mind. As Robert Edmund Jones said, expressionism presented the "Violent storm of emotion beating up from the unconscious mind". (112)

"Who d'yuh tink's runnin' dis game," he shouts to the unseen engineer blowing the whistle for him to work, "me or you" (O'Neil 136; act 2)

It begins with Yank celebrating the virtues of speed and strength. Virtues which place him at the top of a social-Darwinian world order in which the strongest not only survive but rule. The world order is turned upside down. The play unfolds the gulf between the individual and the system that is growing beyond control. Yank is a symbol of the up surging wave to protest against the artificial values of life. Like Yank, the modern man often asks, "where do we go from here?" (136) the only answer is 'Hell'. Nothing in the form of food or wages or a lousy vote seems to help him. The worker is Hairy ape in the hands of the capitalists and the capitalists are dehumanized, and a denaturalized crowd of empty souls. When Yank is confronted by Mildred Douglas, the steel heiress, who is horrified by his brutal appearance

likening him to a ‘filthy beast’, just before she faints. Yank initially wants to respond to the insult with physical violence but is waylaid by his shipmate Long, who wishes to tutor him in the subject of class struggle in order to raise his class consciousness. Yank was unable to understand the insult of Mildred. Yank was in a state of utter confusion. The lower classes in it are hairy apes, the upper classes mere marionettes. Like Toller and Kaiser, O’Neil find no glory in industrial labor but, unlike them, he cannot see a way back to nature. Yank, the hero, is a stoker who does not feel that he ‘belongs’ anywhere in modern society. He ends by envying the gorilla in the zoo, which is unable to think and is content with what he is. He opens the door of the cage and is hugged to death by the animal, which then throws his body into the cage, closes the door and shuffles off. The play is characterized by contradictions—political, social, ideological, and aesthetic—that need to be understood dialectically, namely, as unities of antagonistic opposites that drive the action of the play. O’Neil’s staging of these myriad contradictions makes it one of the stronger plays of the period, since it reveals the inherent inability of American Capitalism to make good on its foundational democratic and egalitarian promises. Author discussed the exploitation of labor and inequalities in class based system, unemployment, poverty, police violence, jail system, slavery and racism in this play. Instead of allowing the dialectical contradictions to find some kind of resolution in a protagonist movement of action or history, O’Neil presents the opposite: Yank, one of the putatively superior “civilized white races” (123) who might be expected to have a happy ending according to a racist and rags-to-riches mythos of American progress, finds no resolution to the class contradictions that beset him. Instead, he only encounters an intensification of contradictions that ultimately lead to his death. In other words, in the play, the contradictions do not lead to a new positively or synthesis, but, rather, they are depicted as frozen into an irreconcilable and age-old antagonism characteristic of, according to the play’s subtitle, “Ancient and Modern Life”. The play is clearly expressionistic in its use of stylized sets, emotionally charged dramatic monologues, exaggerated “unnatural” characterization, and simply fantastic scene. Yet, the play clearly does not attenuate social reality and dissolve character. The foothold of the play’s naturalism is in its many historical referents, from transatlantic stokers and historical liners, New York City’s Fifth Avenue, and the IWW, to Stanislaus Zybysko, the famous Polish-American wrestler who Yank would like to match with the overpowering gorilla in the last scene. Expressionistic method is used when the dramatist aimed at a probe into the subconscious, even the unconscious. In naturalistic or realistic plays, speech and action are used to give an idea of the working of the mind, but the method is inadequate because speech does not invariably and truly reveal what goes on within the mind. Speech many a time used to conceal

rather than reveal the thought. No human being wants to be seen for what he really is. That is why an expressionistic play-Wright depends for correct understanding of human psyche on slips of tongue, dreams and informal moments of the character. Even unseen voices are heard to express the secret thoughts of the character. Eerie noises, flickering lights and recurrence of the same sound are used to depict the conflict of wills, and struggles between the dark desires. The expressionist uses the disconnected distorted and fantastic form of a dream in order to approximate as closely as possible to the stream of consciousness of the given character.

Long: We lives in 'ell, comrades! –and right enough we'll die in it.

We wasn't born this rotten way. All men is born free and equal. (101)

They refer to ship as hell, and hope to reach Southampton in six days. Drink is their only comfort. Long, who is very drunk, lays the blame for their miserable condition on the shoulders of the officers and the owners of the ship. All are made equal by God as it is said in the holy Bible. The crowd does not relish the spin less Salvation Army stuff. With abusive and mocking expression they ask him to shut up. Yank approaches him threateningly and asks him to sit down. With hideous contempt he calls him a salvation. Army socialist and mocks at his mention of the Bible and his observation about the capitalist class. In this scene the tragedy of the working class is portrayed. They are dehumanized and ill treated. They are not treated as humans. They lost their senses and identity in so called civilized world. No God saved them. They are suffering and struggled ages together in the name of racism. Yank is proud of his superior physical constitution and believes in fighting his way out in a bold fashion. He calls Long a coward and a nerveless fool. He believes that the stokers are better than the idle rich people traveling first class. He is proud of his work and calls it a man's job. He says that the rich do not belong the scheme of human existence, while the stokers who are apparently exploited. All are impressed by Yank and are proud of him. They laud him to the skies and are very bitter towards long. They surround Long from all sides and approach him menacingly. Yank intervenes and asks them to let him be alone and drink and enjoy themselves. The violent mood of the rabble immediately subsides, and once again the atmosphere changes into one of hilarious amiability. O'Neil describes the structure of the society in America and its division. All individuals are not treated equally. Some are treated with high privileges. Another category is neglected. Universality is missing. Suffering is common in working classes. Even in working class also again there is sub division. The conversation in between stokers reflects the conditions prevailed in working class as well as their attitudes. The life of the stokers is miserable. They

are away from the civilized world. Neil explained the deplorable condition of the society. In their point of view the life realistically depicted among the characters. Paddy who had so far seen sitting and drinking with a sad face suddenly cries out in an unhappily sentimental voice. He regretfully looks back to the past, bewailing the loss of the days that are no more, The beautiful and romantic golden age before the dreariness engendered by the ugly mechanization of life. He hates feeding coal into the furnace and recalls to mind with romantic sentiment the happy days when ships had to be paddled by men.

Paddy: Me time is past due. That a great wave wid sun in the heart of it may sweep me over the side sometime I'd be dreaming of the days that's gone! (O'Neil104;Scene1)

Here paddy recollected his past and worried about the life what now he experienced.

“The expressionist uses the disconnected, distorted and fantastic form of a dream in order to approximate as closely as possible to the stream of consciousness of the given character. (Marriot 37)

Yank, who has become acclimatized to the atmosphere of the stokehole, asks him what is wrong with that, Paddy does not listen to him and continues speaking to himself sadly-unhappily sentimental about the past. Yank calls him crazy and says that he also does not belong. He is too old to do so and is good as a dead man. Yank is proud of making the ship go twenty five knots an hour. He ridicules Paddy's remarks about the beauty of Nature and tells him that he is playing on the pipe of the past. He is proud of his youth and strength. He is also proud of his adaptation with the coal dust. He gets fat on it. This is the very Zenith of his self-glorification. He believes that he and the likes of him run the whole show. The rich people are useless and meaningless and they do not belong. O'Neil identifies where there is weakness, there is also strength. Yank is proud of that rich are dependent on them. In response to this working class are treated well as human beings at least makes a change in life. It is not happened. Workers are treated more badly than animals. It is the most poignant situation in civilized society of America. Racism dominates the lives. Paddy, who had been drinking in the meantime, laughs with mockery. Yank is irritated. But Paddy does not pay attention to him and starts singing a song. O'Neil explains the inner anguish of the characters rather than appearance. The defloration of the stokers in the course of Journey is explained. Here the journey is towards death. Death is only salvation for suffering. There is no alternative. It is inevitable situation in capitalistic society.

I care for nobody. no. not, I

And nobody cares for me. (106)



It presents a contrast between the conditions that prevailed when ships used to be propelled by Trade winds and those when they began to tear through waves and tides by the driving-force of steam. The improved means of navigation have condemned the sailors to a life of little better than slavery denying to them the ease and comfort which a human being needs for his physical well-being. Mildred is a slender, delicate girl of twenty with a pale pretty face less attractive because of an expression of disdainful superiority. She looks discontented and fretful, nervous and bored by her anemic looks. O'Neil depicted two different sections of society here. One is in very heights. Highly sophisticated and enjoyed highly privileges with the sweat of workers. They are acting abnormal. In her conversation with Aunt declares that that the girl was bent upon indulging in her quest for social conditions of the common folk even in the international sphere. The capitalistic society attitude towards working class is clearly discussed in this scene.

Aunt: How they must have hated you, by the way, the poor that you made so much poorer in their own eyes! (108)

The aunt is perplexed at the girl's attitude. The condition of the workers there is frightfully hot and dirty. The second engineer arrived, and as the girl threw off her rugs and stood up to go along in response to the instructions given to Second Engineer by Her father, the chairman of the Board of Director's of this line. The girl enquired with contemptuous smile why he was afraid to assume responsibility all by himself. He forced a smile and said that two were better than one. He was a fine looking man of thirty five. He felt disturbed by her eyes. He glanced out to sea and remarked on the fine sunny weather. When the girl said that she did not feel warm enough even in a warm breeze, he assumed her again with smile that she would find it hot enough where she was going that is in the stoke-hole. Mildred is bent upon gaining first-hand knowledge of the conditions in which the men in stoke-hole of the ship live and work. She is of a socialistic bent of mind and had already done some service of that nature in New York city. The second engineer, who is to escort Miss Mildred to the stoke-hole, is handsome and virile in her estimation. She is amorously inspired and would have liked to exchange hugging, and kissing him while passing through dark and narrow alleys into the stoke-hole. But she realizes that being the daughter of a wealthy father she was not free to behave in that way and she cursed her wealth which forced her to take cognizance of the fact that there are persons of high and low status in society. Her socialistic leanings hated this classification. O'Neil explains the emotions of individual irrespective of class. Humanistic approach is essential to built right society. The stoke presents a peculiar scene. In the rear are the dimly outline bulks of the furnaces and boilers. High overhead one

hanging electric bulb sheds just enough light through the murky air laden with coal –dust to pile up masses before the furnace doors. They bend over, looking neither to right nor left, handling their shovels as if they were part of their bodies, with a strange awkward, swinging, rhythm. They use the shovels to throw open the furnace door. And rising above all making the air hum with the quiver of liberated energy, the roar of leaping flames in furnaces, the monotonous throbbing beat of the engines. The horrible condition of the stockers described here. They are working beyond to their capacity. Stockers completely were in wretched condition. It was the reason that they might treat ship as hell. It may be better than ship. One of the men named Paddy speaks out to complain that he is dead tired and exhausted and would like the nasty job come to an end. Yanks scornful reproached him and accuse him of always expressing dissatisfaction with his job. As for himself, he says that he regards his situation a sure certainty and thrives on his work. Just in the midst of his harangue, the sound of a whistle from the above is heard at which Yank utters a curse without resentment. Never the less Yank calls upon his fellow men to get up and feed their furnace. As the men open their respective furnace the stock hole is flooded with fiery light which passes over their shoulders as they bend to shovel coal, showing their backs bathed with sweat,

Yank: Come on youse guys!

Toin off dat whistle! Come down outa dere, yuh yellow brass-but-toned, Belfast , burn yuh! come down and I'll knock yer brains out! I'll slam yer nose trou de back of yer head! I'll cut yer guts out for a nickel, yuh lousy boob, yuh dirty, crummy, muck-eatin son of a-(O'Neill 113; act 3)

Yank calls his men to their job. As he turns to take coal there sounds the whistle again, with an imperious and annoying note, filling Yank with fury. While his men have turned full around, they stopped working on seeing Mildred standing there in her white dress. Yank does not turn far enough to see her. His head is thrown back; he blinks upward through the darkness in an effort to find the owner of the whistle. He swings his shovel murderously over his head in one hand, pounding on his chest, gorilla-like with the other. He loudly shouts forth, 'Stop that whistle and come down. you coward and I will knock your brains out. He hurls a series of defamatory and damnatory tittles at him. On the other hand, Mildred felt her whole personality crushed, paralyzed with horror and terror during his feverishly foul speech which she had heard. And now, as she looks at his Gorilla face, as his eyes bore into hers, she utters a low cry and shrunken away from him putting both her hand before her eyes to shut out the sight

of his face. This startles Yank to faint, asks the engineers whisperingly, 'Take me away'. Oh, the filthy beast', and then she actually faints, and they carry her quickly back.

Yank, the central character in the play, is a complex symbol. The sense of despair, frustration and disillusion is not experienced by Yank alone. The first scene presents Yank as having a great faith in himself also, as having an equally great sense of 'belonging' to the stock hole and smoke and steel. In other words, Yank readily accepts man's new situation in the industrial world. When Mildred confronts Yank and calls him "the filthy beast! That the disillusionment of Yank begins. Rage and be wildered fury rush back on yank. He feels himself insulted in some unknown fashion. In the very heart of his pride, It is from the point onwards that Yank's questionings and self-doubts, begin and he feels that he no longer "belongs" Voices of Yank's group fellows rise to say that he has not washed. They point out to Yank that he has forgotten to do so. Yank sullenly replies that he has not forgotten, anything, and washing he damned. His fellow men persist with their advice, urging him to wash, less the coal-dust sticking to his body should seep through the skin and produce a bleeding itch. Its patches of the body look like a leopard's spot. So wash up, Yank they insist. But yank resents the pressure in their suggestion and tells them to leave him alone because he is busy with thinking things over. With cynical mockery, they ridicule the expression of his being he is busy with thinking thinks over. With cynical mockery, they ridicule the expression of his being bust with thinking and utter a hard barking laughter in a chorus. Yank gets angry at their laugh and repeats what he said earlier and sits down. His fellows are puzzled, but agree to leave him alone because he appears to be under a fit of ill-temper as a sequel. They think that he has reason to exercise his mind. The play is thus centered on Yank's loss of faith and belief in himself as well as the world in which he lives. Yank, in the search of his identity, discovers firstly, that he is alone, lonely, and the world is impossible to live in, and secondly, that steel is no power within him, but a prison around him. Steel makes the ship, which represents power, but it also makes the cage in which Yank is imprisoned. Both the rich and the poor alike, both Yank and Mildred, have lost the sense of purposive, useful and creative activity. Machine and technology have rendered life soulless and mechanical. Man no longer feels that he is an important part of the creative process rather he has been reduced to a mere pelf in a big machine. This isolation, this feeling of a lack of belonging and identity, is not an individual problem of the machine age. It is not disintegration of an individual personality. But a disintegration of society most successful happenings to millions and it shows that the contemporary world has become a cultural and spiritual wasteland. O'Neil is a critic of post-war American society as a whole. His plays study man not in relation to fate and God, but in relation to his social environment and

a sense of alienation. Not only is O'Neil a critic of society as a whole, but he also studies the psychological and philosophical implications of life in that society. The various facts of O'Neill's social criticism are well brought out by a study of *The Hairy Ape*. As Doris Alexander points out the play presents an extreme negative view of the state of mechanized America, where the worker best adjusted to the system is a "hairy ape" and where the "capitalist class" is even more terribly dehumanized, for it has lost all connection with life, is simply 'a procession of gaudy marionettes'. The third attitude toward modern society with which O'Neil faces Yank is that of Long the radical. O'Neill gives a clear account of what Long thinks is wrong with society and what he considers to be the remedy, Long starts with same assumption that underlies the whole play, the structure of society is rotten. The cause of this rottenness for Long is the economic system:

"They dragged us down till we're only wage slaves in the bowels of a bloody ship sweat  
burnin up, eatin coal dust. Hit's them'ter balme-the damned capitalist  
calrss."(O'Neilo123;Scene 5)

According to Long, must be educated to knowledge of the economic structure of society. O'Neil is more concerned with the psychological and philosophical implications of the machine age. To this gloomy, terrifying view of life that O'Neil cherished he added a profound knowledge of psychology. The influence of Freud on O'Neill has been greatly deep. It is obvious that Yank dying with realization that at last he belongs. The whole story becomes a terrify picture of a soul that has slipped its anchor to the world. Yank even feels that the ape is happier than he –a deep and rich recognition that man. Even if he would, cannot find him by going back to the beast. Yank's obsession nearly derives him mad. In prison he sees himself as a hairy ape in a cage, breaks open the cell and comes out. He has the strength of a gorilla, but is no longer capable of rational thought. He is given the hose and again put behind the bars. After his release, he goes straight to the Zoo. He has been rejected by man and society, perhaps he does not belong to the world of man psychologically, he has retraced the various stages in the evolution of man, and now he imaginatively identifies himself with gorilla. The tragedy of Yank is so harrowing, first because he superior and noble, efficient and capable even though he does not occupy any exalted position. His death is the waste of so much that is noble, good and useful. Secondly, the tragedy is so effective because it is the tragedy of Everyman. What happens to Yank is happening to countless millions of the modern age. Loss of a sense of harmony and creative joy, results in disillusionment, frustration and tragedy for the modern man, as it does for Yank in the play. Instead of allowing the dialectical contradictions to find some kind of resolution in a protagonist movement of action or history,

O'Neil presents the opposite: Yank, one of the putatively superior "civilized white races" (123) who might be expected to have a happy ending according to a racist and rags-to riches mythos of American progress, finds no resolution to the class contradictions that beset him. Instead, he only encounters an intensification of contradictions that ultimately lead to his death. O'Neil's conception profoundly anticipates the thinking of the generation to come. Like Yank, man would struggle with his own fate and his divorce from an alien world. Unlike the animal, he no longer enjoyed his 'old harmony' with nature, nor had he yet acquired a spiritual harmony. The play is focused on the internal conflicts of Yank, the only living personage in the play. The dramatist used 'Interior monologue', to lay bare the suffering, anguished soul of Yank. The experiences at I.W.W. office is long monologue of Yank. It is a clever piece of psycho-analysis. Yank is bewildered and confused, and his mental confusion has been skillfully rendered. He had come to the I.W.W. with the conviction that he belonged to it. His conviction receives a rude, shattering shock to him. He finds that I.W.W. is the conventional woman's stuff, which provides work for hours. But the thing which hurts him is not physically but emotionally. It reflects the suffering of modern worker is spiritual and not physical. It is the spirit which has been ignored in the modern mechanized age. Man has been degraded and de-humanized. He has been reduced to a machine, merely to a thing of steel. O'Neil expressed his appeal to the modern state through his central character Yank. Through the character, Yank, O'Neil comes up with three possible attitudes toward modern society. The first is complete acceptance of industrialized society, identification with speed and power. This is impossible for Yank to mould the attitude to the changes in present hypocritical society in modern world. He must realize that he is owned and controlled by the men who own the steel. The second attitude toward modern society is represented by Paddy, who longs for the day before society became industrialized, the day with natural protection. The third attitude toward modern society what Long thought is wrong with society. The structure of the society is against to promote a sense of belonging to all human beings irrespective of racism, rich and poor. O'Neil, through Yank, pointed out the social problem not with his solution. The one idea of Long's that Yank accepts is the idea that he is exploited by capitalism. Expressionistic method is used when the dramatist aimed at a probe into the subconscious, even the unconscious. In naturalistic or realistic plays, speech and action are used to give an idea of the working of the mind, but the method is inadequate because speech does not invariably and truly reveal what goes on within the mind. Speech many a time used to conceal rather than reveal the thought. No human being wants to be seen for what he really is. That is why an expressionistic playwright depends for correct understanding of human psyche on slips of tongue, dreams and informal

moments of the character. In order to help the audience to understand the inside of the character, the expressionist uses symbols, metaphors, fables and allegories. He produces blurred figures on the darkened stage to personify good or bad motives. Even unseen voices are heard to express the secret thoughts of the character. Eerie noises, flickering lights and recurrence of the same sound are used to depict the conflict of wills, and struggles between the dark desires. The expressionist uses the disconnected distorted and fantastic form of a dream in order to approximate as closely as possible to the stream of consciousness of the given character. By this time, Yanks confidence has already been shaken, he is already obsessed with the idea that he does not 'belong ' and the description is expressive of his sense of bewilderment, fear and horror. 'The moral of the play is not involved merely an attack upon capitalism. The world of disordered due to its inhabitants have lost touch with things larger than themselves at the very moment when they had not so much lost touch with and conquered them. Here those things are symbolized by the sea. Ships have rendered themselves independent of it but the result is that the seaman is brutalized while the passenger has become trivial. If the pessimism of a play like *Beyond the Horizon* suggests Hardy and his merely capricious Destiny, much in *The Hairy Ape* and certain of O'Neill's other plays suggests the less clearly defined despair of D.H. Lawrence and his search for the 'dark gods' who may be terrible but with whom, nevertheless, man cannot dispense.

In the same period, the great Dramatist *Tennessee Williams* contributed with his plays which explore the beauty and meaning in the confusion of living in modern world. The major influence on Williams is the work of Eugene O'Neill. Williams was shaped as a playwright in a dramatic world presided by Eugene O'Neill.

Tennessee Williams employed anti-realistic techniques in many of his plays that were aimed at disrupting the processes of identification and catharsis so dominant in contemporary theatre (Kirsten, *Modern Drama* 66)

*The Glass Menagerie* is a dramatic elegy that plays within three concentric spheres of time. The time of the Second World War, in which Tom speaks to the audience as a merchant Seaman. The time of depression, in which Tom lived with his mother and sister in St. Louis, the time that Amanda thinks of as a vanished golden age-her girlhood in the rural South before the Great War. It is a study of frustration, told through a boy's recollection of his family. The play revolves around the introversion of Laura who, because of her crippled state and futility of her early passion for a fellow high school student, is now psychologically withdrawn from life. Mother Amanda is a strong yet pathetic character living in world of sentimental illusion. The primary conditions of Amanda's poignant resurrection of her

Youth. The play is cradled in the playwright's recall of the depression years when he worked in the warehouse of the International Shoe Company by day and wrote by night. The faded belle as doting mother derives from Miss Edwina. The absent father who fell in love with long distance alludes to Cornelius Cofin during his happy days as a Delta drummer. Rose Williams short lived business studies, disappointing relationships and withdrawal from life inform the character of Laura as the predestined spinster with a lost love. Even the title refers to the collection of little glass animals that Rose and Tom kept in her room in St. Louis, tiny figurines that came to represent for him all the softest emotions that belong to the remembrance of things past.

The play was so unusual in its lyricism, it was like stumbling on a flower in a junkyard, a triumph of fragility, a play utterly at odds with standard Broadway fare. (66)

In this play, both Amanda and Laura refuse to face the reality of their lives. Amanda retreats into the past, and Laura retreats into herself. Laura's withdrawal is more deadening than Amanda's because she is completely self-centered. Amanda is at least trying to hold the family together, economically and spiritually. She tries to help Laura lead a normal life. The crisis that led to Amanda's illusion came well before the play began. Her husband's desertion of her girlhood, Since Amanda cannot face the reality that she was unable to hold her husband's love. She indulges in memories of that one supreme moment of her youth, the day when she has chosen from seventeen gentleman callers, all rich and successful and caring for their wives. Williams describe Amanda as a little woman of great but confused vitality clinging frantically to another time and place. Who having failed to establish contact with reality, continues to live vitality in her illusions removed into her past and needing to fortify an endangered sense of self-worth. Amanda assumes an archaic form of southern behaviour, gentility. In the American South a genteel code developed, giving the white southern woman homage both to safeguard her purity from the a manhood of black slaves and to symbolize a civilizing influence on the decadent ways of white landed gentry. So genuine callers represent a time when men were chivalrous and woman were respected, admired, and pampered. Amanda affects the pose of superiority granted by this code to women along with the flirtatiousness of the granted by this code attract and failure, giving a man hopes of reward without committing herself. Amanda can act as the southern belle, but she tries to force the role on Laura, the result is a complete disintegration of Laura's personality. She has precariously managed to protect herself from what she regards as a harsh and judge mental world by making her own world out of old records and tiny glass figurines. Laura's retreat from the real world is a result of her belief that since she is crippled. She is unlovely and unlovable. Feeling unattractive, Laura is frightened

by a situation in which this attractiveness is directly tested, entertaining a man. Her self-consciousness and introversion thus reach a climax during evening with Jim, the gentleman caller. Unable to act like Amanda, Laura eventually responds to Jim's warmth. She forgets herself as they talk and even trust him with the unicorn, a symbol for herself. But after Jim kisses her and then apologizes because he is engaged, Laura immediately retreats for protection into her inner world: "She rises unsteadily and crouches beside the victrola to wind it up." (GM 112) Her distorted sense of reality prevents the realization that Jim's actions have nothing to do with her attractiveness. Self-centered is for too long, she seems incapable of realizing that what comes into her world does not necessarily reflect on her. Given such a limited perception, Laura cannot participate in human relationships and will continue to be unhappy in the real world.

William explored the existing conditions of American families. He is talking about loneliness embodied in the character Tom. As a son, a brother and a responsible male member of the family, Tom shared maximum responsibilities. In one way he is the main character of the play. He has a dual role to play. One as character in the play, and the other is as the narrator. In the latter role he is the victim of the circumstances which he seeks to escape, a brittle and dreamy sort of youth. Tom is aware of the crisis through which they all live, of the failures and frustrations that visit them, tasting the futility of all their endeavours. Bearing abandoned by their father who was a telephone lines man, and went across the waters to some unknown place, uncertain future stares the family in the face. This indeterminate condition is voiced by Amanda when her annoyance and fretting nerves go beyond her control,

What right have you got to jeopardize your job? Jeopardize the security of us all? How do you think we'd manage if you were. (Williams 145; act 2)

Amanda is scared of the dark void they are all sure to be pushed into if he loses his job because of his wayward behaviour. But her fears are not commiserated with by him, because he mentally lives in a different world, where he enjoys freedom to write poems and seek adventures. Tom represents the restive youth of the early decades of the twentieth century America shocked by world war, depression at home and disturbance of labour, sometimes pretty violent, immensely dissatisfied with problems about which they could do little. Tom's social surroundings have much squalor and little promise. The audience is faced with the dank, grim rear wall of the Wingfield tenement. Tom is visibly edgy at home irascible and fretting, he reacts violently to the prodding of Amanda who thinks it is her motherly duty to keep a watch on her son's behaviour. There is little scope for any attachment or development of healthy affinity between mother and son as she goes on acting as a corrective agent. In the very first



scene Amanda rebukes Tom for eating hurriedly, “Honey, don’t push with your fingers. If you have to push with something, the thing to push with is a crust of bread .And chew-chew!,(William 45;act1) and so on. Tom’s reaction is typical,

I haven’t enjoyed one bite of this dinner because of your constant direction on how to eat it. It’s you that make me rush through meals with your hawk-like attention to every bite I take. Sickening-spoils my appetite. (145)

A second bout of furious exchange of words takes place when Amanda discovers that hideous book by that insane Mr. Lawrence. Tom laughs out widely while his mother fumes with outraged sense of moral decency. The third time she comes down on him heavily is when she sees that he comes home late from the factory. The encounters only create in Tom a feeling of alienation from his family. Amanda’s behavior estranges him further. The only person with whom he can relate is his sister. There is a common feeling of dissatisfaction and loneliness in both. Laura’s private world of glass animals and old phonograph records offers her security and freedom that she does not find in family. She loves her animals as can be seen when she shows her glass hires and ibex to Jim. Tom can talk to her freely about his escapades spinning yarns about the movies and the stage shows of Malvolio, the magician. Their conversation is one brief spell of warmth, togetherness and cheerful sunshine between them. This conversation also suggests the pathetic loneliness of his spirit desperately seeking freedom:

But the wonderful trick of all was the coffin trick. We nailed him into a coffin and he got out of the coffin without removing one nail. (William 461 act 4)

Tom’s loneliness increases with frightful demands made by his mother. His experience is a reflection of the playwright Tennessee William’s loneliness. Tom felt dispiriting work a source of great disappointment. He was doing it because his earnings supported his family, and without it they’d all starve. But the pain of going through the grind was fast reaching the climax. He is a poet eager to explore ever new areas of sensation and experience, the joy of adventure dancing in his eyes. He admires his father for being bold enough to break away from the family and chase his dreams. When he tells her sarcastically where he has been going to spend his nights, Tom conjures up all kinds of fantastic places and roles for her, his fancy construct a world that has been fascinating him all along. Tom’s irrepressible poetic zeal costs him his job. He is fired for writing verses on the lid of a shoe box. Though he is a friend of Jim, the contrast the two is quite striking. Exasperated by his mother’s everlasting nagging about his running away to the movies, Tom bluntly tells her how much he detests the life he is leading. He is appalled by the idea of spending fifty-five years cooped up in a cellotex workroom worth

fluorescent lights for sixty-five dollars a month. Of waking up early in the morning to her maddening cheerfulness, of returning each day to the warehouse, over and over again, in order to record shoe numbers. He would rather be dead. Tom Wingfield is a poet-dreamer who is something like his creator who also struggled against routine and conformity. Tom's shoe factory job, the poetry writing, the cramped living quarters, and the very close relationship with the sister are all echoes of Williams' own experience. Tennessee Williams presents many themes mixed together in various ways to project the actual situation prevailed in America. In this play he discussed clash of cultures and Generations. In spite of the fact that Amanda lives in St.Louis, she tries to maintain the values of a culture far removed in both time and space. Her concern with tom's table manners and her personal appearance, her drive to find a gentleman caller, and ever her membership in the DAR point up the fact that she is trying to transplant Blue Mountain into this lower-middle class neighbourhood of St. Louis of the 1930's. But it is a world where her son is not the son of a rich planter. He is a warehouse clerk on a monthly pay of sixty five dollars. Her daughters are not the belle of the society season. She is too shy to eat of leisure spending her time in garden parties and charity work. She has to sell magazine subscriptions over the telephone. She has worked in a department store. She tries to maintain values instilled in by her upbringing, but she is forced away from them at every turn, and she sees her children growing up without them. Amanda understands neither her children nor Jim. Part of her trouble with Laura and Tom is that they are different from other people, but the gulf between her generation and theirs is obvious. Amanda cannot appreciate what she considers a decline in morals, as is not the same as it was when she was a sought-after young lady. She tries to interpret the problems of Tom and Laura in terms of her own generation, not theirs. Williams portray the conditions of the modern world. The characters live in a society that does not care about their dreams and aspirations. Laura is a fragile and has a strange kind of beauty for which there is no place in an impersonal modern world. Tom is a poet, but his world namely the Wingfield apartment and the ware house does not care and it provides no place for him. Jim O'Connor showed much promise in high school hero. The Wingfield apartment is only one unit of a hive of similar living tenement, each impossible to different from the other. Amanda once lived in a world that did care, the world of Blue Mountain just after the turn of the century. She remembers this, and it makes her existence in her present, in different surroundings even crueler. Williams exhibits the contemporary situation in the society presented through different characters. The theme of destruction of beauty is emphasized by the fact that Amanda's Blue Mountain days are gone. The heavy traffic outside the tenement at St.Louis jars Laura's glass menagerie from the stand. The beautiful adventures of the

movies are only temporary. This theme is developed most thoroughly through the destruction of Laura herself. She creates a world of beauty from the little glass animals and the old victrola records, and she protects it. But Laura herself needs protection. She has the kind of fragile beauty that the modern world has no time or place for. While Amanda lives, she will protect her daughter, but she knows that she will not live forever. Laura must have a husband. Jim, the emissary from the world outside sees and responds to Laura's beauty, but he has to reject it. She is denied his protection. Her final action is a retreat into that beautiful world she has created a world in which beauty is secured.

According to Benjamin Nelson

The story of Laura and Jim is simple and poignant, but it is neither the sole nor the central conflict in the play. Laura's personal dilemma is a part of a greater dilemma. The destruction is slow and remorseless of a family. It is not a melodramatic destruction. There is no battle of angels above them. It is gradual, oblique and laced with pathos and humour, but it is the erosion of a family nonetheless... (The Glass Menagerie, *Critical essays* 455)

Benjamin Nelson observes that the play is not a tragedy in the traditional sense, for there is neither murder nor rape, nor suicide, nor revenge, nor horror. Like the Satean hero Tom leaves his family. It is just self-imposed punishment on him. He tears himself away from the people whom he loves so dearly. The simple domestic situation acquires a tragic dimension. The fact that the characters are not able to cope with their circumstances adds a poignant note to the play. The struggle ends in surrender and confrontation with life ends in retreat. Tom is the worst sufferer in the play. He is hurt by the insensitivity of the people both outside and inside his home. His mother expects everything from him as a matter of right. The word too expects the same from him. He is asked to sacrifice his higher aspirations for their lower cravings. He carries eternal anguish within him. In the light of the former, the latter cannot subsist without the former. Love can sustain itself only in an atmosphere of freedom. It is specifically Laura's symbol, the objective correlative of her fragile, other worldly beauty. Its stylized animal forms image of her own immobilized animal with sexual nature. Her arrested emotional development and her inability to cope up with the demands of a flesh-and blood are presented in this world. The shown implications, the separate pieces of glass collection reflect the fixed attitudes of all the members of the Wingfield family as well as their isolation from one another. Presented as crystallized forms in Tom's memory, each character is shown to be psychologically encased in a world of his won. Seeking escape, refuge, rebirth each imagine s a different versions of transcendent reality, themselves a collection of isolatos condemned to individual fragmentation and mutual understanding. The play is

symbolic of stasis, that temporal mode central to the play's internal structure. William maintains the underlying structure of *The Glass Menagerie* is formed by a tension between the illusion of moving forward and the reality of moving backward, between dream and destiny, the two so perfectly balanced that the effect is the arrest of time.

Man must ready to compromise with social conditions and circumstances. Over expectations always disappoint life and make the people isolated. It gives frustration and dissatisfaction to human beings. Life is uncertain. One must prepare to face unforeseen challenges in life. Political Instability of the Governments, Economic crisis and Wars really impacted on harmony of the society as well the relations with in the family. Not in America, at the time of depression, right now every nation is worried with internal disturbances as well as external. Human is very sensitive and emotional. These are all the forces beyond its control to human. The feelings of individual in adverse conditions are poignant and go into depression. It is the state makes the person indecisive and loses confidence. At this situation, he requires emotional support from relations. To avoid this situation, some prepared to live in isolated world cut off from 'Reality' like Tom and Laura in the play. Some prepared to create world of hope and dreams and live in it as shown in the character of Amanda in the play. Reaction and responding to the situation depends on the maturity of the person in solving problems within the society and make the people easily come out from any issue of crisis. The nature of human being as optimistic and pessimistic is determined by situations, conditions and circumstances of society not by his instinct nature. Social conditions always influence the thinking of the man than life itself. Man is always craving for the betterment of his own life. He always plans for the future like Tom, Jim and Amanda in the Play. They used to build castles in the air. The families are hopeful about bright future of their children in every society. They cannot bear any turmoil of unexpected incidents from the state or society in the process of struggle. It affected on relations. Man has to maintain strong will to face any social circumstances and conditions in the society by life skills and rational thinking instead of ending life.

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## **Amitav Ghosh's Novels: A Discourse on Realms of Nationalism and Trans Nationalism**

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*Received 20 March 2021 Revised 26 March 2021 Acceptance 30 March 2021*

**Abstract:** History has been used as a significant orbit in his novels. Psychoanalytical approach in collaboration with the past, present along with distant identities helps in gaining an insight into the interior mappings in sync with the exterior territories i.e. geographical margins. Multilayeredness synopsisizing geographical, psychological and cultural space hallmarks at large the works of Ghosh. His novels largely standardize a continuous perceptual information. All important events with useful information appear in proper sequence thereby creating and recreating the flow of actions. Thus, the environment and events become the basis of rational human behaviour. With the spatial familiarity, the components like the feeling of warmth, safety, and security helps to understand the place better which and make it multidimensional. This fact is brilliantly catalyzes the works of Amitav Ghosh. He very diligently uses the conceptual matrix wherein the nationalism gets transferred to internationalism is one frame. It's a cultural evolution shaping man's destiny. Ghosh comes across as the designer to his character's destiny through his novels. He uses places, routes, and landmarks for establishing connectivity and linkages with various events and incidents. This helps him to map and remap the world and draw connections between various nation states. The paper will bring to light the creative engagement in his major works with historical, political and geographical realities along with the truth involving great narrative skills and imagination.

**Key Words:** History, Environment, Internationalism, Geographical.

### **INTRODUCTION**

Globalization has got a new meaning in the works of the writers working on the travel writings. This has given a larger platform to the Diaspora Writers to cover a large deal of historical and cultural perspectives. Traversing through the past in the current times to explore the future, is the prime concern

of the travel writers. These geographical territories along with capturing the psychological phenomena of the characters also define the spatial constituents of the characters and locations respectively.

The aforesaid fact has stimulated itself in the present scenario in Indian Diaspora Writing. This changed atmosphere catapulted their writings to a different level altogether. Though various forms of art has attributed to the understanding of the environment viz: dance, paintings, music, films etc, but it is largely the writings which help in binding ecocriticism firmly. This form of art very successfully raises the issues of gender, race, and identity crisis and so on. Amidst an alien land and surroundings, an unconscious longing for their homeland always lends a fascination to their work. Scenario, abilities, aspirations and talent extend a platform for different writers from different countries. Each writing gets adjusted their writings according to the different kinds of exiles- whether fleeing their countries due to oppressive regime or being alienated in their own. All form of geographical dislocation or socio cultural displacement from or in a country is explored to the fullest. This lends a new dimension to their writings which is known as Eco-Criticism. Indian English writings have given an equal concern to global worries. This arises out of sense of displacement and rootlessness. Their themes explore the idea of dislocation and self fashioning. There is a global readership and an enduring appeal to their work. They may be nostalgic for their homeland but sometimes takes liking for the West too. The physical transformation shows the conviction with which they have accepted and adopted Western culture too.

There is a constellation of history, geography and culture continuously move in their works ,thereby encapsulating geographical space, psychological space and cultural space which crosses the national boundaries to international borders. Because of an honest script of the demonstration of native geniuses, this texture of writing has won wide audiences in all its richness and complexities. It has turned out to be a new form voice in which the world converses regularly. Indian Writing in this context is much more augmented. The complex world of psyche is caught in labyrinth of history and culture of the sub continent. This is also the encounter between the west rationality and Indian myth, hollowness of national identity and international boundaries. This post colonial literature celebrates what Salman Rushdie calls a historical weightlessness .The history is re visited, re explored and the residual effects of politics are re exposed This form of expatriate writing present the psychodrama of human relations which makes them transcend the barriers of genre, narratives, time, history and location and became the focus points of the writings of many writers like Jhumpa Lahiri, Amitav Ghosh, Anita Desai etc.

Rushdie celebrated the plurality, the excess of culture, the rootlessness. He felt that if one did not belong to one place, then one belonged to many.” There is magical realism in the marginalized consciousness which heightens the sense of reality.” This emotional entanglements form the core of their work.

This paper talks about eminent diaspora writer Amitav Ghosh’s award winning novel *The Shadow Lines*. The craftsmanship of his work has been the way he weaves the wool and the wrap from distinct yet inter related strands of travel writings, cultural criticism and cognitive mappings. The whole exercise of trying to explore these three trajectories has been to support the hypothesis. The study interrogates and re-affirms Ghosh from unsearched areas to the searched areas.

*The Shadow Lines* (1988) was a book not about any one event but about the meaning of such events and their effects on individuals who lived through them. The author with his skilled craftsmanship takes the narrative beyond the national frontiers and opens out to encompass cosmopolitan experiences. The quest for identity unfolds itself the mood and background of a new internationalism. This opens the way for new experiences which are seen and understood through the narrator’s consciousness. The name of the narrator is not revealed which suggests a contemporary consciousness- an all encompassing identity. This forms the intricate part of narrative design.

The novel is primarily ‘a memory novel weaving the past and the present, across the frontiers from India to Bangladesh, Britain, It is a socio political postmodernist work of fiction which explores the role of imagination and consequently evokes reality.

The personal lives of the characters, which populate his novel with public events and also poignant human emotions, are very astutely woven through an intricate web of memories, relationships and images. These also constitute for the pillars on which his narratives is based.

Tridib, one of the protagonists was a story teller. He spent much of his time in gossiping with young never- do- wells at street corners and tea stalls (Tiwari). Tridib’s niece Ila would sometimes come to Calcutta and the narrator as a child would wait for her arrival. She appeared to the narrator (Barat). But when the narrator goes to London to observe her life from close quarters, he is shattered to see Ila living in a world of self deception and shallowness. She’s out of line with both the worlds and ends up belonging to neither. She loses her identity in an attempt to ape the borrowed one.



Another multifaceted character very skillfully traced by the novelist is narrator's grandmother Tha'mma. She in fact, is the mast of the novel. During her days of childhood and growth, she had her sympathies with freedom fighters and wanted to do something for them in a small way.' (Bhaduri).

With a fine use of 'Stream of Consciousness, the issues of identity in terms of larger cultural and historical collectivities is finely articulated. There are memories of the past in concurrent with the present through which the geographical distances are transcended. The events are deliberately gathered and released when the actual occasion arises. They are then transformed by the literary artists like Ghosh into the materials of the narratives. Grandmother's visit to Dhaka to her ancestral home is the most shattering climax where she questions some of the fundamentals of nationalism.' (Ghosh).

The struggle with silence with no words to communicate becomes the heart of the novel. What makes this novel very contemporary and relevant is that the lessons from history which has never been learnt. The deplorable violence unleashed upon Sikhs in Delhi from October 31st, 1984 to Nov 04th, 1984 shows history repeating itself.

The absence of pessimism, despair and ambiguity makes *The Shadow Lines* a very commencing and effective piece of art. The author boldly tackles both national and international political themes.

He shows how different cultures and communities are becoming antagonist to each other in Contemporary India. Therefore, the use of political allegory is used very effectively to stress the need for a type of civilization where the communal holocaust can be avoided. Above all the use of imagination and memory technique makes 'The Shadow Lines 'a compact novel. Reference to houses, photographs, maps, road names etc are very artistically used. It gets related to a search; a quest for identity and meaning for personal significances in a living world. The discrete and distant identities provide a strong foothold to the understanding of the history. Every character seems to have an intimate relation with history whether it is Tridib pursuing Ph.D in Archaeology or Tha'mma living through partition, Ghosh's mappings seeks to expand cognitively and culturally where the places and routes form the basic building blocks of the cognitive map.

Amitav Ghosh combines the innovations of postmodern fiction with an insight to produce powerful and provocative investigations of the post colonial world. Each novel of his is a "mapping test" which explores the cultural and societal effects of our changing sense of time and place. He teaches his

readers how to travel and re- discovers them again. The outscape is being inscaped i.e. not only the exterior territories are mapped but also the inner recesses of the mind.

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## **A Cloud Walker**

**Dr. A. Raihana Barvin**

After the light fell into the fathomless margin,  
I slide away this worldly curtain,  
Peep into the starry sky and the gleaming dreams.  
On a land of magic, I am stepping on,  
To collect the most precious stones,  
Hidden below the deepest of the world.  
I am all alone and I am the all,  
I engage in collection,  
Recollection of the colourful glimmering stones;  
A blue, a green, a yellow, the reds and the blacks.  
Difference lay only in the colours  
But all look special as they all are mine.  
Not in haste but one by one,  
I taste the stones. All sweet and salt.  
Not aware of the dawning sky,  
Turning round and round,  
I am still inside the darkest floor,  
Gliding into the far away land more and more.  
I unbundle the secret caskets

That treasured beneath the silent mountain.

I adore the floating everlasting bubbles

That shine with all the shades and reflect my inner eye.

I revisit the long-left footprints

And remember its far-off retreats.

As the eyes are closed,

I am safe inside the sheltered land,

Searching for the vanished bonds,

And securing its traces to the heart.

### Book Review

*Social Reform Movement and Women Empowerment in Dawoodi Bohras/ Zenab Banu/ Kalpaz Publications, Delhi/2020/Rs. 1180 HB/PP 311*

### **Dynamics of Social Movements: From Theory to Practice**

**Dr. H.S.Chandalia**

Prof. Zenab Banu's book ***Social Reform Movement and Women Empowerment in Dawoodi Bohras*** is a record of the dynamics of social movements derived from her own participatory observation of Bohra Youth Movement which according to her is a century old ongoing movement. The book is a product of a research project sponsored by Indian Council of Social Science Research and hence uses a methodology which rests on a great deal of primary and secondary data.

The introductory chapter gives the feel of a text book of social movements wherein a theoretical frame is set up to give the readers a point of reference for the study of the real movement which is recorded in the following chapters. The second chapter is an important history of the reform movements in Islam, especially in India. Most of these movements, their ideals and achievements have remained away from public knowledge and a wrong perception about Muslims as very rigid and conservative has been propagated. The Faraizi Movement started by Shariatullah in 1804 which took up initiative to support the cause of the peasants needs to be taken out of the archives and written about in the present times to strengthen the peasant movement today. His son Muhsinuddin Ahmad alias Dudu Miyan had become a popular champion of the poor peasantry in Bengal of that time. His popularity caused grave concern among the Zamindars and the British rulers. This chapter also mentions Wahabi, Ahmadiya and Aligarh movements and underlines their liberal stance. The Aligarh movement has been dealt with in details since it is perhaps one of the most progressive movements of Muslims in India.

This is followed by the history of the evolution, faith and tenets of the Bohra community as a part of larger Muslim community. It is recorded that the Bohras were converted from middle class Hindu traders and businessmen to Islam in Gujarat by missionaries from Egypt and Yemen in 12<sup>th</sup> Century AD. It is very well said that they are strict observers of Islamic law but also have their affinity with Indian culture owing to their origin. The main focus on the Reform Movement begins with chapter IV in which main issues of the Dawoodi Bohra Progressive Movement have been delineated. The very first

paragraph remarks that the unrest began with the appointment of Syedna Abdul Quadir Nazmuddin as Dai. Prof. Zenab Banu maintains that the issues raised were pertaining to social and secular matters like the rights guaranteed by the constitution of India as fundamental rights, right to secular education, freedom of association, freedom to start a bank etc. It is alleged that the Syedna wanted his ultimate authority in these secular matters also. The objectives of the Bohra Reform Movement and its various phases have been described with sufficient details to make it a history of a community's struggle against religious autocracy.

It is emphatically stated in the book that Dawoodi Bohra Reform Movement has been able to survive due to the leading role played by women. Chapter V talks of the status of women in Dawoodi Bohra Community. Unlike the mainstream Muslim community women in Bohra community enjoy greater equality of opportunities, right to take decisions about their lives, higher education and employment. This is why they could assert their rights in various movements described in chapter VI. Prof. Zenab Banu has described various phases of the movement and very graphically narrated all that happened in Galiakot and Udaipur. The incidents of violence and molestation of women supporting Bohra Youth Association at the instigation of the followers of Syedna at Galiakot are very shocking. There is a reference to Late Sh. Mohan Lal Sukhadia, former chief Minister of Rajasthan who was then the governor of Tamilnadu and took interest in resolution of the problem. Chapter VI contains some case studies of women like Razia Sanwari, Shamim R.V. and Amina Naath. One of these Ms. Rabiqa Liyakat is a very famous news anchor and TV journalist working with ABP news channel. These case studies are first person accounts of the struggle and success of these women due to the enlightened and progressive attitudes of their community. These narratives can motivate women of other communities also.

The last three chapters record the challenges, achievements and further goals of the Reform Movement. A glance at these pages reflects the high degree of optimism and resolve among the Bohra Youth Community. The book published by Kalpaz Publications and distributed by Gyan Books, Delhi is printed very well and is neatly bound. It makes an interesting reading. It would be good if the section of women's assertion and the case studies of the struggle of women could be culled out and printed separately in the form of small booklets in English as well as in Urdu and Hindi. Printed as low cost subsidized booklets they would prove very effective in motivating the younger generation to fight for their rights.

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