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**SRIMAD ANDAVAN ARTS & SCIENCE COLLEGE  
(AUTONOMOUS)  
IN COLLABORATION WITH COMPARATIVE LITERATURE  
ASSOCIATION OF INDIA**



**INTERNATIONAL CONFERENCE**

**on**

**NEW PERSPECTIVES ON COMPARATIVE LITERATURE  
AND TRANSLATION STUDIES**

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**Research Article**

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## **Report of the Conference**

The International Conference on New Perspectives on Comparative Literature and Translation Studies in collaboration with Comparative Literature Association of India was inaugurated by Dr. Dorothy Figueira, Distinguished Professor of Comparative Literature, University of Georgia, Athens, USA, on 07.03.2015 in Srimad Andavan Arts & Science College, Tiruchirappalli 05. Dr. J. Radhika, the Principal of the college welcomed the gathering. The meeting was presided over by Mr. N.Kasturirangan, the secretary of the college who was also the patron of the conference. Dr. S. Ramamurthy, Dean of Academics and Director of the conference introduced the theme of the conference and said that the conference seeks to take stock of the pedagogical developments in Comparative Literature all over the world in order to map the Indian context in terms of the same. He added that the conference proposes to discuss the state of Comparative Literature today and will explore how the discipline has responded to the pressures of a globalised educational matrix. Dr. Dorothy Figueira in her keynote address referred to some theoretical and ethical concerns in the study of Comparative Literature and inaugurated the conference.

Dr. Chandra Mohan, General Secretary, Comparative Literature Association of India & Former Vice-President International Comparative Literature Association, presided over the plenary session of the first day and traced the activities of Comparative Literature Association of India. Prof. Seighild Bogumil, Eminent Professor in French and German Comparative Literature from Ruhr University at Bochum delivered her special address on the Comparative Literature Scenarios in Europe with reference to France and Germany. Dr S. Ramamurthy spoke on "Influence and Reception Studies" a branch of Comparative Literature and brought out how the popularity of a writer is assessed. He said that it is generally assessed by the number of critical studies which have appeared on his works, articles and reviews in journals, the number of editions in his works, their translations and the quantum of sales of the writer's works both in his

own country and in other countries. He illustrated this by comparing the novels of Charles Dickens and Mulk Raj Anand and pointed out how Anand was influenced by Dickens in his treatment of poor and down-trodden in his novels. The inauguration came to an end with the vote of thanks proposed by Dr.V. Latha, the coordinator of the conference. In the afternoon session on 07.03.2015, Dr. Prema Nandakumar, Author and Journalist spoke on the Art of Translation and the relevance of translation in the Indian context. Dr. Anil Kumar Tripathy from Kanpur spoke on Machine Translation. Dr. Dorothy Figueira explained the salient features of Comparative Literature in the plenary session. Dr. R.Ahalya, Head, Dept. of English, Government Arts College, Chengalpattu compared the poems of Nammalvar, the great Vaishnavite poet and G.M.Hopkins, a Jesuit poet and justified that they were devoted poets who considered Religion as Poetry. There was a cultural programme by the students of the college in the evening.

The conference had plenary sessions, a panel discussion and paper reading sessions on 08.03.2015, the second day of the conference. Dr S.Lakshmi, Dr Karthik Kumar, Dr Sivakumar and Dr.K.S. Dhanam were the chairpersons for the paper reading sessions. Research scholars and students participated in large numbers in the conference and took part in discussions. 250 delegates from all over the Indian Universities and colleges participated in the conference and 50 papers were presented on various themes and topics in the field of Comparative Literature and Translation Studies.

Dr. Chandra Mohan spoke on World Literature in the plenary session of the second day of the programme and that was followed by a panel discussion on 'Future of Comparative Studies in India', 'The Scope of Translation Studies in India' and 'Comparative Literature in Indian and Foreign Universities'. The panel experts were Dr. Prema Nandakumar, Dr. Dorothy Figueira, Seighild Bogumil and Prof. Chandra Mohan. Dr. Dorothy discussed the American Scenario in the teaching of Comparative Literature in American Universities and referred to inter-disciplinary approach to the study of Comparative literature. Dr. Bogumil expressed her concern for the existing situation and reception for Comparative Literature Studies in German and France. On the other hand Dr. Chandra Mohan foresaw a bright future for translation studies in India. Dr Prema Nanda Kumar said that translation studies have been recognized in certain Indian Universities and a paper has been introduced in Comparative Literature in the UG and PG levels of studies. Dr S.Ramamurthy hoped that steps would be taken to make Srimad Andavan

Arts and Science College (Autonomous) a Centre for Comparative Literature Studies soon where facilities would be made available for scholars under student -exchange programme.

Dr. S. Ramamurthy presided over the valedictory function. Dr. V. Latha, the coordinator of the conference welcomed the gathering. Dr. Chandra Mohan in his Valedictory address highlighted the changes that have been taking place in the field of Comparative Literature Studies in India over a period of nearly seventy years and appreciated the organizers for initiating a serious discussion on new perspectives on Comparative Literature and Translation Studies in an international conference of this type. Dr. Muthu Ramakrishnan, Member Syndicate. Bharathidasan University and Dr. J. Radhika, the Principal of the college offered their felicitations. The Vice Principal of the college proposed a vote of thanks.

***Inaugural Speech by Dr. Chandramohan***

I feel immensely happy to be a part of this International Conference on Comparative Literature and Translation Studies. Comparative Literature is the only medium through which the blending of inter disciplinary facets of Arts and Sciences could be achieved. Interconnectivity of Arts and Sciences is important for the development of mind for the procurement of real education, for the balance activity to our approach to academics. In multilingual and multicultural country like India, we have two priority areas. One is Comparative Literature and second is Translation Studies. Even Scientists and Engineers have to gain the information and also knowledge of literature in order to balance in their field. Literature is not limited to literary studies only, but has a focus on interdisciplinary programs which includes History, Political Science, Law, Social Science and Pure Sciences. We cannot study 34 or 35 languages of this country but we can study 3 or 4 languages. Comparative literature has been recognized by University Grants Commission.

***My best wishes to all.***



**Welcoming the Chief Guest**

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## New Orientations of Comparative Literature

**Sieghild Bogumil**

*Professor, Ruhr-University of Bochum, Germany.*

It is always difficult to identify by date the beginnings of great intellectual and cultural movements. The same uncertainty can be found regarding Comparative Literature. Yet for sure, it is only since the 19<sup>th</sup> century that comparison becomes a scientific method. As a method of understanding comparison was first elaborated in the field of natural science. It rapidly expanded into all other disciplines so that the 19<sup>th</sup> century can be considered the century of comparison. It was also taken up by the literary criticism, especially by the early Romantics who turned their epoch into a highlight in the history of comparison. In the literary field the method could be considered really scientific only on one condition: the equality of all literatures had to be acknowledged which implied that the hegemony of the Greco-Roman literature and thereby the domination of the rationalism had to be dismissed. The German poet and philosopher of history Johann Gottfried Herder<sup>1</sup> had paved the way in this regard inspired as he was by the ideas of the Italian philosopher Giambattista Vico, the English poet Edward Young, and in particular by the Genevan writer and philosopher Jean Jacques Rousseau who all were fervent critiques of the rational philosophy and esthetics of the Enlightenment. Herder had further developed these critical ideas in a new poetics. He holds that real poetry finds its appropriate expression in the remote, primitive and non rational voices. Hence he claimed a corpus of literatures of all times

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<sup>1</sup> See for the following: Victor Klemperer: *Littérature universelle et littérature européenne* (Essai) (1929). Traduit de l'allemand par Julie Stroz. For the French translation: s.l., Circe & Oxyron. 2011, pp.25 sq.

and nations as big as possible, for he states: the bigger it is the better one can value the quality of a single work of art.<sup>2</sup>

That means that at the very beginnings of comparative literature as a method, it is rooted in the concept of World Literature, as conceived mainly by Goethe from 1825 to 1831. A worldwide field of literatures was made available to the reader without any temporal, geographical or generic restriction. Yet still there was a reservation. The definition of the notion of the 'world' itself referred to all 'civilized' nations. Hence only the western world and the ancient oriental and far eastern cultures were taken into account. Goethe's idea was that one becomes aware of the convergences and pervading interests of various literatures and thus one would be able to go beyond the limited nationalist conceptions of literature. The view of the 'Other' would help to minimize one's own difference, and consequently, the particularities would give way to a general humanity. Translation, obviously, is of first priority here.

It was Herder again who laid the foundation for a methodology with the intention to prevent all literatures to fall to pieces. He conceived the genetic method based on the mutual relationship of literary works and cultures as well as on the external conditions of each literature, such as climate, landscape and different historical conditions.<sup>3</sup> Further on developed under the influence of Taine's three items of the race, the milieu, and the moment it became the foundations of the academic discipline throughout the Western World. In this light the study of sources, dependencies, influences, and effects sustained by the dominating positivism had one goal which was to evidence and promote the idea that all literatures are connected and form "one big whole".<sup>4</sup> Yet, this utopian concept did not last long. The late Romantics themselves closed their minds to it and supported the nationalist movement. But it was the rapid development of the bourgeoisie with its profound commercial spirit and narrow minded ethnographical acceptance or rather exclusions which succeeded in imposing a Eurocentric perspective. On this background,

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<sup>2</sup> See: Zoran Konstantinović: *Vergleichende Literaturwissenschaft*. Bestandsaufnahme und Ausblicke (Comparative Literature. Survey and Outlook). Bern e.a., Peter Lang, 1988, op. cit., p. 22.

<sup>3</sup> Hence many consider Herder as the father of literary comparison, see: Konstantinović: *Vergleichende Literaturwissenschaft*, op. cit., p. 21.

<sup>4</sup> Friedrich Schlegel, quoted in: Zoran Konstantinović: *Vergleichende Literaturwissenschaft*, op.cit., p. 23.

Comparative Literature was founded as an academic discipline.<sup>5</sup> Accordingly a narrow minded positivism based on factual tokens and establishing causality between them prevailed. Studies of influences, of the historical filiations of themes and motives, of the mediators, i.e. translators, travel books or journals etc. predominated during about 150 years, until about the seventies of the 20<sup>th</sup> century. Another major interest focused on the reception of ancient texts. Beyond that, no topic was omitted: stylistic, generic, metrical, mythic, morphological aspects of literary texts, metaphorical comparison, social backgrounds of literature, movements and epochs, folklore, the poet's disposition. Another comparative item was the theory of the images nations had of one another, called *imagology*, the "study of national illusions, of fixed ideas"<sup>6</sup>, as René Wellek criticized. Yet, in order to transgress a simple psychological typology scholars claimed to take into account the horizon of expectations (Erwartungshorizont) of the reader. A further topic since the very beginning of Comparative Literature was the comparison of literature and the other arts. One of the eminent representatives of this field of comparative studies was Henry Remak teaching in the second half of the 20<sup>th</sup> century at the Indiana University.

These foundations of comparative literature studies were even not put at risk when new aspects or perspectives were introduced, as for example by the French comparatist Paul van Tieghem who, in 1931, delineated comparative from general literature thus creating the so-called French School. He defined general literature as the comparison of more than two literatures under a common aspect, such as 'the representation of the child' or 'the idea of nature' in different literatures. In 1948, the Russian theorist Zhirmunsky, influenced by his elder compatriot Veselovsky, introduced the "historical-typological" theory as opposed to the genetic method. The theory was based on the materialistic Marxist literary criticism according to which similarities arise not from genetic influence but rather from a similarity of social and cultural institutions. Subsequently, sociological literary studies appeared, even though, at first, Comparative Literature was reluctant. Another new perspective was introduced at the end of the 1960ies by the German school of the

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<sup>5</sup> First, there were only comparative lectures that had been delivered, the first one probably in Warszawa, in 1821, see Zoran Konstantinović: *Vergleichende Literaturwissenschaft*, op. cit., p. 25, n. 14. Lectures in France followed, at Sorbonne (1827) and Collège de France (1830). In England, Matthew Arnold spoke of Comparative Literature in 1848.

<sup>6</sup> René Wellek: "The Crisis of Comparative Literature". In: *Proceedings of the 2<sup>nd</sup> Congress of the ICLA*. Chapel Hill, 1959, p. 149-159. Also in: id.: *Concepts of Criticism*. Ed. and with an Introduction by Stephen G. Nichols, Jr. New Haven, London, Yale University Press, 1963, p. 284.

theory of reception which focuses on the role of the reader in the constitution of a text and on his just above mentioned horizon of expectation. Since about the eighties, hermeneutics, the theory of understanding, as conceived by the German philosopher Hans Georg Gadamer has returned to the fore. Despite the forthcoming of new theories, it is today more dominant than ever. Gadamer<sup>7</sup> stressed the historical dimension operating, as he holds, in the circular process of understanding. The circle which, since Gadamer, is rather to be considered a spiral consists in the fusion of the history and the present understanding of the text mediated through a dialogue, i.e. through language. In other words, the text is a part of its whole historical, cultural and literary context and its understanding can only be established by reference to this whole whereas this whole is also understood but by reference to the part which is the text. The same is true for the text and its individual parts. Neither the whole nor any individual part can be understood without reference to one another. This means that on the one hand the hermeneutic understanding starts from the presupposition of a historical knowledge and that on the other hand this historical knowledge finds a semantic readjustment by the actual lecture of the text; the notion of the present referring to the actuality of the reception of the text and not to the historical time of its production. Hence it is obvious that the circle of understanding opens to become a spiral.

Hermeneutics is a method – as all methods are – trying to dam the fragmentation of reality which destroys the coherence of the text. Yet it is obvious that it does not get along with the apparent textual disorder prevalent in postmodern novels or in modern and contemporary poetry. It is also ineffective when confronted with textual forms taking advantage of media techniques, with forms the global literature provides, or with the textual virtuality of the internet. In addition, it is still rooted in a Eurocentric perspective and it is founded on the traditional concept of the literary text. However, the age of globalization going beyond the European horizon and the text in its traditional literary form claims a qualitative difference. It primarily provokes the confrontation with the absolute unknown which shakes one's own culture, knowledge and identity to its very foundations. It obliges to dare the leap into the dark and to initialize a process where the totally unknown culture of the Other becomes just another culture as a part of one's own cultural system.

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<sup>7</sup> Hans Georg Gadamer: *Wahrheit und Methode*. Grundzüge einer philosophischen Hermeneutik. Tübingen, Mohr, 1960. (*Truth and Method*. 2nd rev. edition. Trans. J. Weinsheimer and D.G.Marshall. New York, Crossroad, 1989).

Since the old-fashioned comparative concepts lead back to the trap of Eurocentrism the question raises how to approach the Other. A new way has to be forged. Yet before trying to delineate it the notion of global literature must be defined. Comparatists were always focused on world literature and conceived it either as the accumulation of all literatures of the world without any order, or as a list of canonical works, or, finally, as a functional whole of genetically or typologically connected literatures. The idea of world literature as a list of canonical works has become completely obsolete and the conception of world literature as the sum of genetically or typologically connected literatures, which was most accepted, has been rejected above. The global accumulation of all literatures comparatists did not work with since it could not be conceptualized remains and is what needs to be taken into consideration. However, in order to prevent it from falling to pieces when one is working with it, the term of global literature has to be revisited in that it should be based on a kind of an organisational principle. In the following, it will become evident that this does not mean any restriction of the fragmentation or the insinuation of a non- existent coherence. Rather it means to raise our awareness of the spaces of silence between the different literatures where the new significance of the encounter is operated. Foucault provides such an organisational basic concept. Describing the heterogeneity of the exterior spaces we live in and which form our cultural environment, such as the private and the public space, the cultural and the utile space, the leisure and the working space, he coins the term of “heterotopia”<sup>8</sup>. In an analogous way, global literature can be conceived as a heterotopic space or, as Foucault also puts it, as a whole of “discontinuous islands” formed by the small as well as the so-called great, the known and the unknown literatures, but also by other literary forms or genres as for example minor literatures, underground literature, literature for children, translations, etc. This concept has the advantage over the traditional viewpoint as not to disqualify any kind of literary manifestation, because the quality of the heterotopic space consists exactly in its semantic neutrality: it has neither a quantitative or qualitative, nor an ideological, historical or even geographical significance. It implies a mere topological organization. Moreover, the notion excludes thoughts or perceptions based on any traditional epistemological category, as for instance the opposition of the centre and the margin, and thus, finally,

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<sup>8</sup> See : Michel Foucault: Des espaces autres, in : Architecture Mouvement Continuité, (October 1984) 46-49, here : p. 47. (Translated by Jay Miskowicz : Of Other Spaces, Diacritics 16 (1986) 22-27).

undermines language, syntax, and any continuous order of identity and difference. Hence, thinking in terms of globalization requires a field of operation where new criteria of order are to be found. They should not be based on the notion of transgressing any kind of boundaries, geopolitical, social, religious or other ones, which always implies an expression of power, rather, on the contrary, they have to respect them. They should oblige us to go beyond our own limitations and to take place in a new polyvalent space in order to enter into the liberty of a free communication with the Other. As Jacques Lacan said: “The I is always in the field of the Other”, yet we have to specify: not exactly in the field of the Other, but on the threshold of the I and the Other.

The French contemporary philosopher Emmanuel Levinas shows a way out of the hegemonic attitude to engage in the dialogue with the Other.<sup>9</sup> Treating ethics as the primary interest of philosophy, he asks how an encounter between the “I” and the Other can be possible in respect of his own right, which means in our context in respect of the Other’s own identifying culture and imagination. His answer is: by means of a dialogical situation which he calls a “face-to-face” encounter. It does not consist in a passive act of just seeing, perceiving, looking at somebody; rather he considers it an active “speech act”, yet a “speech” beyond words. Here the above mentioned silent spaces between the heterotopic literatures obviously are of paramount importance. Levinas defines the “face-to-face” encounter as the presentation of the naked face whose “speech” claims an ethical attitude: ‘you will not kill me’. Thus, it puts the violence and desire of domination of the “I” into question; hence a respectful dialogue can begin.

These few hints to one of the fundamental aspects of the philosopher’s ethics may be sufficient in the actual context in order to give an idea of a possible new comparative method. It can be conceived as a critical dialogue between the text which here means a heterotopic conglomerate in the form of a rhizome (Deleuze/Guattary), the reader and the world or culture surrounding him/her in a more or less conscious manner where the reader has the responsibility to analyze the text and the context in their polyphony. Henceforth the reader’s objective is not any more to state and compare positions and oppositions, but to delineate the differences, to live along with the strangeness and accept the Other in its otherness. Thus, the purpose of the reader would be to

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<sup>9</sup> See for the following: Emmanuel Levinas: *Die Zeit und der Andere* (The Time and the Other). Übersetzt und mit einem Nachwort versehen von Ludwig Wenzler. Hamburg, Felix Meiner Verlag, 2003.

trace a network of relationships the heterotopic text refers to and to show it's transnational and even global dimension.<sup>10</sup> The presupposition of this methodological claim is the idea that instead of reducing the text to any preconceived order it would be profitable to enlighten the multitude of new semantic dimensions the diversity, fragmentation and gaps in relationship to its external cultural connections offer to the readers. Thus, Comparative Literature gives them the possibility to orient themselves in our dismembered world and to live in community and in communication with the Other.

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<sup>10</sup> The idea of Comparative Literature as a "science of relationships" (Beziehungswissenschaft) as conceived by the German comparatist Dieter Lamping: *Internationale Literatur. Eine Einführung in das Arbeitsgebiet der Komparistik*. Göttingen, Vandenhoeck&Ruprecht, 2013, p.22, seems to be near to this claim, but still he proceeds by comparison and aims at coherence and order.



## **What Do We Do When the Other Speaks Her Own Language: Returning to the Ethics of Comparativism**

*Professo. Dorothy Figueira, University of Georgia, Athens, USA.*

### **1. Introduction**

Comparative Literature is a weird discipline filled with weird people. I have noticed that whenever there are college-educated criminals depicted on American television or in the movies, and there is a question of why they are the way they are, someone invariably explains that the miscreant studied (or teaches) Comparative Literature. Other humanists view us as dilettantes, and not in the positive sense of the term. National literature scholars revile us as amateurs of all and masters of no specific canon. Historians ridicule our use of documentation. Scientists cannot fathom what we compare or why we compare it. I must admit that we are partially to blame for our disrepute. Our disciplinary indulgences have contributed to these negative perceptions.

Many of us here today did not start out as comparatists. I, for example, came to this field rather late in my student career, after considerable graduate work in the history of religions. I remember how surprised I was to notice how seriously this discipline took its exegetes. At first glance, Comparative Literature seemed to have a very elaborate pantheon of deities. It was the 80s. In graduate schools all over America, students were being trained to bow down before the altars of what appeared to me to be rather paltry gods – usually francophone, who were not fun to read. They were such puny divinities; these Derridas, DeMans, and Deleuzes did not even sport multiple arms and heads. Their superhuman powers were negligible. I had spent my youth studying Yahweh and Shiva, these gods of theory did not inspire fear in me (except when I tried

to teach them to undergraduates)! Comparative Literature initially struck me as a domain that longed for the sacred – or at least, sought to impose a religious faith on its practitioners.

As a discipline, Comparative Literature is constantly questioning its identity. It does not know what it is. As a post-doc at Cornell during the height of deconstruction, I remember a Comparative Literature department meeting where we discussed “What is Comparative Literature?” I thought, if Jonathan Culler did not know what it was, I certainly was not going to lose sleep over this conundrum. But since my callow post-doc years, I have witnessed the various transformations of our field. The term “permutation” is perhaps too generous, because what I have witnessed in the past thirty years resembles far more a form of shameless promiscuity. Colleagues jump from one theoretical love affair to another, “retool” themselves into each new trend, in their rush to stay “cutting-edge” (or sometimes just to accrue travel funding and a bigger office). The predatory male Marxist became the male Feminist, when he could no longer abuse female students with impunity; the national language department monoglot became the multiculturalist; those professors who slept with “exotic” graduate students morphed into Asianists; queer theorists became Fat Studies activists, and everyone became postcolonial. The trick was to divine the next trend and be sure to jump on the wave before it crested. The saddest point was when the critic-theorist-reader became his or her own text. Now, there was no longer an aesthetic object to be interpreted but we heard about the reader’s *experience* of some “textuality” rather than any discussion of an art object. By this time, the term “text” was almost always placed in quotation marks. These were the days when some professor’s moribund father’s penis became the text upon which she expatiated (Miller 1996). We have come a long way beyond merely treating some critics as if they were godlike! The theorists and critics now worship themselves.

Parallel to this movement in increased navel-gazing, there was also the desire, a vestige of the 60’s, to appear always and everywhere politically correct. It was important for critics positioned in First World metropolitan centers to show that they were connected to and could relate to or “inhabit” the experience of the world’s less privileged. Another carry over from the 60s was that you could become whatever you wanted – all you had to do was claim the desired positionality. Theoretically, the First World could legitimately speak for the other. Whites could channel the Black experience. Asian and African ventriloquists voiced the suffering of the very populations that they oppressed back home, White non-mothers taught courses on the Black and

Asian women's experience of giving birth vaginally. Taking vacations in America made foreign-born critics into "nomads," Third-World elites coming to graduate school in New York or Palo Alto vaunted their exilic subjectivity, etc. I am really not making this all up. All of a sudden, everyone seemed to be a victim of some epistemic violence and there was a general movement to minoritize oneself. Curiously, these gestures in victimhood by proxy bear witness to a shocking lack of self-reflection that is noteworthy in individuals whose profession it is to interpret. These various trends in Comparative Literature also point to a serious detour in what we might term the ethical component of literary studies. Somewhere, Comparative Literature seems to have lost its way. In many institutions today, it is morphing into something called World Literature, a new incarnation of the old Pentagon construction of Area Studies that was discredited decades ago. Under the guise of democratizing and moving away from Comparative literature's supposed "elitism," World Literature theorists claim to engage the world in a serious fashion, but only if that world speaks English or is translated into this idiom. How is this position deemed ethical? Where is there a place in World Literature for the other who insists on speaking her own language? Is it just such questions that I wish to touch upon in this essay. However, I would first like to outline the tradition in literary criticism that addresses the ethical concerns regarding the other. This is a tradition that is rich in the field of literary studies, even if it has fallen out of favor in recent years and is perhaps in need of reassessment. Specifically, I will examine how we might focus on the other from an ethical perspective in this post-ethical age. I begin, then, with a summary of the treatment of the other in philosophical discourse.

## **2. Configurations of the Other**

As far back as Parmenides and Plato, mainstream philosophy has defined the other in relation to the self. Due to their devotion to reason, philosophers have often sought to banish the other to the realm of unreason, relegating it to the domains of art, myth, and religion. Plato approached the other in terms of wonderment (*thaumazein*) and terror (*deinon*). In the *Phaedrus*, Socrates emphasized that the other in the form of strangers, gods, and monsters belonged to the realm of myth, not philosophy. He further noted that philosophy as a rule transcends myths. Nevertheless, Socrates questioned whether he was "a beast more complicated and savage than

Typhon or a tamer, simpler animal with a share in a divine and gentle nature” (230.e). In other words, Plato established the apposition between the monster and the philosopher, suggesting that it was only by exorcising the monster that one can know oneself (Kearney 2003: 151–52). In the *Sophist*, Plato put the discussion regarding the other in the mouth of the Eleatic Stranger: does the existence of the *xénos* demand the establishment of another category (*héteros génos*) beyond Being? The Stranger argues that all kinds of beings blend with each other. This mixing of the same (*autos*) with the other (*héteron*) makes speech possible (*Soph.* 259e) and enables us to distinguish between what is true and what is false. Without such blending, the other is literally unspeakable and unrecognizable (Kearney 2003: 153).

Modern philosophy continues the pattern, set in place by the Greeks, of refusing to allow the other to be truly other and not a reflection of the self. In Romantic hermeneutics, as practiced by Schleiermacher and Dilthey, the purpose of philosophical interpretation is to unite the consciousness of one subject with that of another through a process of appropriation (*Aneignung*). Schleiermacher explored the retrieval of estranged consciousness in terms of a theological re-appropriation of the original message of *kerygma* (quoted in Dilthey 1974: 117). Dilthey analyzed it in terms of the historical resolve to reach some kind of objective knowledge about the past (Dilthey 1976: 66–105). Hegel historicized alterity in terms of the master-slave dialectic (Hegel 1994). Marx addressed the question of the other in his analysis of fetishism and ideology (Marx 1990; Marx and Engels 1970). In the *Cartesian Meditations*, Husserl identified the other as never absolutely alien, but as always and everywhere recognized as other than me (Husserl 1960: 112–17). In each of these philosopher’s formulations, the other is viewed by analogy. The notion of the other as alter ego was taken to an even more radical extension by existentialist philosophers such as Sartre (Sartre 1943: 413–29) and Heidegger, who described the other in the context of their theories regarding inauthentic existence and bad faith (Heidegger 1962). In all these theories, the other is reduced to the ego’s horizon of consciousness and is, as such, always mediated. Mirroring the ego, the other is assigned no intrinsic value beyond its role as a duplication of the same. Not surprisingly, in the wake of the Holocaust, certain critics, most notably Emmanuel Levinas, felt that a reassessment of Heidegger’s thought was warranted as was a revaluation of the transcendent subject.

In postcolonial literary studies, the other continues to be seen in autonomous terms. Now, however, it is understood to function as a gross distortion of the self and assumes a

political significance. Narcissistic and aggressive projections onto this other are understood as compensations for a perceived lack in the European “individual.” Edward Said’s *Orientalism* claimed to reveal the extent to which the other was monolithically constructed to support imperial hegemony (Said 1978). From structuralism, Said borrowed the notion that individual action, cultural forms, and social institutions can be reduced to stable essential elements. He then was able to view East-West encounters in terms of a Foucauldian drama where a “western style for dominating, restructuring, and having authority over” (Said 1978: 3) other cultures enables the actual deployment of European colonialism. Grounded in a hermeneutics of suspicion with its roots visible in the work of Marx, Freud, and Gramsci, Said’s critique of orientalism has informed subsequent scholarship. It spawned postcolonial theories, influenced multicultural debates, and invigorated Asian Studies (Figueira 2008:32). In fact, it has become the master narrative of cross-cultural encounter where any interpretations of the non-Amero-European other are judged as forms of subterfuge created to consolidate Amero-European power and domination. Individual theorists then added their own blend of spices to this heady brew.

The other can now appear as obsessively reiterative. One can enlist Franz Fanon’s perception of the subjugated as a phobic object (Fanon 1963) or Jacques Lacan’s theory of the way in which individual subjects are constituted to support a postmodern theory of alterity (Lacan 1966). Henry Louis Gates, for example, borrowed from Lacan to map subject formation onto a self-other model (Gates 1991: 463). Homi Bhabha brought together Freud’s concept of the fetish and Fanon’s schema of the imaginary to define the colonial subject as the reformed and recognizable other, a subject of difference that is almost the same, but not quite (Bhabha 1992). Abdul Jan Mohammed has warned us against the undifferentiated Manichaeian view of the other (Jan Mohammed 1985). Such postmodern approaches tend to focus on psychologizing modern fantasies of alienation. Their starting point can be situated in a pathologization of the classical era as the origin of a climate culminating in nineteenth-century imperialism. The problem with many of these more recent critical approaches to the other is that they seek to “recreate the past by inventing precursors for the present” (Olender 1992: 18). While they provide insights regarding the psychological and hegemonic processes involved in cross-cultural encounters, they lack a nuanced understanding of the

hermeneutical, historiographical, and ethical judgments that inform the heterological project. It is precisely these types of inquiries that I wish to evoke today.

### 3. Hermeneutics

Like their classical and early modern precursors, poststructuralist conceptions of the other focus primarily on the self. These recent conceptualizations of alterity, however, seek to assess the psychodynamics of appropriation. They also grapple with the impossibility of portraying the other as anything but a translation of European familiarity with the self. A key difference between these earlier conceptions of the other and poststructuralist formulations is that the latter acknowledges that the process of trying to understand involves issues of appropriation or, at least, creates conditions for colonization. The result of this operation confirms Foucault's assertion that power and knowledge are entwined and recognized as such (Foucault 1970). It is, however, in this very notion of recognition and, significantly, its relation to textual interpretation that hermeneutic approaches to the other distinguish themselves from poststructuralist constructions of alterity.

As Hans-Georg Gadamer so succinctly put it in *Dichtung und Wahrheit*, "To seek one's own in the alien, to become at home in it, is the basic movement of the spirit, whose being is only a return to itself for what is other" (Gadamer 1960: 11). This movement, represented by the concept of *Bildung*, is particular to hermeneutic understanding. It provides a structure of excursion and reunion (Ricoeur 1969: 16–17). If the circular structure of hermeneutic understanding is complete, the spirit moves to the strange and unfamiliar, finds a home there, and makes it its own or recognizes what was previously perceived as alien to be its genuine home. Hermeneutic understanding, then, consists of a movement of self-estrangement in which one must learn to engage and know the other in order to better know oneself. Selfhood is, thus, by nature dialogical or suffused with otherness. In fact, in a reversal peculiar to *Bildung*, the movement of the spirit resembles a true homecoming, its point of departure being essentially a way-station and the initial alien-ness a mirage produced by self-alienation.

Gadamer's hermeneutic philosophy—which stretched back from Heidegger to Dilthey and Schleiermacher—pursued the idea of a reconciliation between our own understanding and that of strangers in terms of a fusion of horizons (Gadamer 1960: 273–74, 337–38, 358). For Gadamer, the hermeneutic tradition accepts that understanding is always

affected by history, prejudice (understood as pre-judgments or *Vorurteile*), authority, and tradition. While Heidegger viewed the retrieval of our past as a repetition of our potentialities of being-in-the-world (Heidegger 1962, section 25), Gadamer saw hermeneutics as a recovery of past consciousness (Gadamer 1960: 305–24) by rendering the past contemporaneous with our present modes of comprehension (Kearney 2003: 154–55). Ricoeur would develop Gadamer's notion of hermeneutical consciousness by claiming that the retrieval of one's destiny only occurs in the repetition of action through narrative.

Narrative is thus indispensable in articulating the intelligibility of human action. However, the same medium that configures human activity also distorts it. The question then becomes: How do we distinguish between ideological and non-ideological narrative, true and false consciousness, genuine and false communication? At one pole of the hermeneutical field, there is the hermeneutics of belief (hermeneutical consciousness) directed at recovering a lost message and animated by a willingness to listen. At the other pole, we find a hermeneutics of suspicion (critical consciousness) aimed at demystification and animated by mistrust and skepticism. In broad terms, these two hermeneutical positions define how we approach texts. A decade earlier, Ricoeur had recognized this broad spectrum within hermeneutics and sought to engage it, particularly when Jürgen Habermas had challenged Gadamer's formulation of hermeneutics (Habermas 1980).

In his mediation of what would become known as the Gadamer-Habermas debate, Ricoeur advocated a compromise between what was portrayed as the utopian ideation of tradition envisioned by Gadamer and the critical consciousness approach advocated by Habermas that saw all communication as distorted by ideology. The parameters of this debate need not be elaborated here. All we need to understand is that most subsequent forms of

criticism (Foucauldian, post-Foucauldian, Saidian, post-Saidian, colonial discourse analysis, postcolonialism, multiculturalism) opted for a hermeneutics-of-suspicion approach that is indebted to the Habermasian critique of ideology. The hermeneutical model championed by Ricoeur was tossed on the garbage heap, in much the same manner that Ricoeur himself was physically assaulted in May '68 at Nanterre. The Foucauldian quest to unmask some power structure was deemed not only righteous but also more relevant than any call to try and engage in reconciling the two approaches. The critique of ideology was simply too attractive and too

rich. There were so many abuses, self-obsessions, and projections of the European sense of superiority and intellectual imperialism that scholars could claim to battle. Moreover, theory could now really pretend to be a viable form of social action. So, scholarship dealing with cross-cultural encounters simply adopted, with varying degrees of efficacy, the critical consciousness stance even though it could be quite self-referential and self-serving. It certainly became repetitive and its empty pretense of effecting actual change has worn quite thin over time. In the last several years, Ricoeur's middle path of charting the ontological and ethical categories of otherness and his advocacy for dialogue between the self and the other, has gained renewed interest, especially since his death in 2005. In the fields of historiography and ethics, Michel de Certeau and Emmanuel Levinas shared many of Ricoeur's general concerns.

#### **4. Historiography**

The heterological procedure, as interpreted by Michel de Certeau, presents no simple opposition of the self to the other, but rather a procedure akin to a form of psychoanalysis. Of necessity, the interpreter's representation of the other is contaminated by his or her own intrusive identity. Implicit instances of social alterity precede the interpreter and their effects continue to inform the interpreter's work, inducing forms of unconscious repetition through which the past returns to haunt the present (Certeau 1986: 4).

For Certeau, the other is thus structurally re-formed as a projection or residue of a legitimate interpretative operation. It becomes a site of uncertainty upon which the dead resistance of the past inhabits and haunts the present. Difference can be seen then not as something created by a given power structure, but by what hegemony fabricates in order to plaster over its former conquests "the forgetting of which organizes itself into psycho-sociological systems and the reverberations of which create possibilities for the present state" (Certeau 1986: 6). In this respect, the historian becomes not only a sort of psychologist, but also an apologist for the present regime as well as an operator of the forgotten past. Historians and their readers attempt to assimilate the other into the "same" by eliminating resistance through an idealization of the past in utopian visions that haunt history. Certeau suggests that idealizations cannot be avoided; they are present everywhere. His conceptualization of heterology thus brings us to question the ethics involved in any encounter with the other.

## **5. The Ethical Dimension**

Ricoeur claimed that one of the best ways to de- alienate the other was to recognize and treat oneself as another and the other as (in part) another self. Ethics also enjoins me to recognize the other as someone capable of recognizing me, in turn, as a self that is capable of recognition and esteem. For Ricoeur, it is narrative memory that allows us to preserve the trace of the other (especially the victims of history) who would, if unremembered, be lost to the injustice of non-existence. Through narrative, the other within calls us to act on behalf of the other without. However, in order to be faithful to this other, one has to have a self and, once again, it is narrative that creates a sense of identity and allows us to sustain a notion of selfhood over time. This developed sense of identity also produces the self- esteem that is indispensable to ethics and serves as a guarantee of one's fidelity to the other.

According to Ricoeur, the indispensable critique of the other is necessary in order to supplement the critique of the self. The hermeneutics of suspicion must, therefore, operate in both directions and on both fronts simultaneously. Real relations between humans demand a double critique of the ego and the alien. The self and the other enter into a dialectic relationship of mutual responsibility. Ricoeur's call for a hermeneutics of action stands in contrast to any deconstruction that seeks to disclose the interchangeable character of others and aliens. It alerts us to the irreducible alterity of all incomers. Ricoeur's hermeneutics thus differs considerably from those theories of alterity based on a Foucauldian conception of power dynamics. It also stands in contrast to the radically minimized role of the self in relation to the other found in the work of Levinas for whom the other does not manifest itself in relation to the ego's horizon of consciousness and subjectivity. For Levinas, the stranger is not relatively other, as in Ricoeur. It is so radically other that I cannot even represent it or enter into a relationship with it. To do so would assimilate the other and, thereby, reduce it to the same. It bears noting that in the postwar period, both Ricoeur and Levinas were the chief proponents of phenomenology in France and both very early on in their publishing careers addressed the ramifications of Edmund Husserl's philosophy.

Husserl's renewal of philosophy through phenomenology can be summed up by the term "intentionality." All consciousness is a *cogito* of something (*cogitatum*). The intentional structure of consciousness can, therefore, be characterized as the interplay between subject and

object. In the '30s, Heidegger had transformed this vision of phenomenology by viewing consciousness as rooted in deeper levels of "being there" (*Dasein*). Heidegger conceived of Being in light of the expression *es gibt*. This concept of Being can be understood as a celebration of generosity that bestows light, freedom, and truth to all. It is a formulation that Levinas would transform into his notion of *il y a*. However, Levinas understood the concept of *il y a* as radically different from Heidegger's *es gibt*.

For Levinas, *il y a* is dangerous, generating neither light nor freedom, but rather terror. There is a loss of selfhood through the immersion in the lawless chaos of "there is." In *On Escape* (2003), Levinas instructs us how to evade it. The source of this light can only be found in something other than Being. I see another as someone I need in order to realize certain individual and personal wants. By looking at the face of the other, I should be able to transform it into a moment of my own material or spiritual property. Instead, the appearance of the other, in fact, breaks, pierces, and destroys the horizon of egocentric monism. The other invades my world; its face or speech thus interrupts and disturbs the order of my ego's universe. It makes a hole in it by disarraying arrangements and denying any restoration of the previous order. Something present in the other manifests itself and I am chosen to discover myself as someone who is totally responsible for this determinate other and must bow before the absoluteness revealed by its look or speech. In others words, the other makes me accountable for my life. The self is thus linked *ab initio* to the other from which it is radically separated, yet unable to escape. In this manner, Levinas posits the relation of the self and the other as the ultimate horizon that ideally should replace a Heideggerian concept of Being (Levinas 1969: 3/33ff).

To recognize the other is to give. Generosity to the other is, however, a one-way movement (Levinas 1969: 349). The other is not a member of my community, but a stranger who cannot be reduced to any role or function in my world. To do justice to others, we must come face to face with them, become subordinated to their vocative address, and speak to them. Most importantly, however, we cannot reduce the other to an element of a text about him or her. The other is an interlocutor (Levinas 1969: 69) not an object of discourse. In radical opposition to Ricoeur's concept of engaging alterity through mimesis or Certeau's procedure of manipulating it, Levinas's other can neither be grasped nor objectified; it cannot be reduced to any textuality or reinscribed in narrative form. According to Levinas, the only possible

response to this other is respect, generosity, and donation. Levinas distinguished two possible paradigms for the encounter with the other, the model presented by Odysseus and that of Abraham (Levinas 1996:346). What he describes as the Odysseus paradigm is akin to the movement of hermeneutic understanding described by Gadamer, Certeau and Ricoeur and the movement out, the process of making the other one's own, and the return. In Levinas's Abraham model, there is irreversible movement. One goes out to the other, but this departure is without return. This paradigm effects a one-way movement. It requires radical generosity on the part of the self and radical ingratitude on the part of the other as opposed to a cyclical hermeneutic movement of recognition and gratitude. In much the same way that Habermas found Gadamer's hermeneutics problematic, Levinas casts doubt on the homecoming paradigm. In terms of a textual economy, the self never really encounters the other, but rather effects a reversion of alterity to the same, the imperialism of the same (Levinas 1986: 347). To approach the other, armed with a concept of dialogue, one destroys the alterity of the other in the guise of respecting it

## **6. How Can We Read the Other?**

There are several points we can take from the hermeneutic, historiographical, and ethical discussions concerning alterity outlined above. Hermeneutical consciousness seeks to engage the other. The critical consciousness approach that has almost exclusively informed the last thirty years of scholarship views such encounters as acts of intellectual and cultural mastery. In this sense, the critique of ideology severely limits the possibility of cross-cultural understanding. Ricoeur proposed a middle path between hermeneutics and the critique of ideology. He had culled from the Gadamer-Habermas debate the firm belief that these creative discourses permit us to recognize that we are confronted both by ideological distortions and utopian ideations. The former strive to dissimulate legitimate power and the latter question authority and seek to replace the reigning power structure. Ricoeur, therefore, acknowledged the need for a hermeneutics of suspicion. It allows us to transform the absolute other into a relative other that we might be able to see as another self. However, Ricoeur also saw, as did Certeau, that the mastery of the self in relation to the other is disrupted before discourse can even imagine itself in control. Following Gadamer, Ricoeur recommended an understanding of

hermeneutics that posits the possibility of recovering a text's lost message while maintaining the necessary suspicions aimed at demystifying it.

Underlying this understanding is the belief that our temporality and historicity make sense only when organized in narrative. While Certeau viewed narrative as an operation, a product of place, and procedure, Ricoeur saw it as the product of multiple creative discourses (creative swarms in Certeau's parlance) that contribute to the creation of a "unified" text. Both Ricoeur and Certeau acknowledge that through narrative those in power and those bereft of power exercise a political will that renders data normative. Ricoeur believed that the distancing involved in reading allows us to hear meaning behind the author's intentions. Certeau placed his faith in our recognizing the shards (traces or residue) that remain when what is repressed returns. It is these interferences that over-determine representation.

Levinas presents us with a radically different perspective on our ability to engage the other. In the first place, he speaks of the irreducibility of the other to any text about him or her. Ricoeur and Certeau set certain limits to our engagement, but they never denied the very possibility of such an encounter. Levinas, however, claims that we cannot grasp or assimilate the other who, in turn, breaks and destroys our spiritual horizon of egocentric monism. Guided by this ethical analysis of alterity provided by Levinas, as well as the historiographical schema devised by Certeau, I propose that in our critical dealings with the other and, more importantly, in all our comparative readings we follow the middle path between hermeneutical consciousness and critical consciousness (hermeneutics of suspicion) that Ricoeur initially deployed in his mediation of the Gadamer-Habermas debate. It seeks to show how a text can be both a success of the hermeneutical process (in the form of some fusion of horizons) *and* a product of ideological discourse to solidify the imposition of power between the self and the other. As such, it offers a fruitful and moral response to what might otherwise devolve into our present situation – where the other is heard only when she speaks English. But, before we begin patting ourselves on the back for having achieved this ethical compromise, perhaps we should reflect also on what Levinas has to teach us today as comparatists. To what extent is it truly possible to engage the other and to what degree are we just fooling ourselves and our others?

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**Research Article**

## **A Study of Influence and popularity: Charles Dickens and Mulk Raj Anand**

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Influence has always been a key concept of comparative literature studies for the very reason that no author or work originates in a state of vacuum. Influence study is based on the concept that there is always a relationship between the receiver and the borrower. This relationship is a decisive factor for the writer who is affected by the influence. The reception and popularity of a writer is generally assessed by the number of critical studies which have appeared on his works, articles and reviews in journals and periodicals, the number of the editions of his works, their translations and the quantum of sales of the writer's works both in his own country and in other countries. An attempt is made in this paper to study the influence and popularity of Charles Dickens, the British novelist and on Mulk Raj Anand, the renowned Indian novelist. Among the English novelists, Charles Dickens is very popular with Indian readers. His themes, the theme of suffering and the theme of exploitation have a perennial appeal for the Indian public. Tagore, Premchand and Anand, for instance, saw in their writings a Dickensian concern for the sufferings of the poor at the hands of the wealthy.

Dickens became very popular in all the countries because all his novels were also translated into many languages, especially into German, French and Russian during his lifetime.

*The Christmas Books* of Dickens were popular in both France and Germany. The Russian translator of Dickens, Irinarkh Vvedensky wrote to Dickens in 1849 that 'for the last eleven years your name enjoyed a wide celebrity in Russia, and from the banks of the Neva to the remotest parts of Siberia you are read with avidity. Your *Dombey* continues to inspire with enthusiasm the whole literary Russia. A genial testimony to the enduring popularity of Dickens is provided by the large number of streets which are still named not only after him, but also after the characters from his works. It is interesting to note that London has a 'Dickens Square, Pickwick Street, Weller Street, Sawyer Street, Little Dorrit Court, Copperfield Street' and 'Pegotty Place'! This shows that Dickens' characters have attained universality which is a characteristic of all literary creations. During his life time in England, Dickens was constantly being stopped in the streets by workers and lower middle class readers of his books who wanted to shake hands with him, and thank him from the bottom of their hearts. Today the audience for Dickens is still expanding through adaptations made for the television, cinema and the theatre. Statistics presented by his publishers reveals that he is the most widely read English author after Shakespeare.

Conrad had confessed that he had read Dickens's *Bleak House* innumerable times. Bernard Shaw remarked: "He (Dickens) was by far the greatest man since Shakespeare that England has produced in that line." Turgenev considered Dickens the greatest nineteenth century English novelist. To Tolstoy all the characters of Dickens were his personal friends. Trollope reports that dealers in Tea who wanted to increase their sales by offering books and gifts had found Dickens's works to be the most reliable inducements. Almost all the novels of Dickens appeared in the form of serials. Dickens says that he was influenced by the following books:

Roderick Random’ ‘Peregrine Pickle’ ‘Humphrey Clinker’, ‘Tom Jones,’ ‘The Vicar of Wakefield,’ ‘Don Quixote’ ‘Gill Blass’ and ‘Robinson Crusoe’ Arabian Nights’, and the ‘Tales of the Genii’.

Dickens’s admiration for Fielding was so great that he named one of his sons ‘Fielding’. The picaresque incidents in *Pickwick Papers* are in fact, based on *Tom Jones*. The general, discursive, ironical tone of *Oliver Twist* is unmistakably that of Fielding. The treatment of Fagin’s character derives from Fielding’s Newgate satire, *Jonathan Wild, The great*. Of all the books that Dickens read to any other imaginative work, Cervantes *Don Quixote* had influenced Dickens so much that his characters Pickwick and Sam Weller in *Pickwick Papers* are the replicas of Don Quixote and Sancho Panza. Interestingly, Dickens’s influence was strong on the Victorian Novelists. Gissing’s book *Charles Dickens* is an exhaustive study of influences on Dickens. The Brontes, Trollope, Collins, Reade and George Eliot were influenced by Dickens. Ruskin was influenced by Dickens and *Unto This Last*, the decisive work of revolt by Ruskin, reveals this effect of his. George Bernard Shaw admits that the novels of Dickens had their impact on him. To a certain extent Gissing and Wells had the impact of his works.

Among the Indian writers writing in English, the influence of Dickens can be easily perceived on Mulk Raj Anand. Talking of Dickens’s popularity, Anand himself has said: “As long as the world is poised between the few rich and the many poor, Dickens will be read as Tolstoy is read in Russia. In U.K just now there is a revival”.

Anand himself is an admirer of Dickens. He has read the novels of Dickens which have left deep impressions on him. The novels of Anand have also been translated into several Indian languages. In fact, Dr K.R. Srinivasa Iyengar's monumental volume *Indian Writing in English* is

a study of all the Indian writers, particularly, R.K. Narayan, Raja Rao and Mulk Raj Anand. It is a stupendous work in which Prof Iyengar had taken pains to introduce their works in a chronological order. Iyengar's book created a lot of interest on readers that persuaded them to read Indian writers writing in English.

In his article, “What the Dickens, Do you mean? Anand tells us of the influence of Dickens on him and how he became to conceive and write his novel *Coolie*. He was trying to convince the readers that he was doing for India what Dickens had done for England. Like Dickens who demonstrated the effects of the Industrial revolution on the poor, Anand is also trying to examine the implications of the ‘incidence of the new God, Money power – the dialectic of the rich and the poor. He admits that he owes to Dickens mainly the confirmation of his own obsession with the poor. “I took courage from him to try and bring into writing those underworld characters who had not so far entered polite literature”. Overwhelmed by Dickens’s empathy for the weak and down-trodden, Anand writes:

I must confess that my passion for rejected, which I had imbibed from my own life, certainly gained its intensity, to an extent, from the novels of Charles Dickens.

Anand admits that he got the courage to face facts and transformed them imaginatively from Dickens’s *Pickwick Papers*. Talking of Dickens’s characterization, Anand observes that Dickens’s gift for characterization is the most important thing that impressed him. He says:

My heroes, like those of Dickens, are also young people, But the folk of our landscape, are aware of the elements, earth, air, fire and water.

In fact, Anand took the cue from Dickens and directed his writing against various social abuses. In his letter to me Anand says that he has been influenced by the themes of Dickens to a certain extent, treatment of children specially, but not exactly by the actual writings of Dickens. He states that the parallelisms between the works of Charles Dickens and Mulk Raj Anand will make a worthwhile study. He admits that his readings in Dickens, however, during his early London days left deep impressions, because of the contempt in which he was held in Virginia Woolf's circles. Though Anand differs from Dickens in many respects, the influence of Dickens on him seems to have been so great as to make him follow Dickens as his model in delineating character and treating social reality. What is common between these two writers is that both narrate the sorrows of their people, and their joys, rather than to ask them to join a political party. Both Dickens and Anand were influenced by Smollett and Fielding, the novelists of the 18<sup>th</sup> century. While the influence of Dickens on Tolstoy and Dostoevsky is well known, Anand too is fond of Tolstoy, Dostoevsky and Gorky. In other words, Anand has come under the influence of Dickens, not only directly but also through his European masters who had themselves been no less influenced by Dickens.

The influence of Dickens apart, one can find in Anand various other influences too. He gives a catalogue of names of numerous writers in his book, *Apology for Heroism*. The most important among them are Aristotle, Rousseau, Karl Marx, Ruskin, the Bloomsbury intellectuals, Locke, Iqbal, Gandhi, Buddha, Tagore, Nehru, Premchand, Sarath Chatterji, Bankim Chand Chatterji, Tolstoy, Dostoevsky, Gorky, Gogol, Turgenev, James Joyce, Cervantes, Fielding, Smollett, Dickens, Hardy, D.H.Lawrence, Wyndham Lewis, Sartre, Freud, Adler, Jung, Einstein, Byron, Shelley, Keats, Mazzini, Proudhon, Victor Hugo, Goethe, Heine G.W.M. Reymonds,

Charles Garvice and Rider Hggard. The impact of these writers on him can be seen in his novels and a close study of his novels reveals that Anand owes to these novelists in his construction of plots, choice of themes technique and style.

Another remarkable influence on Anand is Karl Marx. Marx's 'Letters on India' enlarged his vision, He writes:

And a whole world was opened to me. All the threads of my past reading, which had got tied up into knots, seemed suddenly to straighten out, and I began to see not only the history of India but the whole history of human society in some sort of inter-connections. The fact that Marxian dialectic, had naturally developed out of Hegel, whom I had read, added to the zest of my preoccupation with it.

It seems that Anand is also writing under the influence of Gogol, Tolstoy and Gorky, when he deals with the lives of ordinary men like sweepers, coolies, plantation workers and labourers in his novels. The other literary influences which have shaped Anand's fiction are the *Panchatantra Stories*, the Folk tales of Punjab, the stories of Gorky, the prose poems of Turgenev and the fables of Theadore Powys. The influence of poet Iqbal on Anand has also been quite considerable. Anand declares that Iqbal's *Secrets for the Self* is one of the books that has influenced him. Though he had differences of opinion with Iqbal on matters connected with religion, he agreed with him on his theory of art which seems to have left a clear impression on him. There are various impacts on Anand, and it is very difficult to say who has exerted the greatest influence on him. In one way or the other all these influences have created awareness in him to look at the society critically and exercise his thoughts on various problems concerning the society. Certain writers like Dickens, James Joyce and Tolstoy have left an indelible impression

on Anand. Their writings have affected his thoughts and shaped his mind and art. Just as Dickens was influenced by French Revolution to write the novel *A Tale of Two Cities* Anand was influenced by the World Wars who wrote the novel *Across the Black Waters*. Both Mulk RajAnand and Charles Dickens were not only influenced by the writers of their liking but also by certain historical incidents and events and that enabled these writers to bring out realistic novels.

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## Semantic and Cultural Problems in Translating Media

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### Abstract

No two languages are alike; every language has its own structure and form. Every work of translation is an area of research on translation. Literary translation plays a vital role in the field of translation. The current globalized scenario of media necessitates translations of cultural creative art. Creative artists desire world- wide acknowledgement, which can be achieved only through translation. Through translation people understand and enjoy alien cultures, customs and practices. Media translation enables the viewers to gain an absolute comprehension of the art. Media translation is not as easy as literary translations. The complexities of movie translation intensify due to current cultural and metaphorical expressions, copious usages of slangs dialects and register. This research paper is an attempt to bring out various problems in translating a Tamil movie entitled` Chandramugi` into English.

### 1. Introduction

Human beings throughout history have made an effort to take advantage of various methods of communication with the intention of utilizing the knowledge of other nations and endeavoring to preserve this knowledge for the coming generation. The predicament that may emerge as an obstacle in the way of communication seems to be the fact of dissimilarity of languages throughout the world. In today's world, communication between different nations with

different language is feasible through translation. In our modern life, the introduction of new technologies and subsequent boom in satellite, television and internet has made the world a much smaller place, allowing different people and so different cultures and languages to interact more frequently. As a result film industry has been flourishing and the role of audio visual translator has been intensified. The translations of media content requires talents and skills that are almost opposite to those required for technical legal medical and scientific translations in which conceptual exactness and technological precision are key.

The purpose of the present study is to investigate the approaches and strategies employed by English subtitles in the translation of a Tamil movie. The materials gathered for this purpose is a subtitle of a Tamil movie entitled ***Chandramuki***. Subtitling involves a great deal of difficulties since the aural text must be rendered as segments of usually not more than two lines. In addition, due to the fact that people read more slowly than they speak, most subtitles represent summaries rather than verbal accounts of what are said on the screen. So, omissions are unavoidable. This type of translation use symposium, puns and metaphors that target the human emotions rather than trying to convey specific information. It is the goal of translators to convey the exact same emotions and values of the second learner while maintaining integrative of the art work. Semantic study provides theories approaches methods in understanding “**meaning**” that are useful in translation. Untranslatability occurs when it is impossible to build functionally relevant feature of the situation in to the contextual meaning of the target language. Lexical semantics deals with **synonymy**, **anlissymy**, **polysemy** and **hyponymy**. The subtitles while translating the movie ***Chandramuki*** from Tami to English has en countered many problem related to semantics the following data show how the translator has translated the source language with target language semantically.

## **2. Referential meanings:**

Referential meaning is nothing but how a translator refers an object or a place is the actual meanings of a word without any philosophical or hidden meanings. In the translation the subtitle has been used homophones which press referential meanings.

### Lexical semantics: Synonym

It has been often suggested that English is particularly rich in synonyms for the historical reason that its vocabulary has come from various sources.

#### Example:

Native - kingly

French - royal

Latin - regal

In the movie *Chandramuki*,

உங்க மனசுல நினைச்சத அப்டியே சொல்லிருவாரு அவரு ஒரு  
மனோதத்துவ நிபுணர் மட்டுமல்ல.

It is translated as,

On looking your face, he would say what is in your mind. He is not a mere doctor.

Here for “mere doctor, the synonyms Psychiatrist” suits better.

#### Polysemy:

Sameness of meaning is not very easy to deal with. Such a word is polysemic.

#### Example

அத வாங்கறத்துக்கு உங்களுக்கு என்ன பைத்தியமா?

Are you mad to buy that?

Here the possibility between mad and crazy. The word mad suits due to the severity of the tone of the speaker.

**Example:**

உங்க வீட்ல தங்க கூச்சப்பட்டுகிட்டு எதவேனாலும் சொல்லுவான்.

He feels embarrassed to stay in your house. Between the options, shy and ‘embarrass’, embarrass suits the context as a whole.

Next focus in this study his cultural problems translation. The term cultural addresses three salient categories of human activity. The ‘personal’ where by individuals think and function as such the ‘collective’ where by society expresses itself. Translation involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group entails a process of cultural decoding, re coding and encoding.

In the movie ‘*Chandramuki*’ the story is written about Tami customs and practices. Hence, there are a number of cultural features in the translation.

**Example:**

பூஜை

This is one of the words in this translation where the translator faces difficulties. Meaning of this word is offering prayers to God in such a special way. It is a loan word from Sanskrit. It has been transliterated. Because the problem of cultural untranslatability this kind of transliteration is acceptable.

**Example :**

இந்த பூஜையெல்லாம் இங்க எடுபடாது.

All these poojas won’t be effective in this palace.

Here, Target language viewers cannot understand the context.

மோகினி

It is a name in the legend of Hindu Mythology. Once God Vishnu incarnated as ‘Mohini’ the most beautiful woman and destroyed the enemies of virtue. Significance of this name is that it

fascinates its enemy with its beauty and lastly destroys them. We can find here, the translator is not successful in decoding the message

“நடந்தா மோகினி மாதிரி இருக்கா படுத்தா பேய் மாரி இருக்கா.”

At nights she walks like a ghost, lies don like evil.

பொண்ணு கேட்டு.

This term used in Tamil culture to **seek alliance**.

உன்னோட மூத்த பொண்ணு பிரியாவ பொண்ணு கேட்டு வந்திருக்காங்க.

The translator is **not perfect** in this translation. **They have come to seek your eldest daughter Priya.**

## Conclusion

Audio visual translation, known as subtitling is a complex from of translation in which the spoken from of source language (SL) of a film is translated into writer from of Target Language (TL) Translation of a mass media like cinema, involves cultural aspects of expressions which include figurative speeches, metaphors, abstraction, collocation, dialects and slangs. In this endeavor the translator has understood complexities and attempted to retain the essence of the structure, culture, social items, rhymes, alliterations, proverbs and idiomatic expression to the almost possible degree.

After a careful study of the entire translation of the movie *Chandalika*, one can appreciate the subtitles for the pain staking efforts in solving the translation problems.

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## The Theme of Self – Discovery in Herman Hesse’s *Siddhartha* and Paul Coelho’s *The Alchemist*.

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### Abstract

Comparative Literature is one of the most exciting fields in the humanities. As a discipline it requires exceptional linguistic ability, theoretical knowledge and high intellectual calibre. This wide concept of literary field explores the areas such as the relationship between translation, transnationalism, emerging literary theories, and the future of national literatures in the era of globalization, gender and sexuality studies, East-West cultural encounters, human rights and censorship. Post colonial and Diaspora studies and experimental approaches to literature and culture. This paper attempts to show the thematic similarities and differences between Herman Hesse’s *Siddhartha* and Paul Coelho’s *The Alchemist*. In both the works, the protagonists- are engaged in a search – to discover the self as well as the embodied meaning of the universe. The titles of these novels are very suggestive and imply the meaning at once. **Siddhartha** – ‘siddha’ means achieved and ‘artha’ means “what was searched for” – together **Siddhartha** – means “he who has attained goals”. In Coelho’s “The Alchemist” the title takes a special connotative meaning here. The protagonist Santiago an ordinary shepherd boy extraordinarily converts his dream into his fortune. Similarly these two novels encapsulate. They describe the motifs of the heroes. The novels vividly describe how these heroes encounter all

impediments come along the way to their destination. Though both of them strive to attain something boy and their reach. One is on a spiritual the other is on material.

## **1. Introduction**

*Siddhartha* deals with the spiritual journey of a man called Siddhartha during the times of Gautama Buddha. The story takes place in ancient Nepal. Siddhartha, the son of a Brahmin, decides to leave home in order to attain spiritual illumination by becoming an ascetic. He joins with his friend Govinda, undertakes his journey. He renounces all material pleasures and possessions. He seriously engages himself with meditation. He meets Gautama Buddha. He and his friend Govinda drawn attracted towards Buddha by his Preaching. But one particular point, Siddhartha is not convinced of Buddha's Philosophy. He argues, though Buddha's philosophy seemingly wise, does not resolve everyone's predicament. He feels that the individual seeks an absolutely unique and personal meaning that cannot be offered by a teacher. Therefore, he decides to carry on his journey alone. During his wander, he meets kamala, the most beautiful kamala who asks him to be an employee to kamaswami, a local businessman. Siddhartha easily succeeds and becomes a rich man. He leads a filial life for some time and leaves her in order to continue his journey to attain enlightenment.

## **Herman Hesse**

Meanwhile he meets Vasudava - a ferry man whom Siddhartha adopts him to be his spiritual teacher. Vasudava never attempts to tell Siddhartha what the meaning of life is, instead Vasudava directs Siddhartha to listen to the river and search within himself for an understanding of what the river says. To him the river reveals the complexity of existence through sound and image and Siddhartha meditates on these revelations in order to gain an understanding of them. Thus, throughout the novel Siddhartha pursues Nirvana differently and understands that a more indirect approach yields greater rewards.

## **Role of Love**

Kamala teaches **Siddhartha** the physical aspects of love, as well the importance of love itself **Siddhartha** however is incapable of giving and receiving genuine love at this sky. He has

removed himself from the world so thoroughly that he is not motivated by what the world has to offer him. With his son, **Siddhartha** finally feels love. But since love is an attachment to the world it threatens to divert **Siddhartha** from his course. Until now, **Siddhartha** has gained wisdom in the absence of love, and the love he feels for his son becomes a test of this wisdom. Enlightenment cannot exist without love, and **Siddhartha** must accept love, painful as it might be, if he is to achieve Nirvana. Though kamala and his son he has learned to love and world and accept it not resist it, in its entirety. **Siddhartha** is part of the world, yet at the same time he can transcend it.

## **2. The Role of Symbol**

The river in *Siddhartha* represents life itself, time and the path to Enlightenment As a representation of life, it provides knowledge without words, and **Siddhartha** gets benefitted by it through his intuitive understanding of its divine essence. The river's many sounds suggest the sounds of all living things and the flow of the river, as well as the fact that its water perpetually returns suggests the nature of time. The ferryman points **Siddhartha** in the right direction, but the river itself is **Siddhartha**'s final instructor.

In *Siddhartha*, the ferryman is a guide for both the river and the path to Enlightenment. The ferryman is positioned between ordinary world and Enlightenment, and those who seek euli and are open to guidance will find what they need. Many teachers came across **Siddhartha** but it is only the ferry man who teaches **Siddhartha** properly to enlightenment. Vasudeva is not a teacher who will simply tell **Siddhartha** what he should know, but a guide who will lead him where he wishes to go. **Siddhartha** himself becomes a ferryman after the reaches enlightenment. A recurring dream troubles Santiago, a young and adventurous Andalusian shepherd. He has the dream every time he sleeps under a sycamore tree that grows out of the ruins of a church. During the dream, a child tells him to seek treasure at the foot of the Egyptian pyramids. Santiago consults a gypsy woman to interpret the dream, and to his surprise she tells him to go to Egypt. A strange, magical old man named Melchizedek, who claims to be the King of Salem, echoes the gypsy's advice and tells Santiago that it is his Personal Legend to journey to the pyramids. Melchizedek convinces Santiago to sell his flock and set off to Tangier. When Santiago arrives in Tangier, a thief robs him, forcing him to find work with a local crystal merchant. The

conservative and kindly merchant teaches Santiago several lessons, and Santiago encourages the merchant to take risks with his business. The risks pay off, and Santiago becomes a rich man in just a year. Santiago decides to cash in his earnings and continue pursuing his Personal Legend: to find treasure at the pyramids. He joins a caravan crossing the Sahara desert toward Egypt and meets an Englishman who is studying to become an alchemist. He learns a lot from the Englishman during the journey. For one, he learns that the secret of alchemy is written on a stone called the Emerald Tablet. The ultimate creation of alchemy is the Master Work, which consists of a solid called the Philosophers Stone that can turn lead to gold, and a liquid called the elixir of life that can cure all ills. Santiago learns the Englishman is traveling with the caravan to the Saharan oasis of Al-Fayoum, where a powerful, 200-year-old alchemist resides. The Englishman plans to ask the alchemist the secret of his trade. As it turns out, the caravan must make an extended stop in Al-Fayoum in order to avoid increasingly violent tribal wars taking place in the desert. There, Santiago falls in love with Fatima, who lives at the oasis. During a walk in the desert, Santiago witnesses an omen that portends an attack on the historically neutral oasis. He warns the tribal chieftains of the attack, and as a result, Al-Fayoum successfully defends itself against the assault. The alchemist gets word of Santiago's vision and invites Santiago on a trip into the desert, during which he teaches Santiago about the importance of listening to his heart and pursuing his Personal Legend. He convinces Santiago to leave Fatima and the caravan for the time to finish his journey to the pyramids, and he offers to accompany Santiago on the next leg of his trip.

While the alchemist and Santiago continue through the desert, the alchemist shares much of his wisdom about the Soul of the World. They are mere days away from the pyramids when a tribe of Arab soldiers captures them. In exchange for his life and the life of Santiago, the alchemist hands over to the tribe all of Santiago's money and tells the soldiers that Santiago is a powerful alchemist who will turn into wind within three days. Santiago feels alarmed because he has no idea how to turn into the wind, and over the next three days he contemplates the desert. On the third day, he communicates with the wind and the sun and coaxes them to help him create a tremendous sandstorm. He prays to the Hand That Wrote All, and at the height of the storm he disappears. He reappears on the other side of the camp, and the tribesmen, awed by the power of the storm and by Santiago's ability, let him and the alchemist go free. The alchemist continues to

travel with Santiago as far as a Coptic monastery several hours from the pyramids. There, he demonstrates to Santiago his ability to turn lead into gold using the Philosopher's Stone. He gives Santiago gold and sends him off. Santiago begins digging for the treasure at the foot of the pyramids, but two men accost him and beat him. When Santiago speaks to them about his dream vision, they decide he must have no money and let him live. Before leaving, one of the men tries to illustrate the worthlessness of dreams by telling Santiago about his own dream. It concerns a treasure buried in an abandoned church in Spain where a sycamore tree grows. The church is the same one in which Santiago had his original dream, and he finally understands where his treasure is. He returns to Spain to find a chest of jewels and gold buried under the tree, and plans to return with it to Al-Fayoum, where he will reunite with Fatima, who awaits him.

In *The Alchemist* we have similar motifs. Santiago the shepherd boy decides to follow his dreams. He taken it very serious as he considers dream has a strong meaning in human life. By following his dream, he wants to find out the meaning of his existence, for the strongly believes that, something great awaits him in his life. Throughout his continuous hardship he never contemplates of going back home and sundering his hope to find his personal Legend. The people on the meets continuously reassert the idea, for example, the gypsy woman, king of Salem the Englishman and finally *The Alchemist*.

Santiago recognizes that part of the journey towards his personal Legend involves self – education and soul – searching. For him ‘education’ looks different. He is a “boy” of the world, capable of learning different lessons from different sources despite the differences in approach; Santiago recognizes that he can learn. Being a lifelong learner and one who is receptive to the idea of education, Santiago understands that education is not formal and is not scripted. It is ongoing and to be in tune with the path towards his Personal Legend. In order to find happiness Santiago must first discover his personal legend. While undertaking the journey determined is he, not dissuaded with any of the stumbling blocks that intervenes his way. Where he is robbed left with no money, he is very persistent in continuing the journey no one in the novel knows what the treasure is, or if Santiago will be able to surmount the obstacles along the way. The store of Santiago is an eternal testament to the transforming power of our dreams and the importance of listening to our hearts. For the listening, he luckily meets people who act as catalyst and help him to have the fair unquenched.

## **The Role of Love**

During his quest, he meets Fatima in the oasis and falls in love. In one particular point he doubts whether Fatima, would be the “treasure” he is in search for the Alchemist – a strong about the necessary pursuit of happiness. The novel traces the path of Santiago a young Spanish shepherd who is compelled to follow his dream of finding hidden treasure in Egypt to, do so he must leave him “comfort zone “ of have and to trust the soul of the world”. But the girl perceives Santiago in the right mode. She affirms Santiago that to go on to find the treasure.

He himself stands awestruck, when he realizes that he is in love. Because he feels love would be an impediment in his serious journey. He is not able to reason out why the sudden strong emotion strikes him. But soon he recovers and convinces himself, “One is loved because one is loved. There’s no reason needed for loving”. He at the same time comprehends that true love will health one person to achieve is goal and definitely will not be a deterrent force. Thus role of love, in the novel takes a supportive form to rich out the protagonists’ destination.

## **Role of Symbols**

The novelist had used a series of symbols throughout the novel to emphasize his message. The king of Salem gives stones Urim and Thamim to Santiago saying, our life can have abundant omens – it is we, who have to perceive them in right sense. Thus in the universe “guidance” is available to mankind. If we are capable of taking them, we can progress or otherwise we regress. The symbols are present in *The Alchemist* in the form of characters. The Merchant at Tangier represents the Symbol of failure contrast to Santiago. The character of Englishmen represents the perseverant nature. From him, Santiago learns doggedness. He travels thousands of miles to accomplish himself with a mission of becoming the alchemist. The desert, the oasis, the dacoits and above all the one among the chief characters the alchemist. Here, the alchemist teaches Santiago the art of life, the very meaning of existence. The stands as parallel to the character of Vasudeva in “**Siddhartha**” Both of them indirectly teach Santiago and **Siddhartha** the quintessence of human life. However both the protagonists finally remain achieved their dreams. One is enlightened spiritually whereas the other is blessed materially.

They both discovered their “selves” through a long journey.

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## A Comparative Study of Tishani Doshi's *Ode to a Walking Woman* and Margaret Atwood's *The Rest*

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### Abstract

Tishani's poem *Ode to the walking woman* is primarily concerned with the theme of walking woman, turbaned Harappan mothers, Mohenjo-Daro's brassy girls. Another important thematic aspect of *ode to the walking woman* is the identity of women. The feminine motif in *ode to the walking woman* receives a further form of accentuation in the portrayal of the goddess like Inana, Ishtar Cybele. But in reality we tend to believe that it is a modern woman's voice with a tremulous tone expressing her predicament. In fact, it is the twentieth century woman's personal perplexities which hold our imagination. The woman, here, she has referred as a daughter who cries out for the disappeared of granaries and great baths. Atwood's *The Rest* is a very striking and emotional poem. The poet is just watching a woman walk surrounded by trees and grasses it may seem bland and emotion less, but symbolically which gives us an insight into the theme of 'eternal rest' or death. In this third person narrative, the poet does not disclose anything about the woman, even her identity. The writer portrays the dazzling side of the fence and the ghastly, depressing side of death.

### 1. Introduction

Thishani Doshi occupies a significant and prominent place in Indian writing in English. She represents feminine subject, feminist revision of myth and spirituality, historical, cultural in

terms of metaphors and strategies of process and desire in her poetry. *Ode to the walking woman* is one of the famous, unique poems which occurs the theme of walking woman. It is primarily concerned with the theme of walking woman, turbaned Harappan mothers and Mohenjo-Daro's brassy girls. Another important thematic aspect of *Ode to the Walking Woman* is the identity of woman, denial wishes of her life. The feminine motif in the poem receives a further form of accentuation in the portrayal of the goddess like Inana, Ishtar Cybele. The woman, here, she has referred as a daughter who cries out for the disappeared of granaries and great baths. The writer asks her 'could you resurrect yourself and reach the sky and reclaim the world'.

Margaret Atwood is a prolific and controversial Canadian writer with international prominence whose works have been translated into many languages. She has received several honorary Doctoral prizes and awards, Margaret Atwood's works always seem to involve journey of some kind literal, emotional or both, she is the author of numerous books, including poetry, novels, children's literature, and non-fiction. In Canada she is most admired for her poetry. Atwood is often described as a feminist writer, but her work bears a more ambivalent relationship to feminist politics than you might expect. Atwood's representations of gender explore the social myths defining feminist, representation of women's bodies in art, the social and economic exploitation of women as well as women's relations with each other and with men, Atwood employs a great deal of symbolism in her poem to express the theme of female oppression.

Atwood's *The Rest* is a very striking and emotional poem. Literally, it may seem like the poet is just watching a woman walk surrounded by trees and grasses it may seem bland and emotion less, but symbolically which gives us an insight into the theme of 'eternal rest' or death. In this third person narrative, the poet does not disclose anything about the woman, even her identity. The poet portrays the dazzling side of the fence and the ghastly, depressing side of death. She is describing spring, which is again ironical as the woman is not quite in the 'spring of her life: the poet again talks about her atrocious state comparing it to elements of spring like 'grapes' and porridge ' the of cluster of cells in her swelling like porridge boiling and bursting, like grapes we think. The poet also compares the 'explosions in mud' to the exploding and dying calls of the woman's body. The poet uses a lot of bright and nature imagery to bring out a

contrast and heighten the darkness of death. Ancient and modern Indian, early and modern Canadian like the other epochs and countries looked upon woman as man's inferior in mental power and station. To draw comparison between Atwood and Tishani Doshi in the world of feminism, it yields an interesting and enlightening study. In their own fields, they have kept themselves unmatched.

The poetry of Tishani Doshi and Margaret Atwood is concerned with soul of woman. In Atwood's poem, the treatment of woman is speechless agony, alternating with moments of relaxed grief, a perfect image. In Tishani's poem the treatment of woman is tired, exhausted, and thinned out, bonded slavery. In Atwood's poem the woman moves with her broken and heavy heart and overloaded with pain as if into slow race. The similar concept which is followed in the poem of Thishani she must be tired and exhausted, so she wants to be reclaimed herself to sustain her energy. Both of them have portrayed the darkness of life. It may be referred as either the suffering of woman, or the death of woman. In Thisani Doshi poem thinned out against the dark but in Atwood's poem, it is 'running in black smoke.' Similarly both of them have presented the death of the people. In Tishani's poem, the ancestors bring silent tributaries to the present generation from 'red-earthed villages', in Atwood's poem refers 'explosions is mud' to the exploding and dying cells of the woman's body. Thus Atwood and Tishani doshi poems are concluded with ideas of identity of woman and rest. Though they are brought up in different countries, different cultures and different arenas, they focus the problem of woman and her sufferings in their poems.

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## THE TRIUMPH OF TRUE LOVE – A STUDY OF SAVITRI

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### Abstract

*Savitri* is Sri Aurobindo's major poetic work, an epic in blank-verse of about 24,000 lines in which a tale from the Mahabharata becomes a symbol of the human soul's spiritual quest and destiny. "The tale of Satyavan and Savitri", Sri Aurobindo noted, "is recited in the Pativrata Mahatmya Parva of Vana Parva in the Mahabharata as a story of conjugal love conquering death". This paper highlights how the Savitri Upakhyaana of the Mahabharatha has been treated by Sri Aurobindo in his *Savitri*.

Sri Aurobindo, has widened the original legend and turned it into a symbol in which the soul of man, represented by Satyavan, is delivered from the grip of death and ignorance through the love and power of the Divine Mother, incarnated upon earth as Savitri. It describes in great detail and dignified style the marvellous deeds of a married woman who is faithful and chaste, who observes virtuous rites and rituals, performs diligently the acts of ascetic sacrifices and offerings to save her husband from Yama, the God of Death . The God of Death grants Savitri the boon of union with her dear husband Satyavan.

**“ I give to thee, saved from death and poignant fate**

**Whatever once the living Satyavan**

**Desired in his heart for Savitri.**

**Bright noons I give thee and unwounded dawns,**

**Daughters of thy own shape in heart and mind,**

**Fair hero sons and sweetness undisturbed**

**Of union with thy husband dear and true.” ( Savitri- Book X- Canto- III – 637-639)**

Savitri, is not someone of the past, found only in the Scriptures, but an inspiration and source of motivation from one's own self to reach our goal with steadfastness, which is the ultimate aim of life. Thus, by true love, devotion, chastity and perseverance, Savitri, won over even the God of Death-Yama, in the battle of words and brought back the life of her husband Satyavan and true love triumphed.

## 1. Introduction

Sri Aurobindo was an Indian nationalist and freedom fighter, major English poet, philosopher and yogi. He expressed his spiritual thought and vision in intricate metaphysical reasoning not only in phenomenological terms but also in poetry. The theme of his poetry changed with the projects that he undertook. It ranged from revolutionary homages to mystic philosophy. The principal writings of Sri Aurobindo include, in prose, *The Life Divine*, considered his single great work of Metaphysics, *The Synthesis of Yoga*, *Secrets of Yoga*, *Secrets of Vedas*, *Essays on the Gita*, *The Human Cycle*, *The Ideal of Human Unity*, *Renaissance in India and other essays*, *Supramental Manifestation upon Earth*, *The Future Poetry*, *Thoughts and Aphorisms* and several volumes of letters. In poetry, his principal work is *Savitri-a Legend and a Symbol* in blank verse.

*Savitri* is Sri Aurobindo's major poetic work, an epic in blank-verse of about 24,000 lines in which a tale from the Mahabharata becomes a symbol of the human soul's spiritual quest and destiny. "The tale of Satyavan and Savitri", Sri Aurobindo noted, "is recited in the Mahabharata as a story of conjugal love conquering death". This paper highlights how the Savitri Upakhyana of the Mahabharatha has been treated by Sri Aurobindo in his *Savitri*. Sri Aurobindo has widened the original legend and turned it into a symbol in which the soul of man, represented by Satyavan, is delivered from the grip of death and ignorance through the love and power of the Divine Mother, incarnated upon earth as Savitri. The Pandavas had lost the game of dice and had been ordered to live for twelve years in a forest followed by one year of living incognito. Rishi Markandeya visits the Pandavas in Kamyaka forest and in response to the query of Yudhishtira about a lady highly fortunate and devoted to her husband as Draupadi, the Sage narrates him the story of Savitri.

The story of Savitri is an ancient one, which has several connotations and is loaded with super natural significance. The Savitri-Upakhyana appears in the Vana Parva of the Mahabharata, and is called Savitri Upakhyana in the Pativrata MahatmyaParva. It describes in detail and dignified style the marvellous deeds of a married woman who is faithful and chaste, who observes virtuous rites and rituals, performs diligently the acts of ascetic sacrifices and offerings to save her husband from Yama, the God of Death .

## **2. Story of Savitri:**

Among the Madraas there was a pious, exceedingly virtuous and a high-souled King devoted to the ministrations of the Brahmanas, firm in promise and of subdued passions. This King, who was called Ashvapati was ever engaged in sacrifices, the foremost of the benevolent, able, loved by the people of the cities and provinces and was devoted to the welfare of all creatures.

आसीन्मद्रेषु धर्मात्मा राजा परमधार्मिकः । ब्रह्मण्यश्च महात्मा च सत्यसंधो जितेन्द्रियः ॥

यज्वा दानपतिर्दक्षः पौरजानपदप्रियः । पार्थिवोऽश्वपतिर्नाम सर्वभूतहिते रतः ॥ <sup>1</sup>

## **3. Penance of Asvapati:**

Aurobindo describes the qualities of Asvapati and asserts that a greater sonship was his divine right. “His was a spirit that stooped from larger spheres

**Into our province of ephemeral sight,**

**A colonist from immortality.**

**A pointing beam on earth’s uncertain roads,**

**His birth held up a symbol and a sign;**

**His human self like a translucent cloak ----**

**A greater sonship was his divine right. ” <sup>2</sup>**

Asvapati, with the intention of getting a son, engages himself in arduous tapasya. He retires to a forest and for eighteen years worships goddess Savitri. Observing the strictest rules of conduct and of worship, he offers every day a hundred-thousand oblations to her. Pleased with his sincerity and devotion, the goddess emerges out of the sacrificial flames and grants him the boon of a daughter. She assures him that she had approached Brahma the Creator himself and it

is actually he who has bestowed this boon upon him. This is the boon Asvapati seeks from the Divine Mother and in answer to his prayer the divine Mother grants him the boon sought.

Aware of your intentions before hand, I spoke about your sons to the divine Grandsire-Brahma. O virtuous one, you will, through the grace of that self existent lord, have soon a highly energetic daughter on earth.

पूर्वमेव मया राजन्नभिप्रायमिमं तव । ज्ञात्वा पुत्रार्थमुक्तो वै भगवांस्ते पितामहः ॥

प्रसादाच्चैव तस्मात् ते स्वयम्भुविहिताद् भुवि । कन्या तेजस्विनी सौम्य क्षिप्रमेव भविष्यति ॥

उत्तरं च न ते किञ्चिद् व्याहर्तव्यं कथञ्चन । पितामहनिसर्गेण तुष्टा ह्येतद् ब्रवीमि ते ॥ <sup>3</sup>

In response to Asvapati's penance, Savitri grants him the birth of a beautiful and energetic daughter.

**“O strong forerunner, I have heard thy cry.**

**One shall descend and break the iron Law,**

**Change Nature's doom by the lone spirit's power.**

**A limitless Mind that can contain the world,**

**A sweet and violent heart of ardent calms**

**Moved by the passions of the gods shall come.**

**All mights and greatnesses shall join in her;**

**Beauty shall walk celestial on the earth,**

**Delight shall sleep in the cloud-net of her hair,**

**And in her body as on his homing tree**

#### **4. Immortal Love shall beat his glorious wings.<sup>4</sup>**

The King's daughter gradually grew up like the very embodiment of Sri –Lakshmi. And that damsel, in time stepped into youth. Seeing that slender-waisted damsel of robust hips and looking like a golden image, people thought “We have got a Goddess”. And oppressed by her energy none could marry that girl of lotus-like eyes who seemed as if blazing in splendour.

सा विग्रहवतीव श्रीर्व्यवर्धत नृपात्मजा । कालेन चापि सा कन्या यौवनस्था बभूव ह ॥

तां सुमध्यां पृथुश्रोणीं प्रतिमां काञ्चनीमिव । प्राप्तेयं देवकन्येति दृष्ट्वा सम्मेनिरे जनाः ॥

तां तु पद्मपलाशाक्षीं ज्वलन्तीमिव तेजसा । न कश्चित् वरयामास तेजसा प्रतिवारितः ॥ <sup>5</sup>

## **5. Savitri's choice of Satyavan:**

Asvapati advises Savitri to choose a husband of her choice and she chooses Satyavan, the son of Dyumatsena. At Asvapati's insistence to know also if Satyavan has any defects, Narada tells him that he has only one defect which has eclipsed all his qualities and which even by the most vigorous exertions cannot be rooted out. Satyavan who has a little of life in store for him, will within a year from this day, breathe his last.

एक एवास्य दोषो हि गुणानाक्रम्य तिष्ठति । स च दोषः प्रयत्नेन न शक्यमतिवर्तितुम् ॥

एको दोषोऽस्ति नान्तयो सोऽद्यप्रभृति सत्यवान् ।संवत्सरेण क्षीणायुर्देहन्यासं करिष्यति ॥<sup>6</sup>

The poet highlights the qualities of Satyavan, and says that the earth could not keep too long from heaven Satyavan and has give back in one brief year as his life perches careless on a branch of Time.

**His sweetness and his joy attract all hearts  
To live with his own in a glad tenancy,  
His strength is like a tower built to reach heaven,  
A godhead quarried from the stones of life.  
As if earth could not keep too long from heaven  
A treasure thus unique loaned by the gods,  
A being so rare, of so divine a make!  
In one brief year when this bright hour flies back  
And perches careless on a branch of Time,  
This sovereign glory ends heaven lent to earth,  
This splendour vanishes from the mortal's sky:  
Heaven's greatness came, but was too great to stay.  
Twelve swift-winged months are given to him and her;  
This day returning Satyavan must die.”<sup>7</sup>**

Asvapati advises his daughter to proceed again on her quest. The King said –O beautiful Savitri , go and seek another for your husband. He has a great defect which lies surpassing all his merits. The Divine Narada, who is honoured by the celestials, tells me that within a year, he, of short life , will give up the ghost.

एहि सावित्रि गच्छस्व अन्यं वरय शोभने । तस्य दोषो महानेको गुणानाक्रम्य च स्थितः ॥

यथा मे भगवानाह नारदो देवस्कृतः । संवत्सरेण सोऽल्पायुर्देहन्यासं कतिष्यति ॥<sup>8</sup>

Hearing the defect of Satyavan, the queen with motherly affection advises Savitri to travel once more through the peopled lands and make another choice for life is short for Satyavan as Death has made it vain.

**But the queen cried: “Vain then can be heaven’s grace!**

**Mounting thy car go forth, O Savitri,**

**And travel once more through the peopled lands.**

**Alas, in the green gladness of the woods**

**Thy heart has stooped to a misleading call.**

**Choose once again and leave this fated head,**

**Death is the gardener of this wonder-tree;**

**Love’s sweetness sleeps in his pale marble hand.**

**Advancing in a honeyed line but closed,**

**A little joy would buy too bitter an end.**

**Plead not thy choice, for death has made it vain.<sup>9</sup>**

Savitri is, however, firm in her resolve. She asserts that it is her inner being who has actually made the choice. It matters not for her if Satyavan has a long life or a short one, has virtuous qualities or is without them; because only once will she make her choice and not a second time.

सकृदंशो निपतति सकृत् कन्या प्रदीयते । सकृदाह ददानीति त्रीण्येतानि सकृत् सकृत् ॥

दीर्घायुरथवाल्पायुः सगुणो निर्गुणो वा । सकृत् वृतो मया भर्ता न द्वितीयं वृणोम्यहम् ॥

मनसा निश्चयं कृत्वा ततो वाचाभिधीयते । क्रियते कर्मणा पश्चात् प्रमाणं मे मनस्ततः॥<sup>10</sup>

Savitri is firm in her resolve of choosing Satyavan, and asserts that once my heart chose and choose not again, Death’s grip can break our bodies, not our souls, If death take him, I too know how to die. Let Fate do with me what she will or can, I am stronger than death and greater than my fate.

Once my heart chose and chooses not again.  
The word I have spoken can never be erased,  
It is written in the record book of God.  
The truth once uttered, from the earth's air effaced,  
By mind forgotten, sounds immortally  
In an eternal moment of the gods.  
My heart has sealed its troth to Satyavan:  
Its signature adverse Fate cannot efface,  
Its seal not Fate nor Death nor Time dissolve.  
Those who shall part who have grown one being within?  
Death's grip can break our bodies, not our souls;  
Let Fate do with me what she will or can;  
I am stronger than death and greater than my fate;  
My love shall outlast the world, doom falls from me  
Helpless against my immortality.  
Fate's law may change, but not my spirit's will.”<sup>11</sup>

**Savitri's confrontation with Yama:**

On the fateful day the Lord of Death powerfully drew out of the body of Satyavan, a person of the measure of thumb, bound him with the noose and brought him under his control.

ततः सत्यवतः कायात् पाशबद्धं वशं गतम् । अङ्गुष्ठमात्रं पुरुषं निश्चकर्ष यमो बलात् ॥<sup>12</sup>

Savitri saw the God of Death drawing out the life of Satyavan from his body.

The Timeless took its ground in emptiness  
And drew the figure of a universe,  
That the spirit might adventure into Time  
And wrestle with adamant Necessity  
And the soul pursue a cosmic pilgrimage.  
A spirit moved in black immensities  
And built a Thought in ancient Nothingness;  
A soul was lit in God's tremendous Void,  
A secret labouring glow of nascent fire.<sup>13</sup>

Savitri describes the qualities and duties of Yama- The God of Death, as righteous, mercy and Charity, benevolence and favour towards all creatures in thought, word and deed. Generally, men here are destitute of energy and skill. But, the righteous show mercy even to their enemies, when the latter throw themselves into thy protection.

अद्रोहः सर्वभूतेषु कर्मणा मनसा गिरा । अनुग्रहश्च दानं च सतां धर्म सनातनः ॥

एवं प्रायश्च लोकोऽयं मनुष्याः शक्तिपेशलाः । सन्तस्त्वेवापयमित्रेषु दयां प्राप्तेषु कुर्वते ॥<sup>14</sup>  
Savitri describes the God of Death who is good to all and that in spite of death and evil circumstance, a will to live persists, a joy to be, there is a joy in all that meets the sense, a joy in all experience of the soul, a joy in evil and a joy in good, A joy in virtue and a joy in sin.

**Indifferent to the threat of Karmic law,  
Joy dares to grow upon forbidden soil,  
Its sap runs through the plant and flowers of Pain:  
It thrills with the drama of fate and tragic doom,  
It tears its food from sorrow and ecstasy,  
The sun of Beauty and the sun of Power.<sup>15</sup>**

Lord of Death pleased with the words of Savitri blessed her-O Lady, you shall have one hundred strong sons, who will cause you delight. Princess, do not take any further trouble. Go back. I indeed you have come too long. Hearing this Savitri replied – The boon that you have just given me cannot bear fruit without union with my husband. Therefore O bestower of honour , among other boons that you have already granted me, I crave this boon that Satyavan may be brought back to life. I am as good as dead without my husband. Yama replied- O Chaste and gentle Lady, I release your husband. You will be able to take him back. He will be free from disease and ever successful in his undertakings. In the Mahabharata the God of Death confers four boons. By the first boon Savitri asks Yama to restore the eyesight for her Father-in-law Dyumatsena, by the second boon the lost kingdom for her father-in-law Dyumatsena, by the third boon hundred sons for her father Asvapathi and by the fourth boon only she asks for hundred sons of Satyavan.<sup>16</sup> Having conferred these boons on her and having thus made her retrace her steps, the lord of Justice returned to his abode.

शतं सुतानां बलवीर्यशालिनां भविष्यति प्रीतिकरं तवाबले ।

परिश्रमस्ते न भवेन्नृपात्मजे निवर्त दूरं हि पथस्त्वमागत ॥  
न तेऽपवर्गः सुकृताद् विनाकृतस्तथा यथान्येषु वरेषु मानदा ।  
वरं वृणे जीवतु सत्यवानयं यथा मृता ह्येवमहं पतिं विना ॥  
एष भद्रे मया मुक्तो भर्ता ते कुलनन्दिनी । अरोगस्तव नेयश्च सिदार्थः स भविष्यति ॥  
एवं तस्यै वरं दत्वा धर्मराजः प्रतापवान् । निवर्तयित्वा सावित्रीं स्वमेव भवनं ययौ ॥<sup>17</sup>

The God of Death blessed Savitri with the life of Satyavan. Union with her husband dear and true, And you shall harvest in thy joyful house, The mortal led, the god and spirit obeyed, And she behind was leader of their march, And they in front were followers of her will. Onward they journeyed through the drifting ways, vaguely companioned by the glimmering mists.

**“I give to thee, saved from death and poignant fate**

**Whatever once the living Satyavan**

**Desired in his heart for Savitri.**

**Bright noons I give thee and unwounded dawns,**

**Daughters of thy own shape in heart and mind,**

**Fair hero sons and sweetness undisturbed**

**Of union with thy husband dear and true.**

**And thou shalt harvest in thy joyful house**

**Felicity of thy surrounded eves.**

**Love shall bind by thee many gathered hearts.**

**Return, O child, to thy forsaken earth.”**

**But Savitri replied, “Thy gifts resist.**

**Earth cannot flower if lonely I return.”**

**“Give me back Satyavan, my only lord.**

**Earth saw my struggle, heaven my victory;**

**All shall be seized, transcended; there shall kiss**

**Casting their veils before the marriage fire**

**The eternal bridegroom and eternal bride.**

The heavens accept our broken flights at last.  
On our life's prow that breaks the waves of Time  
No signal light of hope has gleamed in vain."  
The mortal led, the god and spirit obeyed  
And she behind was leader of their march  
And they in front were followers of her will.  
Onward they journeyed through the drifting ways  
Vaguely companioned by the glimmering mists.<sup>18</sup>

## 6. Conclusion

Aurobindo's portrayal of Savitri is more than a woman and wife, and her struggle is not for herself but for the whole women force. Savitri is not someone of the past, found only in the Scriptures, but an inspiration and source of motivation from one's own self to reach our goal with steadfastness, which is the ultimate aim of life. Thus by true love, devotion, chastity and perseverance, Savitri won over even the God of Death-Yama in the battle of words and brought back the life of her husband Satyavan and true love triumphed.

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Research Article

## Pañchatantra - A World Literature

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### Abstract

The word Pañchatantra means the "Five Books," the Pentateuch. Each of the five books is independent, consisting of a framing story with numerous inserted stories, told, as fit circumstances arise, by one or another of the characters in the main narrative. The stories, indeed, are charming when regarded as pure narrative; but it is the beauty, wisdom, and wit of the verses which lift the Pañchatantra far above the level of the best story-books. In the Indian tradition, *The Pañcatantra* is a nītiśāstra, thus it is considered a treatise on political science and human conduct. And this noble ideal is presented in an artistic form of perfect fitness. "One Vishnusharman, shrewdly gleaning, all worldly wisdom's inner meaning, in these five books the charm compresses of all such books the world possesses."

सकलार्थशास्त्रं जगति समालोक्य विष्णुशर्मदम् ।

तन्त्रैः पञ्चभिरेतच्चकार सुमनोहरं शास्त्रम् ॥ श्लोकः 2 – कथामुखम्

Assuming varied forms in their native India, then traveling in translations, and translations of translations, through Persia, Arabia, Syria, and the civilized countries of Europe, these stories have, for more than twenty centuries, brought delight to hundreds of millions. Among modern translations, Arthur W. Ryder's translation, translating prose for prose and verse for rhyming verse, remains popular. Thus this paper aims to project a review on Pañchatantra

and its translations by affirming that, it is the crest jewel of fable literature and is a world literature too.

The word Pañchatantra means the "Five Books," the Pentateuch. Each of the five books is independent, consisting of a framing story with numerous inserted stories, told, as fit circumstances arise, by one or another of the characters in the main narrative. In the Indian tradition, *The Pañchatantra* is a *nītiśāstra*. *Nīti* can be roughly translated as "the wise conduct of life and a *śāstra* is a technical or scientific treatise; thus i

t is considered a treatise on political science and human conduct. It draws from the Dharma and Artha *śāstras*, quoting them extensively. It is also explained that *nīti* is "the harmonious development of the powers of man, a life in which security, prosperity, resolute action, friendship, and good learning are so combined to produce joy". It is a noble ideal, shaming many tawdry ambitions, many vulgar catchwords of our day. And this noble ideal is presented in an artistic form of perfect fitness.

One Vishnusharman, shrewdly gleaning  
All worldly wisdom's inner meaning,  
In these five books the charm compresses  
Of all such books the world possesses.

सकलार्थशास्त्रं जगति समालोक्य विष्णुशर्मदम् ।

तन्त्रैः पञ्चभिरेतच्चकार सुमनोहरं शास्त्रम् ॥ श्लोकः 2 – कथामुखम्

And this is how it happened.

In the southern country a city called Maidens' Delight. There lived a king named Immortal-Power (अमरशक्तिः) He was familiar with all the works treating of the wise conduct of life. His feet were made dazzling by the tangle of rays of light from jewels in the diadems of mighty kings who knelt before him. He had reached the far shore of all the arts that embellish life. This king had three sons, Rich-Power (वसुशक्तिः), Fierce-Power (उग्रशक्तिः), Endless-Power (अनेकशक्तिः), and they were supreme blockheads. Now when the king perceived that they were hostile to education, he summoned his counselors and said: "Gentlemen, it is known to you that

these sons of mine, being hostile to education, are lacking in discernment. So when I behold them, my kingdom brings me no happiness, though all external thorns are drawn. For there is wisdom in the proverb: Of sons unborn, or dead, or fools, Unborn or dead will do, they cause a little grief, no doubt; But fools, a long life through.

अज्ञानमृतमूर्खेभ्यो मृताजातौ सुतौ वरम् ।

बतस्तौ स्वल्पदुःखाय यावज्जीवं जडो दहेत् ॥ श्लोकः 3

And again: To what good purpose can a cow that brings no calf nor milk, be bent? Or why beget a son who proves a dunce and disobedient? Some means must therefore be devised to awaken their intelligence.

" किं तथा क्रियते धेन्वा या न सूते न दुग्धदा । कोऽर्थः पुत्रेण जातेन यो न विद्वान्न भक्तिमान् ॥ श्लोकः -

And they, one after another, replied: "O King, first one learns grammar, in twelve years. If this subject has somehow been mastered, then one masters the books on religion and practical life. Then the intelligence awakens." But one of their numbers, a counselor named Keen, said: "O King, the duration of life is limited, and the verbal sciences require much time for mastery. Therefore let some kind of epitome be devised to wake their intelligence. There is a proverb that says: Since verbal science has no final end, since life is short, and obstacles impend, Let central facts be picked and firmly fixed, As swans extract the milk with water mixed. "अनन्तशास्त्रं किल शब्दशास्त्रं स्वल्पं तथायुर्बहवश्च विघ्नाः । सारं तथो ग्राह्यमपास्य फल्गुहंसैर्यथा क्षीरमिवाम्बुध्यात् " ॥

श्लोकः - 6

Now there is a Brahmana here named Vishnusharman, with a reputation for competence in numerous sciences. In trust the princes to him. He will certainly make them intelligent in a twinkling." When the king had listened to this, he summoned Vishnusharman and said: " Holy sir, as a favor to me you must make these princes incomparable masters of the art of practical life. In return, I will bestow upon you a hundred land-grants." And Vishnusharman made answer to the king: "O King, listen. Here is the plain truth. I am not the man to sell good learning for a hundred land-grants. But if I do not, in six months' time, make the boys acquainted with the art of intelligent living, I will give up my own name.

Let us cut the matter short. Listen to my lion-roar. My boasting arises from no greed for cash. Besides, I have no use for money; I am eighty years old, and all the objects of sensual desire have lost their charm. But in order that your request may be granted, I will show a sporting spirit in reference to artistic matters. Make a note of the date. If I fail to render your sons, in six months' time, incomparable masters of the art of intelligent living, then His Majesty is at liberty to show me His Majestic bare bottom." When the king, surrounded by his counselors, had listened to the Brahman's highly unconventional promise, he was penetrated with wonder, intrusted the princes to him, and experienced supreme content.

Meanwhile, Vishnusharman took the boys, went home, and made them learn by heart five books which he composed and called: (I) "The Loss of Friends," (मित्रभेदः), the first book relates the broken friendship of the lion Rusty and the bull Lively, with some thirty inserted stories, told for the most part by the two jackals, Victor and Cheek. (II) "The Winning of Friends," (मित्रलाभः), the second book has as its framing story the tale of the friendship of the crow, the mouse, the turtle, and the deer, whose names are Swift, Gold, Slow, and Spot. (III) "Crows and Owls," (काकोलूकीयम्), the third book has as framing story the war between crows and owls. These three books are of considerable length and show great skill in construction. (IV) "Loss of Gains," (लब्धप्रणाशः) (V) "Ill-considered Action" (अपरीक्षितकारकः). A somewhat different impression is left by Books Four and Five. These two shorter books, in spite of the charm of their contents, have the appearance of being an addendum.

These the princes learned, and in six months' time they answered the prescription. Since that day this work on the art of intelligent living, called Pañcatantra, or the "Five Books," has traveled the world, aiming at the awakening of intelligence in the young. To sum the matter up: Whoever learns the work by heart, or through the story-teller's art Becomes acquainted, his life by sad defeat although the king of heaven be his foe' is never tainted.

अधीते य इदं नित्यं नीतिशास्त्रं शृणोति च ।

न पराभवमाप्नोति शक्रादपि कदाचन ॥ श्लोक : -7

The use of epigrammatic verses is for the most part quoted from sacred writings or other sources of dignity and authority. It is as if the animals in some English beast-fable were to justify their actions by quotations from Shakespeare and the Bible. These wise verses it is which make the real character of the Pañchatantra. The stories, indeed, are charming when regarded as pure narrative; but it is the beauty, wisdom, and wit of the verses which lift the Pañchatantra far above the level of the best story-books. The large majority of the actors are animals, who have, of course, a fairly constant character. Thus, the lion is strong but dull of wit, the jackal crafty, and the heron stupid, the cat a hypocrite. The animal actors present, far more vividly and more urbanely than men could do, the view of life here recommended a view shrewd, undeceived, and free of all sentimentality.

The Pañchatantra contains the most widely known stories in the world. If it were further declared that the Pañchatantra is the best collection of stories in the world, the assertion could hardly be disproved, and would probably command the assent of those possessing the knowledge for a judgment. Assuming varied forms in their native India, then traveling in translations, and translations of translations, through Persia, Arabia, Syria, and the civilized countries of Europe, these stories have, for more than twenty centuries, brought delight to hundreds of millions. The work has gone through many different versions and translations from the sixth century to the present day. Among modern translations, Arthur W.Ryder's translation, translating prose for prose and verse for rhyming verse, remains popular.

*The Pañchatantra* shares many stories in common with the Buddhist Jataka tales. Many scholars believe the tales were based on earlier oral folk traditions. On the surface, the Pañchatantra presents stories and sayings which favour the outwitting of roguery, and practical intelligence rather than virtue, the tales of the Pañchatantra are eminently ethical. The prevailing mood promotes an earthy, moral, rational, and unsentimental ability to learn from repeated experience.

The original Indian version was first translated into a foreign language Pahlavi by Borzuya in 570CE, then into Arabic in 750. This became the source of versions in European languages, until the English translation by Charles Wilkins of the Sanskrit Hitopadesha in 1787. Borzuy's 570 CE Pahlavi translation was translated into Syriac. Nearly two centuries later, it was

translated into Arabic by Ibn al- Muqaffa around 750 CE under the Arabic title, *Kalīla wa Dimna*. After the Arab invasion of Persia (Iran), Ibn al-Muqaffa's version emerged as the pivotal surviving text that enriched world literature. Ibn al-Muqaffa's work is considered a model of the finest Arabic prose style, and is considered the first masterpiece of Arabic literary prose. Scholars have noted the strong similarity between a few of the stories in *The Panchatantra* and Aesop's fables. Examples are 'The Ass in the Panther's Skin' and 'The Ass without Heart and Ears'. 'The Broken Pot' is similar to Aesop's "The Milkmaid and Her Pail", "The Gold-Giving Snake" is similar to Aesop's "The Man and the Serpent". Other well-known stories include "The Tortoise and the Geese" and "The tiger, the Brahmin and the Jackal". Similar animal fables are found in most cultures of the world, although India is described as the "chief source of the world's fable literature" in Funk and Wagnalls Standard Dictionary of Folklore Mythology and Legend.

*The Panchatantra* is the origin also of several stories in Arabian Nights, Sindbad and of many Western nursery rhymes and ballads. Buddhist monks on pilgrimage took the influential Sanskrit text north to Tibet and China and east to South East Asia. These led to versions in all Southeast Asian countries, including Tibetan, Chinese, and Mongolian, Japanese and Lao derivatives. A priceless possession in the field of Sanskrit fable literature, *Panchatantra*, is the crest jewel and a world literature too owing to its content and meritorious translations. The ethics and morals it contains are to be imbibed and inculcated by every being in this world.

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Research Article

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## A Comparative Study of Shashi Deshpande's *That Long Silence* and Henrik Ibsen's 'A Doll's House'

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### Abstract

An attempt is made in this paper to discuss Shashi Deshpande's *That Long Silence* and Henrik Ibsen's *A Doll's House* focusing on the theme of suffering particularly, problems related to a woman's position in the home and society. *That Long Silence* deals with the Indian middle class women's silence as a means of communication and it reveals the trauma of an ostensibly contented housewife who is smothered under the weight of male-dominance. *A Doll's House* is a drama of ideas. And thus through this parallel study an attempt is made to present the two heroines who differ in taking decisions at the climax.

### 1. Introduction

Shashi Deshpande occupies a significant place among the contemporary women novelists who are concerned with the problems of women on their quest for identity. She is concerned with the plight of the modern Indian woman trying to understand herself and to preserve her identity as wife, mother, and above all as a human being. Her novel *That Long Silence* deals with the Indian middle class women's silence as a means of communication and it reveals the trauma of an ostensibly contented housewife who is smothered under the weight of male-dominance. The title of the novel itself implies that women do not raise their voice against suppression. It shows that women have been keeping silence since long in spite of being under

the dominance of man. The novel portrays women characters who probe their own identity. It depicts how they attempt to assert their individuality, bring them into confrontation with their families, with the male-dominated society and the society in general. Women are generally categorized as ideally sympathetic, gentle, warm, passive, and dependent. Domestic life and the work patterns construct women to be subordinate and dependent on man. The novelist presents the picture of modern women where they fill the gap between tradition and modernity. In an Inaugural Address, a seminar on Women to Women's writing, she investigates the inner world of women who strive towards self-realization:

**There is more to these women than this mother or wife self. I knew from my experience that while wifehood and motherhood were a great and important part of my life, even before I became a wife and mother there already was a self, a clearly developed self that was me.(4)**

Henrik Ibsen is one of the most powerful and influential dramatists of the modern times. It is Ibsen who raised the drama from the level of pure entertainment to that of effective means of enlightenment. His plays are fundamentally different from the traditional well-made drama. They are intended to arouse and awaken the audience. They appeal to the intellect rather than the emotions. His drama, 'A Doll's House' is a classic expression of the theme of woman's rights and it deals with the problem of marriage and of husband wife relationship. Here the title 'A Doll's House' refers to a woman without a will or mind of her own. The heroine Nora is guilty of committing forgery, for which she is being black mailed by the villain Krogstad. Nora has committed this crime in order to save her husband's life. But her husband, Torvald Helmer, instead of appreciating her act, condemns her as a liar and a criminal. However, she is saved by the intervention of her old friend, Mrs. Linde, who brings about a change in Krogstad's heart. But, Nora does not want to live with her husband any more. She leaves her home and her children to learn the way of the world.

Though these two writers differ in their literary genre (novel and drama) they are having so many similarities in using a number of techniques while narrating their themes – like mistaken

identity, guilty secrets, misunderstandings, lost letters etc. Both of them choose the appropriate and suggestive title for their theme. They use discussion as the chief weapon to convey their ideas. 'Discussion', as Bernard Shaw says about Ibsen,

..... becomes his chief weapon ..... it so overspreads and interpenetrates the action that is finally assimilates it, making the play and discussion practically identical. (146)

To serve this purpose, he uses 'rhetoric, irony, argument, paradox, epigram, parable, and the arrangement of haphazard facts into orderly and intelligent situations.' (146) The techniques are successfully used by these two writers to achieve their purpose. Their outstanding success as artists lies in the way, they invest their works with telling realism.

Both of them choose a fitting dramatic method to bring home their ideas. They use 'the retrospective method' by which a situation is developed rather than a story told. They present first of all a perfect picture of a household living its everyday life. These two works are women oriented. Their problems are the basic theme of their works. Both of them deal with a woman's quest for self, an exploration of the female psyche, seeking true love from men, self-realization and an understanding the mysteries of life.

In Henrik Ibsen's drama, *A Doll's House*, Nora Helmer is the central character around the whole plot revolves. She is a round character and in her we notice a tremendous change. In the early part of the play we find her a happy, immature, and romantically inclined person; but in the end she appears very mature and determined. A close study of the play will indicate that Nora plays a dual role in the play that of a child and a heroic woman in one.. Even she has something to be proud of, she sacrifices her pleasures for the sake of her husband. He gives her a lot of instructions as to her spending or eating macaroons, but he does not treat her as his equal. His love is that of a superior for somebody of lower rank. He always behaves that he is the master of the house. He belongs to him completely.

In 'That Long Silence', Mohan rechristens his wife Jaya as Suhasini, to make her forget that she is Jaya (victory) of her father's dream. And now Jaya is Suhasini as well.

**I can see her now, the Suhasini who was distinct from Jaya, a soft, smiling, placid motherly woman. A woman who coped..... (15-16)**

In this parallel study, besides the regular formula which is followed by Shashi Deshpande and Henrik Ibsen, they differ from each other in bringing the resolution at the climax of their works. Being in a family, most of the heroines of Deshpande want to conquer by getting the true love from their husbands. Women reach the world of happiness when they get pure love and recognition. This may be attained by them only when they learn to conquer their fear and assert themselves.

In *That long Silence* Jaya feels that she will not be able to write stories if Mohan shouts and rages at her, has forbidden her to write, or has fought with her on the issue. She is angry because she has shaped herself according to Mohan's desires, yet she is left with nothing, "Just emptiness and silence." (144) It is Kamat who encourages her to write in a pen name and allows her to use his address. Kamat adds another aspect of criticism of her story. He says that Jaya has so much of anger against the magazines but none in her stories. He advises her,

**Why didn't you use that anger in your story? There's none of it here. There isn't even personal view..... you holding it in? (147)**

Kamat's view does not go home to Jaya at once. She argues that woman is incapable of being angry as none has heard of an 'angry young woman' (147). She holds that a woman "can only be neurotic, hysterical, frustrated" (147), but not angry or desperate. But Kamat warns her to give up her view that, "women are the victims" (148) and take woman in herself seriously. He ridicules the women who refuse to take up cudgels on such lame excuses as "I'm a wife and mother first, my home and children come first to me." (148)

Jaya tells Mohan that there is a quarrel between Asha and Ravi. And Ravi wants Jaya to ask Asha:

**Go back home and obey your husband. And never mind whatever it is he has done, he's your husband, after all, and a husband can do no wrong. (115)**

In one situation, Jaya's ajji says, "I feel sorry for your husband ....For everything a question, for everything a retort." (27) And her Vanithamami advises her, "if your husband has a mistress or two, ignore it " (31). And further she advises her, "A husband is like a sheltering tree" (32). It implies that it is her duty to keep the tree alive and flourishing, "even if you have to water it with deceit and lies" (32). It is a direct attack on the husbands who have little consideration for their wives.

After suffering a lot due to her failure to speak in defence, she decides not to remain a silent victim any more. She gets the message from Mohan that all have turned out well and he will come back. Jaya reviews the whole situation and thinks whether they will go back to their original position and whether she will give the answer he wants. It is not acceptable to Jaya because in that case the authority will peep into Mohan once again. She will not allow Mohan to become her master. Therefore she says to herself: I will have to speak, to listen, I will have to erase the silence between us (192). But she is not to fight for herself alone; she is a crusader for women's emancipation, which is possible only when all women realize how they are treated slightly, repressed and suppressed. It requires a consistent, long effort. Therefore she says:

**We don't change overnight. It's possible that we may not change even over long periods of time. But we can always hope. Without that, life would be impossible. And if there is anything I know now it is this: life has always to be made possible. (193)**

Shashi Deshpande wants women to break that long silence to get their place in the man-oriented world. The message that the novelist wants to give is that woman's emotions should be respected. Marriage is a fate traditionally authorized to women by society. But marriage is not the same thing to a man as to a woman. Simon De Beauvoir observes:

**.....this necessity has never brought about a condition of reciprocity between them; women have never ..... with the male caste upon a footing of equality. (446)**

In a National Conference on “Gender Issues in life” which was conducted by the Research Department of Nirmala College for women in Coimbatore on 14<sup>th</sup> September 2010, Shashi Deshpande says:

**“I am a feminist in the sense that I think, we need to have a world, which we should recognize as a place for all of us human beings. There is no superior, we are two halves of one species.”**

Henrik Ibsen’s ‘A Doll’s House’ analyses the problems related to a woman’s position in the home and society. The wife is also capable of making sacrifices for the sake of her husband and her children. Nora expects her husband Torvald, to love her equally and understand her sacrifice and the sufferings. As soon as the danger has been averted by Krogstad’s second letter, he returns to his previous self-. He tells her that he has forgiven her. He looks at her as a “little scared, helpless darling” (74). Nora is completely disillusioned about Helmer. He fails to understand her role in saving his life. Nora develops a love for finding her own identity. She tells him that her father has treated her like a baby-doll and her husband is treating her as a doll-wife. Now she realizes that she is an individual, besides being a wife and a mother. She has no option but to return her wedding ring and steps out of the house. If a woman is not allowed to establish her own identity and develop her own individuality, she can never be happy. A woman, according to Ibsen, is not a doll and her husband’s house is not a doll’s house.

Ibsen himself has made it quite clear that his purpose was not to teach a lesson or propound a thesis. ‘I do but ask,’ he declares, “My call is not to answer”. (The Life of Ibsen, I, 4) Ibsen advocates this idea very strongly and hence ‘A Doll’s House’ is a fine drama of ideas. And thus through this parallel study we can come to a conclusion that how these two heroines differ in taking decisions at the climax.

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Research Article

## Trans-creation of the *New Testament* in Sanskrit

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### ABSTRACT

Translation is rendering a source language (SL) text into the target language (TL), so as to ensure that the surface meaning of the two are approximately similar and the structure of the SL text is preserved as closely as possible. But trans-creation is slightly different from translation in that the translator is free to choose the form and style and has the liberty to deviate to a limited extent from the source text. A trans-creation, as the name suggests is a creative process and in India, the trans-creation is given the status of new writing. *Kristubhagavatam*, a Sanskrit Mahakavya (Long-verse) by P.C.Devassy, is not a mere translation of the contents of the *New Testament*, but is trans-creation suited to Indian context. He has rendered the contents of the New Testament with a native tinge by alluding from Indian mythology. The life history of Lord Christ, along with his teachings, is told in verse-form. As *Bhāgavatam* narrates the incarnations of Lord Vishnu, *Kristubhagavatam* describes the descent of the son of God. The long-verse is divided into 33 cantos corresponding to the total number of years Jesus lived in this world. Each canto is named after the main incident described in that canto.

This article highlights the success of the poet in trans-creating the contents of the New Testament into popular Sanskrit traditional form i.e. long-verse-form (Mahākāvya) by enriching it with allusions from Indian mythology.

## **1. Introduction**

By 'translation' is meant rendering a source language (SL) text into the target language (TL), so as to ensure that the surface meaning of the two are approximately similar and the structure of the SL text is preserved as closely as possible. This art of translation though considered as a subsidiary art and perceived as mere mechanical process than a creative one, involves great skill on the part of the translator who is expected, not only proficient with both source language (SL) and target language (TL). Consequent to the invasion of India by Alexander, the Great, there was cultural exchanges between Pataliputra and Alexandria. Ancient Indian Astrology adopted Greek Astrology. The Yavanajatakam of Sphujidvaja (120 B.C.) is the earliest known translation work in Sanskrit from Greek language. The Romaka Siddhanta, again, is the astrology of Byzantine Rome. Pauliṣa Siddhānta elaborates the doctrine of Paul of Alexandria. But translations from Sanskrit to regional languages are more than translation from the regional languages to Sanskrit. It is worth to note that Bhagavadgītā is translated almost in all languages of the world and Tirukkural, the didactic work in Tamil is translated into Sanskrit by Sri Rama Desikan and by Kaliyan Ramanuja jeer swamy, the pontiff of Vanamamalai.

Trans-creation is slightly different from translation in that the translator is free to choose the form and style and has poetic liberty to deviate to a limited extent from the source text. According to Hillsire Belloc, "It is a bold transmutation and is the resurrection of an alien thing in a native body.' A trans-creation, as the name suggests is a creative process and in India, the trans-creation is given the status of new writing. That is why, Rāmācharitmānas and Kambarāmāyaṇam, though translations of the Rāmāyaṇam of the sage Vālmiki, enjoy an equal status with the source-text.

According to Susan Bassnet, "A religion as text-based as Christianity, presented the translator with a mission that encompassed both aesthetic and evangelistic criteria." This is what was precisely achieved by the composition of Kristubhāgavatam. Kristubhāgavatam is not a mere translation of the contents of the New Testament, but it is trans-creation suited to Indian context. He has Indianised New Testament with a native tinge by alluding from Indian mythology. While the original work is a prose narration, the trans-creation is in verse form. With the advent of Christianity in India, the Bible was slowly translated in all vernaculars of India by missionaries with a purpose. In fact, it was the first book published in India after the first introduction of printing press. Inspired by the life and teachings of Lord Christ, many Sanskrit

knowing scholars had rendered translations of portions of the Bible in prose or verse form in Sanskrit. The Sanskrit version of the Old Testament was printed in four parts in 1848 and the New Testament in 1886 in Calcutta.

Dr. S.Venkatasubramania Iyer in his critical appreciation of Kristubhāgavatam, mentions some works produced in Sanskrit on Christianity in Kerala. They are Kristugīta, ‘Sri Yeśucaritam’ (in prose), Yeśusaurabham’ (a kāvya in four cantos), ‘Girigīta’ (the ‘Sermon on the Mount’). Kristubhāgavatam is the first full- fledged Mahākāvya (long verse) on the life of Jesus Christ. This work was composed by Prof. P.C.Devassia and was first published in April, 2007 from Thiruvananthapuram. The author had won Sahitya Academy award for this work in 1980.

The author was an erudite scholar in Sanskrit and was teaching Sanskrit and Malayalam for more than 40 years in more than one first grade college in Kerala. He has mentioned the classic tale “The greatest story ever told” by Fulton Oursler as the main source for composing the Mahākāvya. Fulton Oursler, claims that it is a chronology of from the betrothal of Mary and Joseph to the days after resurrection. Further he asserts that ‘it is an attempt to tell faithfully, what the four Apostles Mathew, Mark, Luke and John had assert to have happened in those thirty-three years of life of Jesus Christ’. Thus it faithfully narrates the events recorded in the gospels of the New Testament. The SL text is divided in six sections which are further divided into chapters.

Kristubhāgavatam, is not a mere translation of the contents of the New Testament, but it is trans-creation suited to Indian context. He has retold the contents of the New Testament with a native tinge by alluding from Indian mythology. This great work is named as Kristubhāgavatam. Though the title of the book contains the title of another book as its second half, it is not uncommon to Sanskrit. For example, though the Bhagavadgītā is the most popular and most celebrated work, we come across many such works of the nature of sermon, named as Gītā in the Mahābhāratam itself, like Paraśaragītā, Anugītā. As Bhāgavatam narrates the incarnations of Lord Viṣṇu, this work describes the descent of the son of God. This Mahākāvya is divided into 33 sarga-s (cantos), corresponding to the number of years Jesus had lived in this world. Each canto is named after the main incident described in that canto. He has not merely attempted to translate the text but has succeeded in transmigration of the text in Sanskrit language. He has

closely followed the dictum proclaimed by George Chapman in his dedication of ‘Seven Books’ – “The work of a skilful and worthy translator is to observe the sentences, figures and forms of speech proposed by the author and to adorn them with figures and forms of oration fitted to the original, in the same tongue to which they are translated.” This is true as we will be discussing in the succeeding paragraphs. The author follows the Mahākāya norms noted in Sāhityadarpanah. The plot is based on Bible (Itihāsodbhavam Vrttam). The hero is Jesus Christ, the son of God and hence of ‘sadvamśh’ (of noble birth). The Kāvya begins with Maṅgalācaranam as required by Mahākāvya Laksana. The work is named after the hero. The story is distributed in 33 cantos. The predominant sentiment is Śānta, with other sentiments like Karuna, Adbhuta and even Bībatsa and Bhayānaka are delineated well. Different metres, mostly Anustubh and Upajāti (combination of Indravajra and Upendravajra) are employed. Appropriate figures of speech are used. Mostly Upama, Utpreksha and Artāntaranyāsa are used. The Mahākāvya abounds in alliterations of Anuprāsa type. It is in Vaidarbhī style. Descriptions like mountains, lake, forest, seasons, sunrise, sunset, moonrise, garden are very brief. It is not a tragedy, since it ends in resurrection of Jesus and his ascension to Heaven. The triumph (Nāyakābhyudaya) is the main theme of the Mahākāvya. The triumphant entry of Jesus along with his disciples is described vividly in canto 25 titled as “Yesorjaitrayātrā”. While translating he has retained some names as they are in the original, has Indianised some names, some other names are fully translated based on their meaning and some other names are partly translated. For example the words Anna (mother of Mary), (prophetess), Magdalene, Salomi are retained as they are in the Bible, some names like Zacharias, John, the Baptist, Ceasar, David, Mary, Samuel are Sanskritised as सखर्यः, योहनः, केसरः, दाविदः, मरिया, सामुवेलः । Some names like Claudia, Baptist, Mount Calvary, Sheep gate are translated as कलावती, स्नापकः, कपालगिरिः, मेषद्वारः । The names Mount Carmel, the sea of Galilie are partly translated as कार्मलाद्रिः, गलीलार्णवः ।

## **2. Allusions from Hindu Mythology:**

Martin Luther in his ‘Circular letter on Translation’ advised the would-be-translator ‘to use the vernacular proverb or expression, if it fitted in with the New Testament.’ According to

Dr. Kunjunni Raja, “A revolutionary, but welcome feature of this work is that it contains a number of striking parallels drawn from Indian Mythology”. Instead of quoting from various anecdotes mentioned in the Bible itself or alluding from Greek mythology, the author, had chosen to allude from Hindu mythology as is prevalent in this sub-continent. The allusions may be broadly classified into three categories – those drawn from the Ramayana, those drawn from the Mahābhārata and others.

Some of the allusions from the Ramāyana: The prayer and sacrifice of Zacharias for a son was similar to the Putrakāmeṣṭhi sacrifice performed by Daśaratha. (3.27). Initially Joseph thought of abandoning Mary who had conceived of the Holy Spirit, just as Śrī Rāma decided to abandon the daughter of Videha (5.34). The ascetic Simeon, on first seeing Jesus, when it was brought to the temple at Jerusalem, felt that his long penance has yielded result and then gave up his instantly, like the sage Śarabhaṅga, who waited for a long period for the arrival of Śrī Rāma (8.27). The devil’s attempt to lure Jesus to worldly pleasures turned futile, like the arrogant people trying to accomplish impossible face ridicule. This is like the attempt of Rāvana to uproot the Kailāsa mountain (who ultimately became an object of ridicule) (12.18). Once, while Jesus along with his disciples set sail in a boat to the other side of the lake, there was a sudden storm and the boat whirled round in the lake. This was like the ocean giving space to Rāma when implored (20.56). Claudia, the wife of Pilate, sent message to her husband to release Jesus. This was like Mandodarī beseeching her husband Rāvana to release Sīta. Some of the allusions from the Mahābhārata : Joseph accepted pregnant Mary at the behest of the angel Gabriel, as the sage Kanva accepted pregnant Śakuntalā after hearing the celestial voice (5.38). On seeing Jesus dividing five loaves of bread and two fish among thousands of devotees, his followers recollected the magic vessel given to Yudhistira that supplied food perennially (15.47). When he washed his face and he obtained vision even as Astāvakra, regained the straight body from the earlier crooked one, when he took bath in the river (23.34). Jesus, willingly submitting to the enemies was like Drona submitting to Draupada, and Bhīṣma submitting to Arjuna (in the battle field) (29.8).

Some of the allusions from other sources: Palastine invaded and occupied by Romans was similar to Bhārat occupied by foreign powers (1.11). As Vasudeva took the child (ŚrīKṛṣṇa)

to the house of Nanda, so also Joseph took the child Jesus to Egypt against danger from Kamsa (9.40). By ordering the killing of all male children of two years of age, born at Bethlehem, the wicked king Herod even surpassed Kamsa, the king of Mathura, in cruelty (9.47). Judas betraying Jesus by kissing him was similar to the salutations Nathuram gave to Mahātmā Gāndhi (28.13). The author wonders at the betrayal of Jesus by observing that in history we have heard of Ajīgarta having sold his son Sunśśepa, but nowhere, we have heard of anyone having sold his master for money (29.5). The Lord who stood on the mountain, surrounded by his disciples shone like Saṅkara, who shone on the Moun Kailāsa, surrounded by Nandin and others (33.21). Mary in the midst of the two ladies of the name Mary, appeared like the digit of the moon in mist of the two Visākhā stars (30.77).

### **3. Standard Quotations of the Bible:**

The author has gracefully translated many famous utterances of Jesus Christ which are frequently quoted. Blessed are the merciful, for, they shall obtain gift of mercy. Blessed are the pure in heart, for, they shall see God :

धन्याः कारुण्यार्द्रहृदयाश्च ये स्युर्लप्स्यन्ते ते पुण्यकारुण्यदानम् ।

येषामस्ति स्वीयचित्ते विशुद्धिर्धन्यास्ते द्रक्ष्यन्ति सर्वेश्वरं तम् ॥ (17.4)

If anyone strike you on the right cheek, gladly show him the other also :

किं च तावकगण्डेः यः करोति यदि दक्षिणे ।

चपेटिकां ततस्तस्मै मुदाऽन्यदपि दर्शय ॥ (17.29)

When you give alms, do not let the left hand know what your right hand has done. भिक्षा त्वया

दक्षिणहस्तदत्ता मा ज्ञायतां वामकरेण ते सा । (17.40.)

It is not possible for one to serve under two masters :

अशक्यं सेवनं कर्तुं केनापि स्वामिनोर्द्वयोः (18.4)

Knock at the door repeatedly, and it will be opened to you. Whosoever asks, receives, and who seeks, finds : द्वारं ताडयताभीक्ष्णं तेन् चोद्घटयिष्यते ।

यो याचते स लभते योऽन्विच्छति स चाप्स्यति ॥(18.21)

It will be easier for a camel to go through the eye of a needle than for a rich man to enter heaven:

तद् दृष्ट्वा सोऽब्रवीद्येशुः “ धनिनः स्वर्गवेशनात् ।

सूचीछिद्रेणोष्ट्रयानं लघुसाध्यं ब्रवीम्यहम् “॥(21.49)

I am the light of the world. Whosoever follows me walks not in darkness :

“ जगतो ज्योतिरस्म्यहम् । योऽनुगच्छति मां नैव सोऽन्धकारे व्रजिष्यति ।” (23.23)

I am truly the Way, the Truth and the Life : अहमेवास्मि पन्थाश्च सत्यं जीवनमप्यहम् । (27.47)

Father, forgive their sins, for they do not know what they are doing in ignorance : “तात मर्षय

तेषां दोषान् न जानन्ति यत्ते कुर्वन्त्यविद्यया ।” (31.30)

#### 4. Compliments of the Scholars :

Dr. V. Ragavan, in his foreward, has observed – “One finds here an Indian approach and an Indian presentation of the life of Christ”. Dr.K.Kunjunni Raja, has aptly said – “Sanskrit can just be proud of this achievement”(the first comprehensive work produced in Sanskrit on the life of Jesus Christ). Dr.S.Venkitasubramonia Iyer, then Dean, Faculty of Oriental Studies, University of Kerala compliments the author – “He gives us a poem delightful in form and delectable in content”.

Thus we find that the poet has successfully trans-created the New Testament narrated by Fulton Oursler in “ The greatest story ever told”, keeping the poetic tradition of the target language i.e. Sanskrit. He has added native charm to his composition by alluding Indian mythology, instead of relying upon Greek mythology as was the normal practice.

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## Chitra Banerjee's *The Mistress of Spices* and Bharati Mukherjee's *Jasmine* –A Comparative Study

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### ABSTRACT

Chitra Banerjee's *The Mistress of Spices*, the process of self-perception is the foundation of identity formation for the central character Tilotamma. As Tilo strives to define herself as South Asian and American, she develops multiple consciousnesses that manifest themselves in both her experiences and her subsequent relationships with her racial and sexual identities. While Tilo is living in American, she is incapable of pure self-perception, and can only see herself through the eyes of those around her, leaving her own self-seeing as a secondary and almost marginal perspective. Tilo views herself through the lens of her surrounding society, thereby leading to various and often conflicting simultaneous visions of her identity. Bharati Mukherjee's *Jasmine*, addresses the tensions that result from such changes in self and presents the related paradoxes that emerged from the process of diasporic identity formation. Jasmine's surrounding environments influences her formation of her identities, and as she navigates between temporal and spatial location, her perceptions of herself changes. Jasmine, she feels the need to reconcile these conflicting perceptions so that they do not wage a psychological war within her. Jasmine's means of reconciliation is to reinvent her identity completely and to create a new self whenever she is confronted with contradictory self-perceptions. For Jasmine, assimilation ceases to be defined as adaptation and instead transforms the definition to the creation of a new self. But regardless of Jasmine's various permutations of new identities, her

past always remains to certain degree, haunting her with its returns and disrupting the new life that she attempts to create. In contrast to the figure of Tilo in *The Mistress of Spices*, Jasmine does not simply perceive herself differently, but rather she becomes an entirely different person with each new environment she enters. .

According to Lacan, the self is a function of the manner in which it is represented; it is comprised of the perceptions of the "others" that view the representations of the self. The development of the individual and identity does not necessitate an obvious developmental path. *The Mistress of Spices*, presents the self-perception of Tilotamma (Tilo). As Tilo strives to define herself as South Asian and American, she develops multiple consciousnesses that manifest themselves in both her experiences and her subsequent relationships with her racial and sexual identities. While Tilo is living in America, she is incapable of pure self-perception, and can only see herself through the eyes of those around her. Tilo's gift is her ability to elicit specific powers inherent in spices and use them to cure the maladies of those around her. Tilo overthrows the pirate captain to become the pirate "queen, leading [her] pirates to fame and glory, so that bards sang their fearless exploits"(3). But Tilo abandons this exalted position when mystical sea serpents tell her about the existence of an island upon which she, and other women like her, can develop their supernatural talents to use them for a greater good. This isolated island is a haven for these women, who call themselves the "Mistresses of Spices" and are under the care of the First Mother, the eldest and wisest teacher of all the women. The women are trained in the art of listening and controlling the spices, and are then sent forth into the greater world to aid humanity. After Tilo learns all that she can, she is sent to Oakland, California, to a tiny Indian spice shop where she must begin her duties of healing the masses. Thus, she is thrust into the chaos of American life and the newness of a culture to which she must adapt.

Although Tilo has already begun her diasporic journey, she does not feel the loss of a home, but rather a finding of many. Tilo sails upon a ship to the island of the Mistresses, a reference to the kalipani, or "dark water," the term used in order to describe the journey made by indentured laborers and immigrants from the motherland of India to other foreign lands. When Tilo arrives on the Island, she and the other young girls like her are given new identities, indicating that the past is being relegated to memory and new personas are being forged. Tilo meets the First Mother, a figure who foreshadows the paradoxical identity that Tilo will soon

find herself grappling with. The First Mother is elderly and maternal, representing the traditionalist notion of the South Asian woman in the domestic sphere. Yet at the same time, she is outside the boundaries of conventional culture, for she lives on an isolated island, possesses magical powers and urges the young girls toward progression and change rather than the maintenance of the status quo. She is at once the "old world and the "new," a juxtaposition of differing geographical spaces, times and cultures. Tilo's journey to America is a form rebirth; it is a literal recreation of the self. She emerges from the fire on a bed of ash, in a small spice store in Oakland that she will make her own. The presence of this ash serves as an ambiguous omen, for Tilo enters into her new life upon the remnants of her old, with life and death inextricably linked together just as they are for the phoenix. America is portrayed as an almost hermaphroditic space, as ambiguous and uncertain in its many identities as Tilo is in hers. When in America, Tilo interacts with all genders, identifying with both her male and female customers and friends alike.

Tilo also feels unmoored spatially, for America is only a temporary place for her; it is her home only insofar as she is fulfilling her duty as a Mistress of Spices. The first time that Tilo exits the comfort of her store, she experiences an intense wave of longing for a place to call home: "I run my hand over the door, which looks so alien in outdoor light, and I am struck by the sudden vertigo of homelessness". Tilo has left the Island but knows that she will someday return to it, to that place that is still "in between" worlds, yet remains the only location in which she feels the comfort of belongingness. Tilo's emotions are an extreme version of the diasporic experience of space in which continents are separated not by miles but by universes, where home does not exist except in the space of idealizing memory.

Tilo's fluidity of identity also translates into a fluidity of identification, for Tilo's gift is her ability to read into the lives of all those who enter her store, seeing all of the problems they endure as they assimilate, feeling their daily sufferings and understanding even their most private thoughts and wishes. Ironically, she has the deepest vision for the innermost selves of all others, yet is still incapable of actually perceiving herself. In fact, Tilo is expressly forbidden to look in a mirror while she lives in Oakland and fulfills her duties as a Mistress of Spices, for "Once a Mistress has taken on her magic Mistress-body, she is never to look on her reflection again"(41).

This strict prohibition of mirrors is a metaphor for Tilo's inability to perceive herself through her own eyes; instead, she formulates her identity upon the vision of others, based upon the differing perceptions of herself as seen by friends, patrons and lovers. As Tilo observes the manner in which South Asians are treated in America, she begins to formulate a conception of her place in the overall structure of American race relations. Tilo first encounters the brutality of racism when one of her working class patrons, Mohan, is brutally assaulted by two young white men one evening. As the men viciously beat Mohan, they scream, "Sonofabitch Indian should a stayed in your own goddam country"(43). She now identifies with the experiences of other minority groups in the United States, groups that are constantly fighting for recognition and respect from the Majority Yet when Tilo observes a different class of South Asians, she sees the other side of South Asian racial identity.

Tilo soon realizes that the South Asian in America is considered neither white nor black in American society, but rather a race in-between, depending on one's particular class. Tilo's racial identity can be characterized as entailing a self that is seen as nonwhite but not black, lower-class but in certain instances upper-class, part of an immigrant minority and an assimilated elite community. But the moment that money and upper class status enter into the equation, the South Asians in this text are considered "almost white" by themselves, other South Asians and even Americans. She herself experiences what it is like to be an American. When Tilo dons her first American outfit and walks out into the street on which her store is located, she makes the striking transition between states of mind and possesses a consciousness that she believes is that of an American but at the same time it is a foreign and "other" consciousness for her.

She eventually comes to view herself as Raven's Orientalist fantasy, hyper-sexualized and representative of all that is seen as Indian in American culture. Suddenly, cultural categories such as "Indian' and "American," which may at first appear concrete, are subject to the biases and stereotypes of perception and self-perception, thereby changing the very meaning of what it means to even call oneself by those markers of nationality. At first, Tilo is suspicious of her new sexualized perspective on herself and she muses, "My American [Raven], how you have romanticized my land and my people. And most of all me... (59). But soon she cannot help but view herself from this exoticized standpoint, as Raven's "mysterious Indian beauty." When Tilo

perceives herself as Raven's idealized Indian fantasy, she becomes subject to a specific form of racism that gained much attention during the 21h century.

Tilo realizes that self-perception is a matter of acknowledging the multiple processes and factors that influence the formation of identity, of embracing each of the contradictory characteristics and consciousnesses as Tilo reveals that which she is made of: multiple consciousnesses that allow her to exist as not as South Asian or American only, but rather as everything in between, living a life that spans the endless boundaries of space and time and in which identity is filled with the promise of endless possibility and eternal evolution.

Bharati Mukherjee's *Jasmine*, addresses the tensions that result from such changes in self and presents the related paradoxes that emerge from the process of diasporic identity formation. Jasmine, a diasporic South Asian woman living in America, yet it is a story that moves outside of the established conception of the "coming of age tale," for Jasmine does not so much grow into her identity as develop new ones throughout the course of her life. Jasmine's surrounding environments influence her formation of her identities, and as she navigates between temporal and spatial locations, her perception of herself changes. Jasmine, she feels the need to reconcile these conflicting perceptions so that they do not wage a psychological war within her. Jasmine's means of reconciliation is to reinvent her identity completely and to create a new self whenever she is confronted with contradictory self-perceptions.

Born as Jyoti in the small village of Hasnapur in the district of Punjab, India, Jasmine marries a progressive young Indian man named Prakash Vijn who then renames her as Jasmine. While in India, Jyoti believes that being American is equivalent to being white, and when Prakash shows her a brochure for the Florida International Institute of Technology, Jasmine is surprised to see just how diverse America actually is. Jasmine also has a rather negative conception of the sexuality of American women and she worries about Prakash studying there because "there will all those hot-blooded American girls. You know what they are like"(73). At this point in the novel, Jasmine is oblivious to the complexities of racial and ethnic identities in America, and rather conservative in her attitudes toward female sexuality, even though Prakash attempts to increase her comfort with her own sexuality. "[Prakash] wanted to break down the Jyoti I'd been in Hasnapur and make me a new kind of city woman. To break off the past, he

gave me a new name: Jasmine.. . Jyoti, Jasmine: I shuttled between identities." (96). Prakash's renaming of Jasmine is a sign of her new and modern identity that represents her initial migration away from traditional Indian customs and culture. Jasmine finds herself occupying both identities, "shuttling" between them and trying to understand the manner in which they both conflict and connect until she eventually becomes Jasmine.

Prakash is murdered, and Jasmine finds herself a widow at the age of seventeen. Heartbroken, she sets out for America to fulfill the life-long dream that her husband once possessed of moving to the U.S. "Prakash had taken Jyoti and created Jasmine, and Jasmine would complete the mission of Prakash . "Upon her arrival in Florida, Jasmine meets Half-Face, the captain of the ship on which she entered the country, and at this point has her first encounter with American racial categorizations. Jasmine is confused as to why Half-Face's nickname "Bubba" sounds somewhat Indian resembling "Baba". Finding herself without a place to stay and trusting Half-Face, Jasmine accepts his offer to allow him to accompany her. But the minute that they arrive at the motel, Half-Face reveals his true intentions and rapes her. Unlike Prakash, Half-Face sees her as a whore, "one prime little piece" whom he has but "one use" for (78). Suddenly, Jasmine is recognized for nothing else save her existence as a sexual being, and after the actual rape itself, she becomes filled with shame and fear of her sexuality due to the manner in which Half-Face sees her.

Jasmine finds that she cannot escape her new perception self sex, and thus turns to violence in order to express the conflict she is experiencing between the sexual identity she had with Prakash and that which she has with Half-Face. Jasmine then stabs Half-Face to death, and in this act finds the strength to continue living instead of committing sati over the burned clothing of her husband (her original intent in coming to (America). After the murder, Jasmine vows to start her own life in America, a life separate from the India and native identity of her past.

Jasmine then meets Lillian Gordon, the woman who provides her with a temporary home while teaching her how to "become American," or at least begin the process of assimilation. Lillian is the next figure in Jasmine's life to rename her, bestowing upon her the Westernized nickname "Jazzy," a symbol of her entrance into and acceptance of American culture. When Jasmine moves in with Lillian, she learns how to walk, dress and speak so that she will blend in

more easily, for "...if you walk and talk American, they'll think you were born here. Jasmine soon learns that "American" doesn't necessarily mean being white or actually born in the U.S., but rather it is the appropriation of cultural norms, of social behavior that defines what it is to be American. An identity that she has thought out of her reach for so long is suddenly a possibility, and she welcomes the transformation gladly. She moves toward becoming "Jazzy," believing that Jasmine is a self of the past, but this past is one that never truly disappears, as Jasmine soon learns.

When the inertia of the flushing home becomes simply too much for Jasmine to bear, she proceeds with her migratory pattern and moves to New York City to become the au pair for an American family. When Jasmine moves in with Taylor, his wife Wylie and their daughter Duff, she creates yet another identity based upon a new perception of herself. Living with Hayes family, Jasmine begins to master the English language, thereby empowering herself to further appropriate American culture. She becomes more American. Taylor begins to call her "Jase" and "Jassy," Anglicized versions of her name that represent the emergence of her increasingly Westernized identity. Again, Jasmine is being renamed by a male figure, thereby suggesting that she does not have a great deal of agency in the creation of her new self since Taylor constructs it for her. However, the notion of agency will become more complicated once Taylor and Jasmine become romantically involved, for Jasmine will realize that her transformation is for her own satisfaction, not only that of Taylor.

Taylor's friends in New York used to look at me and say, "You're Iranian, right?" If I said no, then, "Pakistani, Afghan, or Punjabi?" They were strikingly accurate about most things, and always out to improve themselves. Even though I was just an *au pair*. (89)

Jasmine's race is now recognized as belonging to the South Asian community, as opposed to Half-Face's racist generalization. Although she appreciates the efforts made by Taylor's "culturally aware" friends to engage with her on a level of racial specificity, Jasmine nevertheless wonders as to the nature of her role as a South Asian woman. Jasmine is expected to know languages associated with South Asia, regardless of whether it is in fact her specific dialect. Thus, while Jasmine is correctly perceived as South Asian, she is still discriminated against, but on a much subtler level. Taylor's friends are interested in her because she is South Asian, for

what she can aid them with and for what she represents, which, in this case, is an entire set of cultures and nations.

Jasmine cannot ignore her attraction to Taylor nor his to her. Taylor views Jasmine as a sexual being, and he embraces her different ethnicity but without orientaling her into an exoticized fantasy. Jasmine realizes that her desire to change for Taylor was not only unnecessary, but also born out of what she believes to be her own desire to erase her associations with her sexuality. "Taylor didn't want to change me. He didn't want to scour and sanitize the foreignness....I changed because I wanted to." At this point, Jasmine appears to be expressing a change in the nature of her agency, and it seems that she is taking full responsibility for the creation of her new identity. As compared to Prakash's creation of Jyoti, Jasmine thinks she is assuming a new identity because she wants to, and not only for the man in her life. While Half-Face did in fact elicit a desire within Jasmine to change, it was a desire born out of a violent response to her rape. In contrast, when she is with Taylor, Jasmine's transformation seems to stem not from a reaction, but rather from her very own yearning for personal change.

Jasmine creates her final identity when she moves to Baden and meets Bud Wipplemeyer, an American banker who instantly falls in love with her. They eventually marry and Bud renames Jasmine "Jane," yet another evolution of her name and sign of her new identity initiated by a male figure in her life. Bud is reminiscent of Prakash in the manner in which he views Jasmine, for he sees her as a sexual being as well as his companion. He encourages Jasmine to freely "change roles, from caregiver to temptress" whenever she feels the desire to do so." Yet Bud differs from all of Jasmine's previous lovers in that he is the first one to view her sexuality through the lens of his own Orientalist fantasy. Jasmine knows this, and unequivocally states, "Bud courts me because I am alien. I am darkness, mystery, inscrutability. The East plugs me into instant vitality and wisdom. I rejuvenate him simply by being who I am"(98). The knowledge of Bud's Orientalism indeed frustrates Jasmine, but at the same time gives her sexuality a kind of power, for she sees herself as a desired sexual being. Jasmine thrives on Bud's Orientalist fantasy of her, and in essence his perception of her sexuality is what allows her to embrace her new identity, so she is able to "rejuvenate" Bud by being the sexual, passionate and powerful woman she now sees herself as.

Jasmine has almost totally appropriated American culture, and in Baden County, the community desires to make her familiar and see her as assimilated, thereby allowing Jasmine to adopt a completely new identity with ease. The "Jase" of New York has now receded so that Jane may advance: "I whisper the name, Jase, Jase, Jase, as if I am calling someone I once knew."<sup>99</sup> Jasmine's racial identity also morphs in Baden, for her difference is recognized but not comprehended or openly acknowledged. Jasmine does, thereby aptly conveying the sense of uncertainty that is the essence of diasporic identity formation. It is important to remember that Jasmine does not ever rename herself, for it is always the significant figures in her life that choose her name. Yet it is interesting that in describing her various identities, Jasmine says, "I have had a husband for each of the women I have been. Prakash for Jasmine, Taylor for Jase, Bud for Jane. Half-Face for alien . "

Jasmine needs disruption and destruction of her agency in order to develop her various identities. Mukherjee's romantic ending to what is a rather gritty portrayal of the diasporic experience suggests that we as readers must be more critical of the notion of agency and remember that in this text, identity is created and recreated by one's surroundings, and not solely one's will.

In contrast to the figure of Tilo in Divakaruni's *The Mistress of Spices*, Jasmine does not simply perceive herself differently, but rather she becomes an entirely different person with each new environment she enters. For Jasmine, assimilation ceases to be defined as adaptation and instead transforms the definition to the creation of a new self. But regardless of Jasmine's various permutations of new identities, her past always remains to a certain degree, haunting her with its returns and disrupting the new life that she attempts to create.

Identity within Jasmine is flexible, constantly evolving and completely unpredictable. A far grittier portrayal of the diasporic experience than Divakaruni's *The Mistress of Spices*, this text presents the complexities of identity and perception in a less idealistic manner. While Tilo comes to embrace the multiplicity of her self-perceptions and various identities, Jasmine chooses completely recreate herself in the face of conflict, resulting in multiple selves that do not exist simultaneously as they did for Tilo. Throughout her life, Jasmine has created many selves, and she is aware of the fact that she now has the power to continue create even more identities.

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## Post Colonialism: A Comparative Study in the Novels of Salman Rushdie and Rohinton Mistry

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### Abstract

Colonialism has essentially been a fusion of education, culture and society, and this interaction has left a greater impact on the ruled than may be evident on the surface. In fact the power of the colonial experience has been felt even more strongly after the colonising power has left the scene. This is because the slow process of annihilation of identity which has been left behind permanently. Seen in the light of Post-colonialism is really a true realisation of the impact of the coloniser when a possibility of action is denied and the solace derived by a sufferer is lost forever. The present study have been taken into account to analyze the two novels of both the authors, Rushdie's *Midnight's Children* and Mistry's *Such A Long Journey*.

### 1. Introduction

Rushdie in *Midnight's Children* adopts multiple modes to “create” the Indian nation and capture her culture. It is possible to distinguish between two markedly different methods that Rushdie uses in the novel: one, the syntagmatic which relies on a realistic representation of India; and the other, the paradigmatic which uses a more nuanced medium, that of the metaphoric. At the syntagmatic level, besides presenting the picture of India directly, the text gives thumb-nail sketches of her other, namely Pakistan and Bangladesh. The description of

these two nations not only reifies the contours of India but also lends her an element of three-dimensionality by creating a rich contrasting backdrop.

Rushdie virtually celebrates the formation of the new nation in *Midnight's Children*. Through his protagonist, he declares that though this land had a unique and incomparable past it did not possess any singular, concrete or legitimate political identity to encompass her diverse peoples and her huge land mass till 15 August 1947. Her coming into existence was solely due to the people who by their unparalleled collective resolve united to fight the British and fashion out a new nation. And this is how it appears in the memory of Saleem Sinai:

... a nation which had never previously existed was about to win its freedom, catapulting us into a world which, ... was ... quite imaginary; into a mythical land, a country which would never exist except by the efforts of a phenomenal collective will - except in a dream we all agree to dream; it was a mass fantasy shared in varying degrees by Bengali and Punjabi, Madrasi and Jat, and would periodically need the sanctification and renewal which can only be provided by rituals of blood. India, the new myth .... (112)

Rushdie employs various methods to bring all the features alive and none is perhaps more eloquent than the portrayal of Dr Aadam Aziz for the depiction of the one – the slow evolution of an “imaginary” nation within the minds of the people of the sub-continent. Right at the beginning of the novel Dr Aziz is shown as returning from Germany in 1915 and perceiving a different Kashmir. “Instead of the beauty of the tiny valley circled by giant teeth, he noticed the narrowness, the proximity of the horizon; and felt sad to be at home and feel so utterly enclosed” (11). This angst and claustrophobia precipitate his loss of faith and create a permanent hole in “a vital inner chamber” (10). At this point, the Kashmiri Aziz still does not consider himself an Indian. He shares his views with the boatman Tai and rationalizes that “Kashmir, after all, is not strictly speaking a part of the Empire, but an independent princely state” (33). Later too, when the Mahatma calls for a hartal to “mourn, in peace, the continuing presence of the British” (33) Dr Aziz does not regard it as his fight “even though he is in occupied territory [Amritsar] now” (33).

Rushdie very carefully and elaborately constructs Bombay. The narrative traces its genesis from the earliest times when the city of Bombay was formed by the unification of the

Seven Isles: Mazagaon, Worli, Matunga, Mahim, Salsette, Colaba and Bombay (92) to the late 1970s with night clubs, pickle factories, five star hotels and movie studios (93). In a similar vein, the novel also makes a diachronic survey of the inhabitants of this city from the Kolis through the Portuguese and the British to the present heterogeneous crowd including Sonny Ibrahim, Eyeslice and Hair Oil Sabarmati, Cyrus Dubash , Toxy Catrack, Masha Miovic, Jimmy Kapadia, Fat Perce, Glandy Keith and Shiva: Saleem's friends; Mr Emil Zagallo: Saleem's geography teacher; Mr Crusoe: Headmaster of the school; Guzder, Joshi, Stevenson, Talyarkhan, Tayabali, Jussawalla, Wagle, King: prefects of the school; Nadir Khan: the politician; Musa: the servant; Vishwanath: the post boy; Mr Pushpa Roy: accomplished swimmer; Bano Devi: wrestler; Purshottam: the guru; Dr Sharabi: the dginn doctor; channa vendors and dog walkers (133). Very significantly Rushdie also includes himself in this motley Bombay crowd (233). The city's deities: Mumbadevi, Ganpati Baba (93), and festivals: Coconut Day (93), Ganesh Chaturthi (93), Lord Krishna's birthday (112) all find space in the narrative.

The novel also shows how after gaining independence Bangladesh witnesses ten million refugees fleeing across the borders into India, an exodus that is larger than the partition crowds. However, Rushdie takes no effort to elaborate on the other dimensions of this nation. The narrative of the creation of Bangladesh appears only to be a pretext to depict India as an astute country that endorses and supports the integrity and sovereignty of its neighbours. As India's other, these two countries – Pakistan and Bangladesh – share a history of political assassinations, turbulence, and periodic removal of democratically elected governments by military regimes. Thus they act as a foil to India where secularism, democracy, vibrant economic and intellectual growth flourish. By portraying the degenerate other, *Midnight's Children* seems to venerate and salute India through a postcolonial point of view.

Like Rushdie, Mistry too uses varied techniques to portray India in his fictional novels. In his first novel *Such A Long Journey* certain historical facts and the geographical backdrop form the foundation on which the economic, religious, legal and intellectual constituents of the nation are erected. Together they present a syntagmatic, realistic portrait of the nation. However, the paradigmatic component is totally absent from the narrative. Again, as the nation is not compared to or contrasted with any other country, a picture of India does not emerge from the Other. Thus the portrayal of India is rather one-dimensional and becomes secondary in this

narrative. What comes forth strongly in this first Mistrian narrative is the social set up in the nation which notably remains confined to the Parsi community and the protagonist Gustad Noble who upholds the superiority of the Parsi race and culture.

As one moves from Rushdie to Mistry's first novel, one is immediately struck by the sheer narrowing of the canvas. The historical time span is confined to a short span of less than a decade - from 1965 to 1971. The geographic milieu is limited to a small area of the metropolis of Bombay and to an even smaller slice of the nation's capital, Delhi. The political sphere of the novel remains confined to 1971, the year in which East Pakistan with the help of India seceded from the state of Pakistan and became the independent nation of Bangladesh. Simultaneously, the novel captures the corrupt economic and legal scenario, the strong religious culture and the varied intellectual climate of the nation.

The novel captures India through its temporal and spatial dimensions. The historical background encompasses three battles involving the nation: the 1948 War with Pakistan, the 1962 War with China and the 1965 War with Pakistan. The three wars are presented through three characters all notably Parsis but from different walks of life and hence present multiple perspectives. A firsthand account of the post- Partition conflict with Pakistan is provided by an officer of the Indian army, Major Jimmy Bilimoria. He proudly recounts the siege of Kashmir by the Indian army and the subsequent defeat of the Pakistani forces (13). The second war experience involving India's humiliating defeat at the hands of the Chinese is a layman's one presented through the personal account of the protagonist Gustad Noble a resident of Bombay (9). It is portrayed as the personal failure of the nation's first Prime Minister Pandit Jawaharlal Nehru. The narrative elaborates on Nehru's failure to recognize the Chinese treachery and suggests that he was blinded by his immense faith in the Chinese premier Chou-En Lai and the Chinese people as encompassed in the popular slogan of the time, "Hindi – Chinee *bhai – bhai* " (9). *Such A Long Journey* shows how China proves totally disloyal and attacks India, resulting in a humiliating loss for the nation. The Chinese aggression even leads to Pandit Nehru's disillusionment with mankind (11). Gustad Noble also recounts the physical difficulties faced by the Noble family during the war. The second war with Pakistan is described by Dr Paymaster. The account applauds Nehru's successor: Lal Bahadur Shastri. Although the battle lasts for a mere twenty-one days, it results in India's victory. The narrative regards it as an illustration of

Shastri's competence as Prime Minister. *Such A Long Journey* demonstrates how the indomitable Pandit Jawaharlal Nehru fails to prevent Chinese aggression while his seemingly weak successor Lal Bahadur Shastri not only succeeds in keeping the Pakistanis at bay but also in silencing all his detractors at home (114). Thus Mistry uses multiple narrators to depict the three battles in the nation's history. The narrative does not refer to any event in the international scene. Mistry appears to be interested only in alluding to historical events which are of immediate interest to the time scale presented in the narrative. Even the national incidents that get mentioned are only weakly integrated to the narrative. They either form topics of conversation or display the difficulties the Noble household has to face owing to the war.

It may now be appropriate to make comparison between Rushdie's construction of India and Mistry's from the postcolonial point of view. A close scrutiny of Rushdie's *Midnight's Children* make it apparent that his fictional construct of India, built in the course of his canon from, consciously or otherwise, succeeds in showcasing, celebrating or even propagating a culture and history of assimilation with Postcolonialism while Mistry's focus, in *Such A Long Journey* to present a contrast and reflect a shift of attention from the nation to a falling community through Postcolonialism.

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## **The Influence of Bernard Shaw on Indian Writers – a brief survey**

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### **Abstract**

The term 'influence' can be defined as the movement (in a conscious or unconscious way) of an idea, a theme, an image, a literary tradition or even a tone from a literary text into another. In this context, the paper focuses on the influence of Shaw on Indian writers in particular. The researcher tries to trace the extensive influence of Shaw among the Indian writers of various regions. The depth study of any particular influence is avoided to expose the whole range of writers for the aim of the paper is not wholly literary influence of any two writers but the territory covered by Shaw with his high ideals of pragmatism, iconoclasm and humanism.

### **1. Introduction**

It is undeniable that Shaw's contemporaries and successors might have been influenced by his writings either to support his cause or to attack his idealism. It is in this strain, one can come across many writers who are consciously or unconsciously influenced by Shaw. They are C.E.M Joad, Sean O Casey, Terence Rattigan, T.S.Eliot, Neil Simon, Strindberg, Barker, Gilbert Murray, St. John Hankin, Galsworthy, Noel Coward, and Masfield. But, John Osborne was an angry young man who reacted violently against Shaw. Quite interesting to know that Herbert George de Lissier, a Caribbean writer is somewhat influenced with the satiric style of Shaw. He met Shaw who visited Jamaica as a Fabian delegate to attend a meeting there.

In the 19<sup>th</sup> century, with the colonizing of British people, Western civilization influenced the cherished Eastern ideals in the form of trade. Their thought, culture and literature made an impact on the Indian literary tradition as well; particularly the Indian drama was deeply influenced by the western outlook and principles of writing and replaced the Sanskrit 'rasa' and other conventional forms in India. This led to the imitation of Shakespeare, Moliere and some contemporary playwrights in Britain. The impact of Victorian dramatists was obvious in the writings of the twentieth century Indian dramatists. As Sanskrit drama was too commercial to deal with the burning social questions, western realistic drama provided models for treating social problems. It is only after independence that social criticism and exploration of individual psyche were treated as prime themes in the Indian English Drama, which partially attributed to Shaw and Fraud respectively.

Shaw reacted vehemently against the prevalent Victorian conventional ideals in London. He crusaded against the social evils and penetrated deeply into the root causes of the same through his drama of ideas. He constantly attacking the conventional romanticism in many institutions such as love, war, marriage and anticipated the reformatory and moralistic ideals in politics, economics, and religion. For instance, the conception that Poverty is the mother of all crimes is clearly shown in his plays – *Mrs. Warren's Profession* and *Major Barbara*. Anti-war elements are focused in *Arms and the Man*. His attack on middle class morality can be traced from *Pygmalion*. Shaw supported the cause of 'the great middle-class liberalism' stated Eliot in his *Criterion*.

## 2. Discussion

Prof. Satchithanandan states, "Influence has always been a key concept of comparative literature studies for the very reason that no author or work originates in a state of vacuum". It is true that any contemporary literary tradition of the world is partially owing to the influence of past masters. In French School, the concept of 'literary influence' seeks to trace the mutual relation between two or more literary works. This sort of study is the touchstone of the French comparative literature. It is in this light, this paper focuses on the reception, positive, imitative, conscious, unconscious, direct, and indirect influence of Shaw on Indian writers. The Indian dramatists surprisingly were influenced by English dramatists like Shakespeare, G.B.Shaw,

Sartre, O'Neill than the Indian folk forms. Several Indian playwrights show their indebtedness to western thinkers like Sartre, Camus, Pinter, Beckett and recently Brecht. Here is the brief survey of Indian English Writers who have been considered to be influenced by Shaw's writings.

In the field of drama in prose the pioneer was Kailasam in the south and Sriranga in the north of Karnataka. They had both stayed in England and witnessed the plays of Shaw and Ibsen in Translation. They brought to Kannada the social and realistic play. Kailasam produced a succession of comedies ranging from farces to serious drama, starting with 'Tollu Gatti'. Sriranga too went on from satirical comedies to the drama of ideas under more sophisticated modernist like those of Pirandello. But, he requested the modern dramatist not to be influenced by the British playwrights. He stated:

I was one of those who first opened the doors of Indian theatres closed for centuries. In my enjoyment of the fresh breeze that suddenly started blowing from the west, I forgot that the breeze could give me only fresh energy. Unthinkingly we opened our theatre and bewitched by the breeze we forgot it and just walked over to the western theatre. It would make me happy if youngsters learn from my mistake... My plea to lovers of Modern Indian drama is first to study classical Indian drama and make a reassessment of it.

In late sixties and early seventies, Indian English playwrights like Pratap Sharma, Nissim Ezekiel, Gurcharan Das, Asif Currimbhoy, Girish Karnad and Mahesh Dattani tried to establish their relationship in the modern context by fusing the western norms and the Indian tradition. They were influenced by modern European playwrights like Shaw, Sartre, Camus, and Brecht. They mixed western ideas with myth or history in order to give a message to the contemporary society.

Certain Punjabi playwrights also came to be exposed to major trends in modern western drama. They looked towards Ibsen and Shaw for a critical treatment of social questions, towards Chekhov and Galsworthy for a naturalistic portrayal of life. Their dominant concern has always been real life –the life of man confronted with socio-economic, socio-cultural, socio-political and psychological problems. Punjabi playwrights like Ishwar Chander, Nanda Harcharan Singh, Sant

Singh Sekhon, Balwant Gargim, Ajmer Singh Aulakh, C.D.Sidhu, Gurcharan Singh Sethim absorbed all the major trends of modern western drama.

A Manipuri writer, Gitchandra Tongbram Singh (G.C. Tongbra) (1913) is a distinguished dramatist. After II World War, he started writing plays based on social problems. Mani Manou (Mother-in-law and Daughter-in-law), Chengi Khujai (Begging Bowl), Hingminnaba (Co-existence), Upu baxi (Box) are some of his plays. He wrote short plays and adapted and translated several plays of Shakespeare, Shaw and Ibsen. His plays are marked by witty dialogues, powerful arguments, less of action and an atmosphere of social outlook. He is often called 'G.B.Shaw of Manipuri literature'. He read Shaw, Ibsen and Shakespeare extensively and like those of Shaw and Ibsen, his plays are distinctively problem plays which he presented humorously and sarcastically. He won many honors and awards and a member of many leading literary clubs all around India. Another writer of importance in the influence study is Gosh Ashwinkumar (1892-1962) from Oriyan literature. He wrote long introduction in the manner of Shaw.

Shaw has also influenced many Tamil writers like Arignar Anna and Mu. Varadharasanar (Mu.Va) only to cite a few. Annathurai is a versatile writer of Tamil, whose influence of Shaw is of conscious one. He is voracious reader and enchanted by the reformative ideals of Shaw's writing and in turn, brought such unconventional themes into his Tamil dramas such as Velaikkari, Puthia Madathibathi, and Nankodai. Periyar E.V.R admired the dramas of Anna stating, 'his single drama will make a reform that could be achieved only by thousand speeches'. Perarignar Anna is also popularly known as 'South Indian Bernard Shaw'. A.K. Ramabushanam has traced the influence of Shaw on Dr. Mu.Va widely in a research paper. He focused his study on the grounds of both the writer's personal activities and their common interest in reforming the society though their genre differs. While Shaw preferred dramatic art to shun the luxury of every kind, Mu.Varatharasanar chose pocket theatre to perform the same task.

Many do not appreciate the plays of Ezekiel as that of his poems. Though consciously Ezekiel never confessed that he was influenced by Shaw, a careful reading of his plays would lead one to trace the impressions of Shaw. It is believed that he wrote plays of social realism

only because of his profound influence on the writings of Shaw. His themes such as the hollowness of urban middle class, futility of social mores, cross section of contemporary society, the institution of marriage are to be considered the outcome of his direct influence of Shavian thought. His Three Plays – *Nalini*, *Marriage Poems*, and *Sleep Walkers* are healthy social criticism using irony, wit and satire to expose the vanities of urban middle class. *Song of Deprivation* and *Who Needs No Introduction* are the two plays portraying the plight of modern man and a professional politician respectively. Ezekiel influence on Shaw is discussed to some extent with reference to some of their works.

In the first play of Ezekiel, *Nalini*, there was a conversation between Raj and Bharat regarding sainthood. The conversation goes humorously:

Bharat: I am busy diminishing the sum of evil in the world...

Raj : I'll suggest something to you which will increase the sum of good in the world.

Bharat : Without doing some evil.

Raj : My dear Chap, we are not saints, we can't increase the sum of good in the world without doing some evil.

Bharat : I wish to emulate the saints...

Raj : What about Anjela? I saw you with her last night, were you a saint

Bharat : Men are never saint without women. Atleast this man is not. But in all other respects, I'll have you know. I am a saint.

Shaw's wit in Ezekiel is somewhat traced through the brilliance of the above conversation. In Shaw's *Pygmalion*, one such brilliant attack was there on the men's behavior in the matter of women. The conversation goes:

PICKERING. Excuse the straight question, Higgins. Are you a man of good character where women are concerned?

HIGGINS [*moodily*] Have you ever met a man of good character where women are concerned?

PICKERING. Yes: very frequently.

In another play titled Marriage Poem, Ezekiel humorously and satirically presented an ironical conversation between the host and the guest as follows:

Mr. Varma : My stories are perfectly suitable for your magazine Mr. Morris. My critics say that they are totally without thought.

Mr. Kapoor: A magazine without thought would be popular with Indian women, Mr. Morris. We get along peacefully without thought. (Sleep Walkers: 90)

Shaw has also of the opinion that “Women are not angels. They are as foolish as men in many ways; but they have had to devote themselves to life whilst men have had to devote themselves to death; and that makes a vital difference in male and female religion. Women have been forced to fear whilst men have been forced to dare: the heroism of a woman is to nurse and protect life, and of a man to destroy it and court death”. ([\*The Intelligent Woman's Guide to Socialism and Capitalism\*, Chapter 82](#) (1928))

Shaw is not alone focusing problems in his writings but renders a reasonable resolution ultimately. Ezekiel plays, like Bernard Shaw’s often appear as mouth pieces of the dramatist particularly his views regarding women and their writings. He fought for the cause of women empowerment like Shaw through his less number of plays.

Ezekiel established the concept of New Women in Indian context through his *Nalini* and *Marriage Poems*. Just like Candida, Nalini is a reasonable woman who attacks the hypocrisy of the patriarchy. She asserts her individuality, independence and unconventional attitude:

Nalini : I am not women. I am a woman.

Bharat: I can understand a woman too.

Nalini: No, you can’t, you have formula. You can’t imagine an individual woman. You can’t believe that a woman may want to create a world of her own just as a creative man does.

Shaw in his *The Quintessence of Ibsenism* states that the domestic career is no more natural to all women. He is also of the opinion that family life will never be decent, much less ennobling, until this central horror of the dependence of women on men is done away with. The

character Mala never gives up her husband as she finds him fit to live with as he will be helpless and weak without her comfort. In this context, Mala can be compared to Candida in spirit.

Ezekiel plays have freshness and willingness to explore new techniques yet Meenakshi Raja is of the opinion that his plays are disastrous. But, it is doubtless that his attempt as a playwright has made him a good craftsman of diction.

It is interesting to find that Mulk Raj Anand is considerably influenced by Shaw's characters. When Mulk Raj Anand was asked how far he was influenced by Bernard Shaw and Samuel Butler, he replied that he observed in his works of the Shavian heroes who protest against their father, as Shaw influenced by Butler, and the heroines who are modeled on Nora of Ibsen's play. Anand believed the current tradition is not up to the mark to make the adults self-efficient as the father arranges education and career while the mother takes care of marriage and dowry. Therefore, adults largely depend on their parents and grow up as non-doers and in turn, lose their potential talents. Family is not sacred and the conception of revolt against father for progress is deeply observed in some of the novels of Mulk Raj Anand.

Certain similarities between Shaw and a Hindi dramatist have also been focused in a book of Rahmat Jahan. A comparative study of Bharatendu Harishchandra, the father of Hindi drama and G.B.Shaw by Rahmat Jahan gives us a hint that Shaw made a slight impact on our national language and literature too. Jahan has traced the common thematic ideals and style of writing between Shaw and Bharatendu in his book. Sham of idealism, the bane of chauvinism and dramatic craft are the contents under which he traced the similarities of both the dramatists.

Mohan Rakesh is an Indian writer believed to be under the influence of modern British writers. *Halfway House* (1999) offers a minute picture of self-indulgence of middle class family in a city and shows the transition of values in the changing society of India. Many critics have rightly pointed out the influence of Shaw and other Absurd dramatists on Mohan Rakesh, though it is neither advisable nor possible to qualify the influence. The writer is deeply rooted in Indian soil, so his influence of foreign writers can only be marginal.

### **3. Summing up**

Rene Etiemble, a famous French scholar of Comparative literature stated that:

Comparative literature was a form of humanism and stressed that the literature of various nations should be regarded as a common spiritual wealth of all mankind and as an independent entity. (Dass, 2000)

It is doubtless that Shaw has influenced many a writers around the world. His constant appetite for human progress has been witnessed through his reception and timeless thoughts that influenced eminent writers. He, in fact, is a humanist at heart and his religion is the religion of humanity. The study makes a little attempt to trace the influence of Shaw amidst the Indian writers in a comparative outlook. There are many Modern writers who consciously or unconsciously owe much to the art of Shaw and the man himself. It is sure that the paper cannot give a comprehensive report and review of his influence yet does a bit to stimulate further research in future. Shaw, a playwright only next to Shakespeare, is an unexhausted literature that would keep on influencing the generations of writings to come.

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## Seneca and Thiruvalluvar - A Comparative Study

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### Abstract

This paper intends to compare two stalwarts Seneca and Thiruvalluvar. Though their genres differ, one being a dramatist and the other a poet, the concepts they express, the former in essays and the latter in poetic treatise, are identical. Lucius Annaeus Seneca was a Roman Stoic philosopher, statesman, dramatist and a humorist too. He was a tutor and a counselor to the emperor Nero. At Rome he was trained in the art of Rhetoric. He has a deep insight into human emotions and their role in life. The chapters on providence, anger and mercy are subtle and rich. Thiruvalluvar is a popular Tamil poet and philosopher. He is a devotional poet and no field is left untouched by this world renowned poet. This comparative study explores two literatures in comparative perspective for mutual elimination.

### 1. Seneca and Thiruvalluvar – A Comparative Study

Comparative Literature is also termed as Global or World Literature. Here two or more different literatures are compared. It is an academic arena which brings together different linguistic, cultural or national groups to be compared and contrasted in order to highlight the validity or the worth of each in the light of the other. When literature is compared to film it is a comparative study of literature and art. High linguistic and literary competence is the essential qualification here. It is an Inter-disciplinary approach. It is a study of literature without borders.

It is a sort of sharing of literary taste and experiences. This paper intends to compare two stalwarts Seneca and Thiruvalluvar. Though their genres differ, one being a dramatist and the other a poet, the concepts they express, the former in essays and the latter in poetic treatise, are identical.

Lucius Annaeus Seneca was a Roman Stoic philosopher, statesman, dramatist and a humorist too. He was a tutor and a counselor to the emperor Nero. At Rome he was trained in the art of Rhetoric. He has a deep insight into human emotions and their role in life. The chapters on providence, anger and mercy are subtle and rich. Thiruvalluvar is a popular Tamil poet and philosopher. He is a devotional poet and no field is left untouched by this world renowned poet. A couplet consists the cosmos in it. Brevity is the soul of his wit. He was born at Mylapore, Chennai. *Thirukural* is an ethical poetic treatise.' Thiru' means' revered '. 'kural' means' form of writing a verse in two lines'. Seneca's views on providence are hereby compared with Thiruvalluvar's. Both justify the ways of God as Milton does in *Paradise Lost*. This attempt resolves the doubt "Why, though there is providence, some Misfortunes befall Good Men". Nothing happens without a reason. A good man is a representative of God. There is an intimate relationship between him and God. God is but a stern father to him, who wishes to strengthen him through adversaries. His endurance is ensured. It is a kind of treatment and purging that God undertakes. For Fortune favours only the bold. Evil fortune only discovers a great exemplar. Hardships are God sent opportunities. He chooses His people to uphold His virtues and render His services. Therefore God hardens reviews and disciplines those whom He approves and loves. In the army only the bravest is offered a hazardous task. Misfortunes in the case of the good are not God's cruelties but are struggles which enable him to face any crisis. A mother eagle does not permit its young one to stay in the nest after it grows its wings. It is egged out of the nest. While it peeps out, the mother eagle pushes it out but lifts it up at every struggle only to make it enjoy freedom and self dependence later. God too assails the good but never fails to assist. A protected life turns a man weak. Even a slight disturbance will affect him. No tree gains sturdiness until it is assailed by many a wind. Fortitude is a real ornament.

*Thirukural* praises God as the foundation and the initiation of all things. Those who worship God never perish. This shows that God strengthens them. God is poised and those who

follow him also will be poised. True praise of God exempts one from darkness and its effects. God's favourites will withstand all temptations and attractions of the senses. Only those who cling to God's feet will overcome all hardships with a strong mind. God is the sea of virtue. Without His grace one cannot overcome the vices in life. One who follows God's ways will inherit the eight virtues of the Lord – Honesty, compassion, valour, justice, sacrifice, honour, spirituality, and humility. To annul the cycle of birth and death one should hold to His feet.

Thus what Seneca has said in prose is conveyed in verse by Thiruvalluvar. Prose can be more explicit and simple. A verse contains such dictions which are prone to interpretation and things are implicit here. The comparison shows an indirect link between the concepts. The next virtue which bears an unanimous thought is anger. There is a direct and visible similarity between Valluvar and Seneca. It is befitting here to render the English translation of the couplets on 'anger' first.

“Restrain anger where anger will be effective; where it won't be,  
does it matter whether one restrains it or not? (301)

Where it can't have an impact, anger is harmful; where it can,  
there is still nothing more harmful. (302)

Erase your anger against anyone;only harm  
springs forth from it. (303)

Is there a foe other than anger, which annihilates  
smile and joy. (304)

If one seeks to protect oneself , control anger , lest  
anger destroys oneself. (305)

Anger, the fire known to destroy those who harbor it, will also  
burn down the lifeboat, namely, one's clan. (306)

One, who possesses anger as a trait, will perish  
with the unfailing precision of a hand that slams the ground. (307)

Even if taunted with a harmful deed, tantamount to a toasting in a multi tounded fire better try not to be angered. (308)

If the heart doesn't harbour anger , one would attain instantly all that it aspires to. (309)

Those who yield to anger are as good as dead; those who've shed anger are in effect saints". (310)

Seneca describes anger as an evil which is hideous and violent. What Valluvar briefly says that it kills smile and joy and it is vividly portrayed by Seneca. To quote him, "...For as the marks of a madman are unmistakable – a bold and threatening mien, a gloomy brow, a fierce expression, a hurried step, restless hands, an altered colour, a quick and more violent breathing – so likewise are the marks of the angry man; ... It is an ugly and horrible picture of distorted and swollen frenzy...". Anger is worse than a plague. It is a vice that harms and brings in disharmony. It is not the deed of the wise and the good. Even at war this vice is not advisable. It is for the good of the individual as well as the society that one gives up this evil. The next virtue is Mercy.

The following are the couplets of Valluvar on 'Mercy'.

"The best of all wealth is mercy. Wealth of every other kind is found even among men who have no virtue. (241)

A person should practise mercy by following the correct Path; at it is seen by studying the teachings of all religions that only mercy leads to heaven. (242)

Those who have mercy at heart will not enter the world of darkness and sorrows. (243)

The wise people say that a person who practises kindness and safeguards the life of all living creatures, will experience no evil which his soul hates. (244)

There is no suffering for the man who has mercy. This great earth is the testimony for it. (245)

The wise people say that those who do not pay attention to mercy and practise cruelties in this birth are those who had Committed to do virtue in their previous birth and forgot the sorrow they must suffer in this next birth. (246)

This world is not fit for those who do not have wealth. Likewise, that world which is heaven cannot be attained by those who do not have mercy. (247)

The poor can make wealth at any time in their life. But People who do not possess mercy are ruined forever. Very rarely do they improve. (248)

When the alms giving of a person who is merciless is examined In detail then it will be understood that his alms giving is like the man who without knowledge sees the truth. (249)

When a person in angry mood attacks a man who is weaker than himself he should think that he is standing before a brave man who is mightier than himself". (250)

According to Seneca , Mercy is a mirror that reflects one's self . Mercy means restraining the mind from vengeance when it has the power to avenge. It means showing leniency by a superior to the inferior in fixing punishment. It is therefore a royal virtue. It is a virtue leading to Heaven. It is a divine attribute. Nature Herself adopts this. The King bee is deprived of its stings as nature wishes to exempt its cruelty which will ensue out of its robust body. The king does not need any raised forts to preserve his security if he practises mercy. He will be safe even in an open air without arms.

Shakespeare too echoes the same about this virtue in his verse 'on the quality of Mercy' in the play *Merchant of Venice*

“The quantity of mercy is not strain’d.  
It droppeth as the gentle rain from heaven  
Upon the place beneath. It is twice blest:  
It blesseth him that gives, and him that takes.  
‘Tis mightiest in the mightiest; it becomes  
The throned monarch better than his crown.  
His scepter shows the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings;  
But mercy is above this scepter’d sway;  
It is enthroned in the heart of Kings;  
It is an attribute to god himself;  
And earthly power doth then show likest God’s  
When mercy seasons justice”. (Act IV, Sc.1)

This comparative study of literature enables one to get introduced to the treatises which have an eternal quality and it is a wonder that wise men, wherever they are think alike. It also goads one to explore further in this line. The significance of this field is that it endeavors one to overcome the biased opinions such as East or West and infuses the poised mind to applaud the geniuses at the global level.

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**(RE) PRESENTING THE TEXT: A STUDY OF JOE WRIGHT'S FILM ADAPTATION  
OF JANE AUSTEN'S *PRIDE AND PREJUDICE***

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*My task which I am trying to achieve is, by the powers of the written word, to make you hear,  
to make you feel-it-is, before all, to make to see. - Joseph Conrad.*

**1. Introduction**

The two ways of seeing between the percept of the visual image and the concept of the mental image lies the root difference between the two media of the text and film. Critics and scholars ponder adaptation, yet cannot seem to agree on what makes an adaptation a success or a failure. Attempts of this nature have surpassed their literary ancestors, others have elevated them to new heights; some stay faithful to the source text, others deviate greatly. The study rises not out of the problems adaptation creates, but out of the opportunities it affords. Because it raises so many questions, because it is so elusive, adaptation can become the perfect tool for promotion of one's

critical engagement with a particular work of literature and literature as a whole by “reading” texts in different medium.

Jane Austen’s novel *Pride and Prejudice* was first published in 1813, exactly two hundred years ago, but it still appeals to readers and filmmakers alike. The theme of the novel is marriage and the opening statement of Austen’s novel is its thesis, although a tongue-in-cheek one, advocating the universal idea that single rich men must be in need of a wife, and not the other way around. By addressing such gender issues, regardless of her humorous angle, Austen was certainly one of the earliest feminist writers. This idea of single men in want of marriage is true, for as contemporary studies have shown men to and Prejudice, deliberately eliminates this opening sentence, and on the apparent grounds of reaching greater popularity Wright’s team modifies the novel’s story structure, setting and language to appeal to contemporary audiences. When comparing an original written text to the filmed version, one finds the adaptation at a disadvantage, for how can a film portray all the details of a novel in merely two hours? The scriptwriter and director are forced to simplify by making choices of elimination when producing a film. These decisions are regrettably often made on the basis of reaching a mass audience, and must therefore adapt to the demand of a wider market than was originally intended for a book. What the film “interpretations pull out of the story says far more about the time and place the film maker lives in than it does about Austen’s time”( Zettel 98). The film is often evaluated from a comparison with the fiction, how it captures the novel and how closely it follows it. This emphasis predetermines that the film is an imitation of the novel and not an original body of work. In recent years this view towards adaptations has been criticized strongly. It has been

argued that the film is not an illustration or a copy. The film is always an original work and must make a demand to be judged on its own terms. ( Dagsdottir 9). That being said then it is not how but why the story structure has been changed in Wright's film. The distinctive feature of *Pride and Prejudice* is the number of its sub plots, knit into one another with confident mastery, which is a part of its vitality. The film script has narrowed the plot of the novel by toning down the sub-plots and omitting or changing others. These are the love stories or marriages that have not fared well, or have even ended in disaster, such as the marriage of Charlotte Lukas to Mr. Collins. The casting crew went out of their way to set the film in surroundings that resembled their description as well as picking buildings that fit the architectural styles of the period (Wright). Despite this apparent adherence to Austen's descriptions Pemberley, the grand home of Mr. Darcy, seems grander than the novel portrays, with its huge hall with its marble sculpture collection, instead of the picture-gallery of the estate mentioned in the novel (Austen 226-227). This grandeur makes both Bingley's Netherfield and the Bennets Longbourne estates seem small in comparison, and makes for a "high class" versus "low class" contrast in the film, where Mr. Darcy's Pemberley is decidedly above Elizabeth's Longbourn. In fact the film portrays the household of Longbourn as a country farmhouse.

## **2. Universal Truth: On Personalities and Proposals**

Jane Austen is a master of characterization and subtle observations and in the novel she introduces us to memorable characters with a spectrum of personalities. Her characters reveal themselves through love affairs and marriage, as well as the want of it. Joe Wright's film *Pride and Prejudice*, rather than relying directly on Jane Austen's character construction, written text and dialogues, uses the full screen effects of cinematography to convey moods and expressions, and "fills the screen with bold colour, striking images and interesting camerawork" (Page M.).

Where the novel is mostly set indoors, the film turns to the outdoors to convey important scenes, moods and expressions. This is done at the inevitable expense of the character construction and dialogues, for example is Mr. Darcy's two proposals to Elizabeth.

### 3. Characters Reinvented

Austen carved out her stories with sharp and exacting strokes. She is unsparing of her criticism of her characters, and her works are as much social satire and commentary as they are romances. [...] [S]he points out the absurdity, not of the system always, but of the people within that system [...]. Which may be the most difficult point about trying to translate *Pride and Prejudice* into modern times, and why neither the comparatively modern sensibility of the [2005] production or the modern setting of Bollywood can quite match the tone of the book. (Zettel 102) It is through the spirited, witty and charming Elizabeth's eyes and actions that we perceive and form an opinion of the characters in Austen's novel. In the film she is portrayed by Keira Knightly as the lively and sometimes cynical character we know from *Pride and Prejudice*; however in certain respects she seems entirely out of character. This happens primarily in the two proposal scenes as well as the alternate US ending already mentioned. In the novel, Elizabeth's negative first impression of Mr. Darcy, coupled with knowing that he deliberately tried to destroy the happiness of her beloved sister, accounts for her prejudice and rude behavior towards him when he first proposes to her. In the film Mr. Darcy's proposal scene is made into a chance encounter, and thereby becomes a spontaneous act rather than the rehearsed and deliberate speech he gives in the novel. In the middle of their quarrel that follows, Lizzy leans toward him as if she genuinely attracted to him and secretly longs to kiss him. The subtle changes in Elizabeth's

regard for Mr. Darcy is thereby lost in the film, so much so that one might think that she actually did decide to marry him because of his wealth rather than of genuine love grown out of respect. In the second proposal scene and the alternate US ending Elizabeth has become a different character, a quiet submissive girl desperately wanting to get married and to please her husband-to-be. The other Netherfield gentleman made a considerably better first impression than his best friend. After the Merryton ball Jane “expresses to her sister how very much she admired [Mr. Bingley].He is just what a young man ought to be,” said she, „sensible, good humoured, lively; and I never saw such happy manners! - so much ease, with such perfect good breeding! (Austen 17-18). As Matt Page, a guest reviewer for the online film review *Looking Closer*, points out then the Mr. Bingley we see in the film is no match with Jane Austen’s original: “Sadly here he is reduced to being a rich fool. He is nonetheless likeable, but certainly not someone who Darcy would choose as a close friend or that Jane would choose as a husband.” Jane’s love of Mr. Bingley is one of the driving forces of the plot of the novel, as the eventual restoration of her felicity is entwined with Elizabeth’s future happiness. The sweet and excellent disposition of Jane comes across well in the film, but as mentioned earlier her story is somewhat pushed to the background, in favor of her sister’s.

#### **4. Dialogues, Language and Proposals**

In the two hundred years that have passed since the novel *Pride and Prejudice* was written, oral language as well as formal address has obviously changed, but not so much as to render the novel hard to read. Its content still relates to today’s society, and the formality of the language sets a certain tone which immediately takes us historically back in time. Deborah Moggach, takes

liberties and modernizes the language considerably. She “[...]creates Austen-esque sounding quotes whilst leaving out many of the original’s best, and most celebrated [passages], whereby some beloved lines do fall by the wayside” (Page). Or, as Ann F. McFarland points out in her editorial review on the film: “It has none of Austen’s charm and wit. In fact, it completely loses [her] satirical edge. When they attempt Regency-era speech it is laughable at best, painful at worst.” This simplification and modernization of the language is done so that its language will be widely understood (especially in the US), thereby reaching a wider audience, and temporarily moving the setting to the present time for the viewer to identify with it. Austen’s dialogues are masterfully crafted – some witty, some bordering on hilarious, but the conversation that will be studied here for comparison is of a different and more serious nature, or Mr. Darcy’s first proposal to Elizabeth Bennett. It is a proposal that comes as a surprise to the heroine as well as the reader, as up until that moment neither Elizabeth nor the reader had realized the strength of his attachment. In the novel the scene unfolds in the living room parlor of the Collins’s, where he seeks her out when he knows she is alone: “In vain have I struggled? It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.” Elizabeth’s astonishment was beyond expression. This he considered sufficient encouragement. He spoke well, but he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority – of its being a degradation – of the family obstacles, were dwelt on with at warmth, very unlikely to recommend his suit. He concluded expressing his hope that he would now be rewarded by her accepting his hand. (Austen 174-175) Elizabeth’s answer is one of the best monologues in the novel: “In such cases as this, it is, I believe, the established mode to

express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could *feel* gratitude, I would now thank you. But I cannot – I have never desired your good opinion, and you have certainly bestowed it most unwillingly, The feelings which you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation.” (Austen 175-176) After Elizabeth’s initial rejection, they start arguing. It may be hard to get a good overview of Mr. Darcy and his proposal and its consequent refusal in this short excerpt, but it is obvious that there is great pride on Mr. Darcy’s side coupled with lack of propriety of what is to be said under such circumstances. On the other hand Elizabeth is furious because of his mode of proposing, but after an initial remorse “for the pain he was to receive...she lost all compassion in anger” (Austen 175). She therefore has no scruples in denying him and abusing him at the same time. In the above marriage offer and the ensuing argument it is obvious that she is in fact not at all attracted to, but rather repulsed by, him. This fact does not come across well in the film. The proposal scene in Joe Wright’s film leaves much to be desired. If we compare the two proposals some words have been copied, and their sentences intermixed but the overall effect is lost, as is Elizabeth’s direct denial of his hand in marriage. As critic Úlfhildur Dagsdóttir has already pointed out, a film must always be judged on its own terms, and not by how closely it follows the novel. The film also has to economize and “[i]t is not easy to maintain Austen’s ambiguous irony in a film script, as her language is so loaded with nuances and direct statements are scarce. The scriptwriters usually take the approach of adding phrases which are nowhere to be found in books of Austen, but are still faithful to the

spirit of the novels” (Dagsdóttir 9). The modification of their dialogue is deliberate; not only has it been modernized but it has also been cut into shorter sentences in place of the longer monologues of the novel. This creates certain urgency and in some respects a convincing scenario, but at the cost of their wonderful, eloquent and brilliant battle of words, causing their argument to fall flat.

## **5. Conclusion**

Jane Austen’s *Pride and Prejudice* was published exactly 200 years ago, but with its theme of courtship and proposals, mastery of characterization and delicate observations of character it still captivates readers and film makers alike. Viewing Joe Wright’s film, the spectator finds it evident that, unlike the BBC series, it does not follow Austen’s novel closely. His film modernizes and simplifies the storyline and changes the physical setting of the characters in the novel, including their houses and costumes and fashion, while at the same time maintaining an overall feeling of the Regency era. The structure of the novel rests on the conversations of Austen’s colorful characters, but regrettably their language and conversations has undergone the same modification in Wright’s film. This is done to such a degree that it flattens out their personalities and dialogue, resulting in stereotyped characters that are stripped of Austen’s wittiest lines, humor and mischievous comments. Wright’s adaptation and simplification of the novel is done in an attempt to bring the story closer to the present, on the apparent ground of reaching a wider audience, resulting in a film that focuses entirely on Elizabeth and Mr. Darcy, making their love story central and her eventual marriage to Mr. Darcy the absolute climax. Some of the changes of Joe Wright’s film are made under the auspices that it was too cliché for Austen,

hats and bonnets being one of those clichés, but he has no scruples exploiting other clichés like the myths of Cinderella, The Ugly Duckling, the Knight in Shining Armor and marriage as the happy institution for women. The film weeds out the unhappy or ill-suited marriages by omission or character alteration, and at the same time enhances the Cinderella perspective to better fit the tale that the Hollywood film wants to convey, in order to promote the institution of marriage.

The opening sentence of Austen's novel is its thesis, advocating the idea that it is men who are "in want of a wife," which is true, for as studies have shown men stand to benefit much more from marrying than women. Eliminating this line from the film is a deliberate decision and not a coincidence. The American film industry produces the romantic comedy as a means to perpetuate the myth of marital bliss, and to promote the institution of marriage by glorification, as the final destination of young women in the "happily ever after," thereby hiding the fact that this institution has been grossly biased against women, and the West's central vehicle for enforcing that inequity, a fact that Austen pointed out in her time but the film industry conveniently decides to ignore.

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## Influence Study in Chetan Bhagat's *2 States* as film and fiction—A Comparative Study

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### Abstract

Comparative Literature comprises many aspects among which the present venture attempts to employ is Influence Study on the Indian novelist, Chetan Bhagat's novel *2 States: The Story of My Marriage* comparing it with its adaptation into a film. . The novel revolves around a couple from two different states, castes and religion who wants to get married. The entire plot of marriage between individuals forms the crux of the novel. The book really questions the prevalent racism in India and how a pair of lovers of different race has to struggle for a marriage. Marriage in India is not between a boy and a girl but the two entire families. The paper entitled Influence Study in Chetan Bhagat's *2 States* as film and fiction makes a comparative study bringing in the similarities and dissimilarities in two versions viz., novel and movie thus highlighting the perfections and shortcomings in two different genres.

Comparative Literature, a study of literature in comparison is both a mode of study and an independent concept of literature. It could be a comparison of two or more similar or dissimilar trends or forms within the span of literature, of the same language, or more languages through translation. The term 'Comparative Literature' was used by the famous Victorian poet and literary critic, Matthew Arnold to compare literary works across languages and across cultures. The American comparatist H.H. Remak defines, "Comparative Literature is the study

of literature beyond the confines of one particular country and the study of the relationships between literature on one hand and the other areas of knowledge and belief such as the arts(painting, sculpture, architecture, music), philosophy, history and social science(politics, economics, sociology, religion etc..) on the other” (Yusuf, 2009).

One major aspect of Comparative Literature is Influence Study which examines how one literature is influenced by the other arts or other areas of knowledge. The French comparatists introduced the Influence Study mainly in order to proclaim to the world that they were the first literary influence in Europe. Under Influence Study, Ulrich Weisstein, the French comparatist brings in ‘Adaptation’ as reworkings of a model to the commercial attempts to make the work available to the foreign audience.

The present venture Influence Study in Chetan Bhagat’s *2 States* as film and fiction—A Comparative Study attempts to compare the novel *2 States: The Story of My Marriage* of Chetan Bhagat with that of its film version *2 States* in the language of Hindi. The film tries to bring home the Tamil and Punjabi cultures to the Indians especially Hindi-speaking people. Chetan Bhagat has treated the theme of love marriage through a Punjabi boy and a Tamil Brahmin girl. Though the novel has come out of his own life, his own experience as an IITian , lover, husband and writer, it is a work of fiction. The novelist has created the hero of the novel, Krish Malhotra after him who triumphs as a writer inspite of his technically fitting educational and career background. The novel revolves around the couple from two different states, castes and religion who wants to get married. The entire plot of marriage between individuals forms the crux of the novel. The book really questions the prevalent racism in India and how a pair of lovers of different race has to struggle for a marriage. Marriage in India is not between a boy and a girl but the two entire families.

The novel has influenced the Bollywood film director, Abhishek Varman to film it in a ravishing manner just to make it a big box office hit. The description of the heroine, Ananya Swaminathan as ‘Ms. Best Girl’ (*2 States*, p.1) is well brought out in the film through the expressions of the awe-struck IITians. Ananya wants to keep friendship with boys who are good in character and she finds in Krish ‘a safe-zone guy’ feeling. He is drawn towards Ananya as he spends most of his time in studying with her in her dorm. Their conscious comprehension that they cannot live without each other despite their indulgence in sex after two weeks of their love-

proposal is excellently highlighted in the film. This ‘ultimate middle-class fantasy kids’ (Ibid, p.39) perform in the interviews for HLL and Citibank and this has been keenly absorbed. The hero’s real soft nature is distorted by his ruthless father, ill-treating his mother in front of him is truly pictured through various situations like his father slapping his adolescent son, hitting his wife heartlessly for no just reason etc.. The face-to-face encounter of both the families at the convocation and their intolerance in accepting the love-affair of their ‘over-achieving children’(Ibid, p.39) are the stamping examples of perfection in the film.

The film is close to the original in throwing light upon the Tamil and Punjabi cultures through distinguishing situations. Krish’s mother Kavitha feeling bad about Ananya’s unrespectful behavior of not touching her feet during their first meeting, her failure as a cook making rotis and sabjis, the Punjabi’s expectation of a fair bride, gifting the groom’s female family members with costly sarees, demand of high dowry to bride’s family, submissiveness of brides to their in-laws are the epitome of Punjabi culture. The conservative ways of Tamil Brahmin family like drawing rangoli on floors, practicing of Carnatic music accompanied by some musical instruments, eating habit in banana leaf by squatting on the floor, wearing stripes of camphor-ash on forehead by men, the concept of sari-wearing, Tamil style of wedding in temples etc., are the highlights of Tamil culture. Both languages in forms of colloquial words and places have been given equal room in the film following the novel. Tamil words like Seri (Okay), Illa (No), Amma (mom), Vendaama (Don’t want mom), Shobha athai (Shobha aunty), Yevvalavu (How much), Nakshathram (Birth star), Nishayadhartham (Betrothal), Tamil places like Thanjavur, Pondicherry, Mambalam, T. Nagar, Saidapet, Adyar, Mylapore, Marina beach and Punjab places like Pithampura, Vijay Char Rasta are sincerely incorporated in the film. The names of the major characters such as Krish Malhotra (hero), Ananya Swaminathan (heroine), Vikram Malhotra (Krish’s father), Kavitha (Krish’s mother), Swaminathan (Ananya’s father), Radha (Ananya’s mother), Manjunath (Ananya’s brother) and that of all other minor characters are faithfully used in the film as in the novel.

There are some dissimilarities and distractions in the film that may or may not be included in the novel. Many of the enchanting dialogues like “ He went on to play a song from *Maine Pyar Kiya* that urged a pigeon to play postman”(Ibid, p.22) commenting on the beauty of Ananya and “May be God will not let me decide my future unless I give her clarity on her

future” (Ibid, p.34) on Krish’s realization of his wavering decision about his love for Ananya are found to be missing in the film which may be due to the time constraint of three hours whereas the novel runs to five acts leaving each of its move to the imagination of the readers. Still the flow of the story is continuously maintained throughout the film. Krish’s mother’s sarcastic reference to South-Indian Hindi film stars has not been under inclusion in the movie as “These South Indians don’t know how to control their daughters. From Hema Malini to Sridevi, all of them trying to catch Punjabi men” (Ibid, p.48). Krish’s meeting with the Guruji in Aurobindo Ashram, Pondicherry to lessen his burden from his heart regarding the insolence of his father is out of place. The music concert arranged by the Citibank in which Krish convinces Radha to sing a song for which she is applauded by the music stalwarts S.P. Balasubramaniam and Hariharan has not been totally cinematographed. Despite such slight deviations, the cast in the film that includes Arjun Kapoor (Krish), Alia Bhatt (Ananya), Revathi (Radha), Shiv Subramanian (Swaminathan), Ronit Roy (Vikram Malhotra) Amrita Singh (Kavitha) playing the major part have done their best to the roles. The technical crew of the film has done marvelously their respective contribution to make the film a note-worthy outcome.

Chetan Bhagat is all praise for the whole team of the film ‘2 States’ claiming it to be “Perfect” . In comparing two versions of a particular genre of writing, the great film creator Satyajit Ray has something to say, “When a filmmaker decides to translate a work of literature on to celluloid, he owes it to the author’s creation. However brilliant the film may be, the filmmaker generally cannot supersede the author” (The Hindu, 2015). Needless to say, Chetan Bhagat has been rightly lauded as India’s paper back King by ‘The Guardian’ and the biggest-selling English-language novelist in India’s history by ‘The New York Times’ thus standing a testimony to the above quoted words of the veteran film maker, Satyajit Ray.

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## Culture, Theatre, Translation and Gender Roles in the Plays of Girish Karnad, Vijay Tendulkar and C. N. Sreekantan

Thomson, Kollam

### Abstract

The effective use of language is an essential tool in seeking to learn more about ourselves and our culture; yet no scholar has been able to explain conclusively how we assimilate language or how, in fact, we exploit what we already know. Contemporary Indian Theatre has highlighted the plight of women, the underprivileged and the downtrodden in voices that deal openly and critically with gender roles and have love as their main theme. Not only does theatre continue to provide a new social critique, but it has also become a medium for staging social realities very effectively.

The multilingual facet of India has given a truly rich diversity to the Contemporary Indian Theatre. It is a well-known fact that Kannada, Malayalam, Marathi, Gujarati and Bengali plays, which have captured attention, have been inevitably translated into English since the 1930s. No doubt, these plays have conveyed the social, economic, political, cultural and technological factors and these translated the original emotions conveyed by the writer in the Source Text. This paper proposes to take up the study of Karnad's *Bali*, Tendulkar's *Kamala*, C.N. Sreekantan Nair's *Kanchana Sita* to analyse the impact of these translated plays on the present day viewers. Works of art for long have expressed the views of the oppressed, sufferers and under privileged and in this era of globalization, their voices find reflections in diverse languages.

**Keywords:** Contemporary Indian Theatre, translation, gender roles.

“All the world is a stage and all the men and women are merely players”, so goes the words of William Shakespeare in his *As You Like It*. Life has been compared to a drama by writers, philosophers, thinkers and people since long time. The saying vouches for the fact that life and drama are inextricably linked. Drama thus can be defined as a multifaceted art that originated during the classical period. The multifaceted art form involves the actor, the playwright, music, gestures, plot construction, characterization, dialogue, posture, stage setting, the genius of the director, producer etc. True literature transcends time, space, boundary and language. Language is no longer a barrier in the appreciation of true literature. It has never been a barrier because translation has for long served the purpose of appealing the minds of readers and spectators. The classical plays entered into England during the Renaissance. The Bible translations are also examples. With the British Empire conquering India, English works and Classical works entered India.

English works captured the Indian minds since they moment they made their entry into the national literary scene. India had a rich literary heritage in its various linguistic forms even before. There were great scholars who wrote treatises about drama. It described the essentials of stagecraft. The scholars wrote in detail regarding plot construction, characterization, dialogues, music, dance, postures and stage-setting. Bharata's *Natyasastra* , Ramchandra Gunchandra's 'Abhinaya Darpanat and Abinav Gupta's 'Abhinaya Bharti' are some of the notable treatises. Bharata's *Natyasastra* in Sanskrit is perhaps the most elaborate treatise on ancient plays in the world. It is older than Aristotle's *Poetics*. From the words of Thirumalai we can understand that

*Natyasastra* is a work of great significance for Indian poetics, drama, and fine arts. Generations of Indians have been influenced by the thoughts adumbrated in this treatise. Even our movies follow the same aesthetics suggested as appropriate to the Indian nation in this excellent treatise. Certain stereotype notions that an average Indian now has about his and other ethnolinguistic communities are found discussed and used in this interesting work on drama. According to him, the work is a mine of sociolinguistic information of the past and the present.

In every Indian language, there existed a rich and vibrant theatric form. These dramas were based on folklore of mythology. These mythological dramas were like the morality plays of English drama because these drams were sermons in disguise. With the help of mythology, social values were transmitted to the audience. Greek drama had its genesis in the ritual workshop of Dionysus, whereas Indian drama originated from Therukkuuthu, Yakshagana, Bhajans, Krishnattam, Jatra, Tirugata, Harikatha, Koodiyattam, and recitations from our epics, which are a testimony to the undying culture of India. The golden age of Sanskrit drama could give equal impetus to social comedies like the *Mricchakatika* and melodramas like the *Malathimadhava*, romantic tragi-comedies like *Shakuntala* and the heroic plays like *Venisamhara*, historical plays like *Mudrarakshasa* and romantic comedies like *Ratnavali*, allegorical plays like *Prabodhachandrodaya* and satirical farces like *Mattavilasaprahasana*.

However, a criticism often levelled at Indian theatre is that Indian drama has not flourished like its other counterparts- Indian poetry and fiction. National and international scholars unanimously say that the drama in Indian literature is stagnant as it lacks the innovative freshness of poetry and fiction. They identify only Rabindranath Tagore as having contributed to the growth of Indian English drama. However, the Nobel Prize he received for his contribution to

poetry in 1913 over shadows his contribution to drama. He is accepted as a dramatist of high order but drama failed to get a stable foundation in India. Many reasons are identified for the dormancy of Indian drama namely the lack of living theatre, audience and proper medium. The dramatists also neglected the rich tradition of the Classical Sanskrit drama and folk theatre. The Indian writers were victims of endocolonisation and exocolonisation. Indians with the aim of capturing English audience and recognition wrote their plays in English. It failed to garner spectator's as the medium was new to the Indian spectator. These plays also lacked the merits of the rich and diverse folk theatres of India.

However, things changed after a while. The post Independent India saw a radical change in the structure, content and style of dramatic art. Translation has also taken Indian drama to new heights. Various dramas in Indian languages are being translated into English and other languages. Thus regional drama in India is slowly paving a way for a 'national theatre into which all streams of theatrical art seem to converge, the major language theatres being Hindi, Bengali, Marathi and Kannada. By translating the plays being performed in languages other than their own, the dramatists are marching towards the possibility of building a national theatre movement. One aspect common among these playwrights is that they accept the traditional set up and project the influence of Western ideas in a new challenging manner. As myth and legend have greater hold on the Indian imagination, within the framework of Indian myths and folk tales, the modern dramatists have deftly assimilated various western dramatic techniques. So with pride it can be said that Indian drama in English is no longer an isolated art form. It has risen to the pedestal of Indian English fiction and poetry.

Dramatists like Vijay Tendulkar, Badal Sircar and Girish Karnad clearly shows that they are the symbols of the new resurgence in their own areas and have made bold innovations, fruitful experiments and given new directions to the contemporary English theatre. Karnad like the predecessors imbibed the western influences but he mixed the foreign influences with the Indian folklores and myths. It has enabled him to give us a striking collection of plays in Indian English literature. Vijay Tendulkar focuses on various issues that grip the society's attention. The influence of existentialism is seen in the works of Tendulkar. He concentrates mainly on issues like man's alienation in the hostile world and the horrors man has to face in the world devoid of meaning in existence. C.N. Sreekantan Nair, a playwright from Kerala was an instrumental force in taking the dramatic art of Kerala to new heights. He along with C.J. Thomas introduced new techniques and innovations in Malayalam drama. All these help us to identify a considerable change in the way playwrights after independence, perceive dramatic art in India. It shows that a decolonisation has taken place and that the Indians have learned the art of constructive translation by making a translated work richer than the Source text.

Vijay Tendulkar is one of three big three who has taken Indian drama to world attention. In his plays, he clearly portrays the influence of existentialism. Isolation of man in the godless and friendless universe and hostility to the surroundings are major concerns of his play. His works are also themed on social issues. The social issues are deftly dealt within his plays. The plays *Shantana Court Chalho Aahe (Silence ! The Court is in Session)*, *Giddh (Vultures)*, *Sakharam Binder*, *Ghasiram Kotwal* and *Kamala*, made Tendulkar a popular playwright. *Kamala* was based on an actual incident. It can be studied as an example of gender roles in today's society. The actual incident was reported in the *Indian Express* by Ashwin Sarin. He wanted to

bring out the evil called flesh trading. Tendulkar makes use of this incident as the main thread of his play *Kamala*.

Tendulkar focuses more on the degenerate society who are willing to sacrifice their humanity to succeed in any extent. Tendulkar's play raises a timely question where we see the degeneration of Indian values. The play portrays the indifferent attitude of men to their counterparts. Indian mythology regards male and women as equals. Our mythology has a beautiful portrayal of this concept- the ardhanareswara- the half-male and half-female concept. It regards the Indian gods as a combination of their male and female counterparts. Sitaram, Radhakrishna and Umamaheswar are examples. Tendulkar is shocked to see the relegation that has happened to the status of women in a country where women were treated as equals in the ancient times. To provoke a thoughtful thinking in the minds of the readers, he addresses the issue by presenting two stories of women. Their stories expose the world of illusion or deception woven by human kind. One woman is sold away in the flesh market and another seems to think that she is happily married to a daring journalist. However, both are victims of the sexual slavery in the male dominated world.

Girish Karnad has always had a great passion for theatre in all its dimensions. He has deservedly earned for himself a significant place on the horizon of Indian theatre. Through his plays, he has made waves of success by his brilliant use of traditional folk forms and Brechtian "alienation" in modern contemporary theatre. Though the Brechtian theatre influences him, he uses it in the Indian context and adds a new dimension to the Indian drama. He exploits Indian myths and folk tales excellently and in all his plays, the treatment is quite modern. One notable feature of epic theatre is the use of chorus and music. In Karnad's plays songs are used as an

interruptive device. Karnad published *Bali: The Sacrifice* (2003) with The Dreams of Tipu Sultan. As typical of Karnad, he makes use of classical folklores. Bali is based on an ancient Kannada epic. However, the Kannada epic is a recreation of a Sanskrit play. Karnad's genius gets visible at this point because instead of dwelling on the issues seen in the originals, he has transcreated the play. He adds the present ideological issues related to gender roles and relativity of principles. Though Karnad exploits the alienation technique his plays, he also universalizes his characters. The nameless characters simply named according to their position will enable every reader and spectator to place themselves in the shoes of the characters like the King, the Queen, the Queen Mother and the Mahout.

Allegorically they stand for each individual caught between the ideologies in their life. They all suffer from their ideologies which they have to modify based on their context. The play concentrates on the principle of non-violence. It permeates throughout the play. But along with that contradictory ideologies exist. It creates a paradoxical effect. It is something which modern man is often subjected to in the modern world. India is a land of innumerable beliefs. The views of a cosmopolitan will be seen as unethical by the orthodox society. A person might face opposition from his own family in this aspect. Karnad brilliantly manifests these ideological conflicts through the protagonist- the King.

The protagonist, a Jain King, like his modern counterparts i.e. humans is caught up in the quagmire of ideological conflicts. Based on his religious teachings, he follows the practice of non-violence. But in a family that practices sacrifice as a means to procure the benevolence and blessings of God, he is unable to hold on to his ideology with fidelity. The author tries to show the impact such ideas like sacrifice or 'bali' has on the minds of modern people. When a section

of the population has moved beyond such practices, there are some people who still hold on to these illogical practices. The Queen Mother represents one such person who tries to keep alive the out dated rituals.

It is significant that Karnad begins and ends the play with the Queen describing the “two orbs” of the world- dark and light- but not having the imperialist implication that dark is evil and light is good. The title of the play can itself be seen to contain a strange paradox: on the one hand, ‘bali’ and sacrifice are synonymous when a person is sacrificing another living being to propitiate the gods. On the other hand, the word ‘sacrifice’ may mean giving up something, which is a prize possession- ideological or otherwise. The King sacrifices his religion for love, but is not able to remain true to his sacrifice. The Queen sacrifices her desire for sexual gratification under the pressure of procreation, but again she too slips from this idealistic stance. The Queen Mother at a point when she wants to know if the Queen has sullied her marriage says that she is willing to “give up” her “faith and become a Jain.” The women characters of this play are more strong than the king because they have the will power to do their heart’s desire.

It takes great courage to write something against the accepted conventions. It takes more courage if it’s against religious conventions. C.N. Sreekantan Nair is one such writer. His *Kanchana Sita (The Golden Sita)* is an example of post modern retelling of the great Indian epic *Ramayana*. This drama was the first among the trilogy based on *Ramayana*. Sreekantan Nair’s phenomenal work has influenced Joseph’s *Ramayana* stories and Kumaran Asan’s *Chintavishtayaya Sita*. *Kanchana Sita* captures one of the most intense and dramatic moments of the *Ramayana* story. Sita is the absentee-heroine here appearing only at the end. Sreekantan Nair boldly questions the dharma raised to a high pedestal in *Ramayana*. In the era of deconstruction,

this play tries to deconstruct the myth of Rama. Rama is not shown in the traditional view of maryadhapuroshotaman. Instead, he is presented as a common man. He highlights the problems women face in a patriarchal society. Urmila who is a passive character in the original Ramayana is a feminist who questions the actions of the 'ideal king' Rama.

Thus, contemporary drama in English translation has made bold innovations and fruitful experiments in terms of both thematic concerns and technical virtuositities. The translations have forged a link between the East and the West, North and South and contributed to the growing richness of contemporary creative consciousness. Now a days it has been accepted by scholars in performing art that there is great relevance in studying, knowing and preserving these treasure troves of our Indian folk theatres. The modern media may seem to be a threat to our theatre. Unlike drama they cause negative attitude in human personality. Indian theatre can highlight the issues and help to control the spread of vulgar ideas and such. We should accept our art forms that are folk, traditional, classical and modern. It will help us to understand the diversity of our culture, which is reflected in the contemporary theatre.

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Research Article

## Intricacies Involved in Machine Translation from English to Tamil

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### ABSTRACT

The technology is reaching new heights, right from conception of ideas up to the practical implementation. It is important, that equal emphasis is put to remove the language divide which causes communication gap among different sections of societies. Natural Language Processing (NLP) is the field that strives to fill this gap. Machine Translation (MT) mainly deals with transformation of one language to another. Coming to the MT scenarios in India, it has enormous scope due to many regional languages of India. It is pertinent that majority of the population in India are fluent in regional languages such as Hindi, Punjabi *etc.*. Given such a scenario, MT can be used to provide an interface of regional language.

### 1. Overview of Machine Translation System

With most of the information around the world being made available in English, linguistic diversity around the world and the result of globalization requires the information be made available in local languages where English is not spoken or written. This requires huge amount of money being invested in translation services to make information available in local languages. European Union (EU) for instance, with its 27 member states and 23 official languages, is spending 1 billion on translation services, which is approximately 1% of its annual

budget. With the advent of inexpensive hardwares and having lot of potential applications in future, governments and commercial vendors started encouraging Machine Translation research, a new branch in Computer Science with the goal of developing automatic language translation systems using computers. Thus *Machine Translation(MT)* can be formally defined as the task of translating text given in one natural language to another automatically by making use of computers. MT is an interesting and one of the difficult problem in the area of Artificial Intelligence (AI). Machine Translation research, not only popular among academic research community, its social, political and commercial applications surrounding it makes governments and industries show special interest towards developing high quality machine translation systems. Though MT research has been active for past fifty years, fully automatic high quality machine translation is still an elusive one to achieve. Following paragraphs briefly recollects the history of Machine Translation as well as its recent developments.

Although history and philosophical arguments of MT can be traced back to seventeenth century, it was not noticed until 1933 when two patents was issued in France and Russia to Georges Artsrouni and Petr Trojanskij respectively. Both included a bilingual dictionary, and a method for dealing with grammatical roles between languages, based on Esperanto. First proposal was made by Warren Weaver of Rockefeller Foundation in 1949, in his famous memorandum he proposed developing MT using newly invented computers, which then attracted huge fundings from the US government. Few years after the proposal, in 1954, joint effort by Georgetown University and IBM made a public demonstration of a restricted version of MT, which translated 49 Russian sentences into English with a vocabulary of 250 words and 6 grammar rules. It inspired initiation of MT research elsewhere in the world including Russia.

Year 1956-66 saw an emergence of three basic approaches to MT. The first approach was “direct” translation, in which words in source sentence directly translated to target sentence with the use of bilingual dictionary. Bilingual dictionary was designed in such a way that ambiguity is minimized. The second approach was called “interlingua”, where source sentence is converted into abstract intermediate language independent notation, then the interlingua will be converted into target sentence. The third approach was based on “transfer”

model, where an unambiguous representation of the source is transferred through syntactic or semantic analysis. This type of translation required analysis on source side, transfer and generation on the target side. In mid-1960s MT research groups had been established in many parts of the world, including most European countries(Hungary, Czech, Bulgaria, Belgium, Germany etc.), China, Mexico and Japan.

During earlier period optimism was high and researchers believed that Fully Automatic High Quality Translation(FAHQT) system was achievable in few years. However, disillusion grew as the complexity of the linguistic problems became more and more apparent, and many agreed that research had reached an apparently insuperable 'semantic barrier'. In 1964, a committee named Automatic Language Processing Advisory Committee(ALPAC) comprised of seven scientists was formed by the US government to examine the current progress of the MT research. In its 1966 famous report it concluded that MT was slower, less accurate and twice as expensive as human translation and that "there is no immediate or predictable prospect of useful machine translation". The immediate effect was the virtual ending of MT research for over a decade in US. However the MT research continued in France, Germany and Canada. University of Montreal developed a syntax transfer based limited vocabulary MT system called METEO, which was installed in Canada in 1976 to translate weather forecasts from English to French. It was translating close to 80,000 words a day or 30 million words a year until it was replaced by a competitor's system on the 30th September, 2001. There were also attempts during that period by Grenoble University and University of Texas using interlingual approach.

Continuous advancement in hardware technology made the researchers of MT to rephrase their conventional approaches to MT. The result was the revival of 'empiricist' or statistical based methods abandoned in the first decade of MT research. Encouraged by successes in speech recognition and speech synthesis, a research group at IBM released a series of algorithms known as IBM models for learning the translation probabilities from the parallel corpus. The idea behind these translation models, is to build a word alignment table between language pairs and calculate the probability of target word or phrase given its source word or phrase. This 'translation' probabilities will be used along with 'language model' to decode the target

sequence or sentence given the source. Refinements for initial word-based alignment models, such as Phrase-based translation models Koehn *et al.* (2003) were proposed. Systems such as EGYPT and recent release of Moses Koehn *et al.* (2007) are the most popular open-source Statistical Machine Translation(SMT) toolkits available in the public domain. Improvement in statistical based algorithms heavily depends on the availability of parallel texts between languages. Openly available parallel texts EuroParl in 11 languages, Hansards of 1.3 million sentences and Acquis Communautaire (AC) for 22 European languages are often used by the SMT community to test their newly refined algorithms. University of Edinburgh, University of Southern California/Information Sciences Institute(USC/ISI) and Queen Mary University of London(QMUL) are current active research groups working on SMT.

Earlier models of SMT entirely relied on parallel corpus; no other form of linguistic knowledge had been given to those models. Whereas for morphologically rich and resource poor languages, performance of SMT was poor compared to other language pairs that had very simple morphological inflections. The current research Koehn *et al.* (2007) in Factored Translation Models try to address these problems by taking into account linguistic features such as Part of Speech (PoS) and morphology.

Google has an online translation system that covers most European languages, Chinese, Japanese, Korean, Arabic, Russian and Hindi. Google uses proprietary statistical MT for some language pairs. Microsoft's MT system is a hybrid system which combines both rule based and statistical techniques with example based transfer. Its main requirements are parser for the source side and parallel text for training.

Recent successes in MT can be attributed to advancement in hardware and storage technologies, availability of language resources and advancement in statistical machine learning. Designing domain specific 'controlled language' MT systems are also proven to be successful, in near future we can expect more and more domain specific MT systems hit commercial market and public domain.

## Open Problems in MT

With so many languages and domains underrepresented in bitext, there is a wealth of possible research problems to address. Several well-known problems are, fundamentally, problems of scarce bitext.

**Translation of low-resource language pairs.** The most straightforward example of scarce bitext covers most of the world's language pairs.

**Translation across domains.** Translation systems are not robust across different types of data, performing poorly on text whose underlying properties differ from those of the system's training data.

**Translation of informal text.** People want to read blogs, social media, forums, review sites, and other informal content in other languages for the same reasons they read them in their own: the motivations are many. However, informal bitexts are scarce.

**Translation into morphologically rich languages.** Most MT systems will not generate word forms that they have not observed, a problem that pervades languages like Finnish, Arabic, and German.

**Translation of speech.** Much of human communication is oral. Even ignoring speech recognition errors, the substance and quality of oral communication differs greatly from that found in most bitext.

## Challenges in MT

*“Produced or used nuclear material that would otherwise be subject to safeguards because it is being or has been produced, processed or used in a reactor which has been supplied wholly or substantially under a project agreement, submitted to safeguards under a safeguards agreement by the parties to a bilateral or multilateral arrangement or unilaterally submitted to safeguards under a safeguards agreement; or because it is being or has been produced in or by the use of safeguarded nuclear material, shall be exempted from safeguards...”*

*-India specific IAEA Agreement, draft text*

We have already seen that FAHQT has not been achieved so far despite five decades of research in MT. Barriers in achieving good quality MT can be categorized into two: problems that arise due to inherent ambiguity in natural languages and problems that arise due to structural and lexical difference between natural languages. When a sentence is uttered, ‘*intonation*’ along with world knowledge helps human brain to interpret the meaning of the sentence unambiguously. But this is not the case when it is being in written form. Before analyzing examples containing ambiguities, we categorize the type of ambiguities as structural, lexical. A sentence is said to be structurally ambiguous, if it can have more than one syntactic structure at surface level. In deeper level it can have only one syntactic structure. Consider the following example from Dorret *al.* (1999),

(1.1) *I saw the man on the hill with the telescope*

We can assign two syntactic structures for the above example 1.1, one with the meaning of “hill with the telescope” and “the man with the telescope”. This type of problems can be solved with the help of extensive syntactic analysis and using real-world knowledge. In English, syntactic ambiguity arises in many contexts including the attachment of prepositional phrases, coordination and noun compounding. Start of this section contains a single sentence taken from India- IAEA agreement draft text, in which the lexical item ‘*or*’ has occurred 9 times. As the number of coordination and prepositional phrases increases in the input sentence, the number of parse trees increases in a series called ‘*Catalan*’ numbers, thus the sentence shown in the start of this section will have atleast 1430 parses. A sentence is said to be lexically ambiguous, if a lexical item in the sentence has more than one meaning or belong to more than one PoS category.

- (1.2) (a) Book that flight  
(b) I walked to the bank (*homonymy*)  
(c) Chennai is the capital city of Tamilnadu (*polysemy*)  
(d) Cleaning fluids can be dangerous

In example 1.2(a), *Book* can take two categories(verb, noun) and two meanings(to arrange to have a seat in the flight, a physical object). If we have a real world knowledge and proper grammar rules, then the combination *Book* as noun and flight does not form a sentence

and that can be ruled out. In example 1.2(b), *bank* is a *homonym*, meaning a group of words that share the same pronunciation but have different meanings. In this case, *bank* can refer to financial institution or river bank, both are plausible for the above example. For this type of sentences disambiguation can be done by looking at contextual surroundings. In example 1.2(c), *capital* is a *polyseme*, meaning a word or phrase with multiple, related meanings. A word is judged to be polysemous if it has two senses of the word whose meanings are related. This kind of ambiguity often surfaces in MT when target side has multiple orthographic representations for different senses. Example 1.2(d) is lexically ambiguous, as well as assigns different structures to the sentence depending on the category(verb or adjective) of the word *Cleaning*. Knowledge of meaning would remove the less likely parse for the above case.

Apart from the presence of ambiguities in source and target side, lexical and structural differences between languages often makes MT problem harder. We can safely say that, MT between languages of the same family might produce better results than MT between languages belong to different family. We look at some lexical and structural mappings between English and Tamil. For example, prepositional phrase in English is realized as a postpositional phrase in Tamil by adding case marker to the lexical item or by adding independent lexical item to the phrase.

(1.3) *naan jaan- ai avan-utaiya illatt-il canti-tt-een*  
 I John-acc his-possessive home-loc meet-past-1s  
 'I met John at his home'

(1.4) *kumaar-ukku inta it.att-ai.t teri.y-um*  
 Kumar-dat this place-acc knows-3sn  
 'Kumar knows this place'

In example 1.3, lexical item *at* is mapped to locative case marker *-il* in Tamil. Not in every cases *at* is mapped to *-il*, if preposition phrase expresses time such as *at 5'O Clock*, then *at* is mapped to dative case marker *-kku*. And also, preposition *with* can be mapped to sociative case *-ootu/-utan* or instrumental case *-aal* depending on the phrase it modifies. In tamil, subject and verb must agree in number (singular or plural) and gender. Verbs in Tamil can inflect for person, number, gender and tense. Whenever source is translated, to give a meaningful output in Tamil,

the translation system should have the facility to find out these dependencies at source level or intermediate target level. Example 1.4 from Lehmann (1989) is a unique case, in which 3-singular-neuter(3sn) in verb *teri* is not agreeing with *kumaar* which is 3-singular-male(3sm). Though the example fails to show agreement with subject, the sentence is perfectly grammatical and meaningful. The reason for this can be attributed to morphologically defective verbs such as *teri*, *puri*, *pit.i*, *paci*, *vali*, *ari* and *kuucu*, which can only take the 3-singular-neuter(3sn) as agreement marker.

No solid foundation had been laid for solving English-Tamil MT problem. Tamil still lacks fundamental tools such as Morphological Analyzer, PoS tagger and Parser. Tamil is a morphologically rich language and translating between a language with simple morphology and a language with complex morphology is generally perceived as a complex task.

**Undeterred Self of Two Octogenarians: A Comparative Study of Kesava Reddy's *He Conquered the Jungle* and Ernest Hemingway's *The Old Man and the Sea***



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## Undeterred Self of Two Octogenarians: A Comparative Study of Kesava Reddy's *He Conquered the Jungle* and Ernest Hemingway's *The Old Man and the Sea*

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### Abstract

Search for desire and attaining the satisfaction are the common characteristics of human beings. Everyone is ready to do and give much to attain the satisfaction. Sometimes it requires much effort to attain the goal. The effort is an outcome of one's undeterred determination towards success. But sometimes effort may fail or succeed but it is always superior to winning or losing. In the novels of Reddy and Hemingway, both the old men, unnamed protagonist and Santiago, are deterred by their age and they don't have great aim to attain anything new in this world. They merely want to survive till death vanish them. But situations make them strive hard and they do not easily yield themselves to fate. The lives of two old men and their efforts to survive inspire the readers to destined their own destiny and strive, not to yield easily.

Searching desire and attaining the satisfaction are the common characteristics of human beings. Everyone is ready to do and give much to attain the satisfaction. Sometimes it requires much effort to attain the goal. The effort is an outcome of one's undeterred determination towards success. But sometimes effort may fail or succeed but it is always superior to winning or losing. In the novels of Reddy and Hemingway, both old men, unnamed protagonist and Santiago, are deterred by their age and they don't have great aim to attain anything new in this

world. They merely want to survive till death vanishes them. But situations make them strive hard and they do not easily yield themselves to fate.

The battle of the old man in Kesava Reddy's *He Conquered the Jungle* and Santiago in Earnest Hemingway's *The Old Man and the Sea* are not mere struggle for survival but to prove their mettle, patience, and endurance to attain satisfaction in their lives. In both the novellas, the protagonists are old men, physically they are in the verge of their lives and socially, they are the men of periphery. As they are cared and supported by none, they lead their lives by their labour and struggle everyday to make their both ends meet.

Seek adventure and confront death are the basic traits of Hemingway's heroes. Santiago is one among them. Most of them are prisoners of situation and condition. They are created to define the limitations and cruelties of the world. But Santiago in *The Old Man and the Sea*, is quite different from the all. Being a fisherman, for him small ferry, harpoon, gaff and ores are sources of his livelihood and seeing every dawn is an adventure. Likely, the old man in *He Conquered the Jungle*, is a swineherd. He has no family except a young boy. For him his family is herd of swine. They risk their lives to survive, but never give up and depend on others. Through them, the novelists stress that what man can do on the world, which is an arena, where heroic deeds are possible. They are not free of tragedy or pain but they are transcended.

In both the works, the old men are neither religious nor superstitious. They are forced to face the tragic experiences, which are neither created nor controlled by them. They realise the situations and believe that they can rely on their own resources and mental ability and not on any super power. Faith and hopes of the old men rest, not upon any belief in a just and benevolent God, but upon their belief in man's ability to endure suffering. Santiago and the old man appear immensely old, but they are full of confidence and hope.

In the works, the old men believe in the idea of depth. Santiago believes that "the deeper the sea the more valuable the creature living there" which will fill him with full of experience and become a drive force for his actions. In the same sense, Kesava Reddy's old man goes deeper into the forest in search of his sow. He believes that the deeper forest will give more intense experience, "The jungle is dark and strange, full of secrets beyond human experience and think" (10).

In the case of Santiago, his will power makes him to go further into the deep sea to catch a fish, to prove that he is not defeated, unlucky and lazy. In his eighty-fourth day of expedition, he catches a gigantic size of marlin. With his will power he tries to bring the fish to the shore, but nature goes against him. Even his long experiences could not help him to make the task a successful one. He gets hurt himself while catching the marlin and he is wounded badly. At last he is able to carry the stripped skeleton of the fish to his place, but not the fish.

Similarly, the unnamed old man of Kesava Reddy, ventures into the deep forest in search of a sow. To him swine are his children, they response him when he calls them by their names. Such an intimacy has grown between the old man and the herd. He very well knows that the dense forest any kind of creatures may live in it. But he bravely goes to save his pregnant sow, which is his livelihood. It is his will power makes him to go alone in the jungle. He believes and trusts only the experiences which he gained through out his life. He reaches the destination and finds the sow. After a long struggle, he can only save the piglets from the wolves, but on his way to home, vultures devour the little piglets. It is a great tragedy and loss to him. At the end he returns home bare handed and says “The battle is finished. I am utterly defeated” (61).

Hemingway and Kesava Reddy reflect the central action of the story, which is Santiago and old man’s trail by the marlin and the sharks, fox and sow, in a number of miniature actions. Some, incidents appropriate to the sea setting and the forest setting, anticipate the pattern of the central chase. Interdependence of the central and secondary actions is indicated by interlocking imagery. Santiago comments, for example, after fighting the two shovel-nosed sharks: “If I could have used a bat with two hands I could have killed the first one surely.” In the same way the old man has the same feeling when he has to encounter with the wolves. He thinks: “If I could have brought at least a catapult with me. However powerful a spear, it can be used only once. If I had kept a heap of pebbles by my side and a catapult with me, I could have smashed the eyeballs of all the jackals has they approached” (47 – 48).

Nature provides boundless opportunities to human in order to gain invaluable experience from it. Sometimes for the experiences one has to pay a heavy price but it is worth it. End of the novellas, both Santiago and the old man bring nothing to their home. They feel they are utterly defeated even after their great struggles. But their will power consoles and ultimately they accept that their days are meant for experience than success.

They don't feel shame of falling but not raising after the fall. They very well know that "creation's primary aspects are movement and growth ultimately fuses into a vacuum, life which experiences the greatest vicissitudes probably cannot escape the spell of torpor" (61). Reddy's old man, after returning home, wonders, "How strange? The body that has a form and shape lies still but the mind that is without form and shape flutters like a butterfly in the meadow" (62). Both the old men understand what life is and know how to deal with it. Life does not lie anywhere outside of man's self. Success or loss, life has to move, so it should be rejuvenated by oneself everyday. At the end of the novella, the old man realises,

**I must put an end to these thoughts and rest my exhausted mind. There are many things I have to do later because this is not the last day of my life. I have suffered the greatest misfortunes today and endured countless blows of ill luck. Even then, it is not the last day of my life. (62)**

In both the novels the old Men go too far out and have only their courage, determination and endurance to fall back on in their lone, heroic, unequal fights. Both are losers in the end, but they are morally victorious for daring the hurdles with great patience and tenacity. The lives of two old men and their efforts to survive inspire the readers to destined their own destiny and strive, not to yield easily.

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