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From the Editors

The Department of Russian and Comparative Literature humbly presents before you the 24th issue of our departmental research journal *Assonance – A Journal of Russian and Comparative Literary Studies*. It is indeed a matter of pride for us to share that our journal has received tremendous support from different universities and has been widely read by scholars from the fields of Russian studies and comparative literary studies. We are grateful to every contributor for contributing their valuable research articles to this issue.

The current issue has a total of sixty-nine articles in Russian, English, Hindi and Malayalam contributed by scholars of eminence as well as emerging scholars on various issues of Russian studies, comparative literature, comparative study, genre study, thematic study of different authors and their texts, translation studies, linguistics, culture studies, travelogue, folklore, et al.

We express our deepest sense of gratitude towards the administration of the University of Calicut for their continual financial support and patronage in our endeavour of publishing this journal. We as well appreciate the timely input provided by the Board of Referees with respect to quality of the articles and publication of the journal. Last but not the least, we are thankful to all those who rendered their support towards bringing out this issue successfully.

The Editors

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Реалистический и Сатирический Подходы Николая Гоголя

Кришнакумар. Р.С

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REALISTIC AND SATIRICAL APPROACHES OF NIKOLAI GOGOL

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Аннотация: Каждый выдающийся писатель, завоевавший признание за пределами своей страны, раскрывает в себе новые, порой неожиданные качества. И это естественно, ведь в каждой стране люди читают произведения одного и того же писателя по-своему, в свете специфических культурных традиций, исторического опыта и нравственных идеалов этой страны. Николай Гоголь - один из них. Талант Гоголя заключается в уникальном стиле повествования и голосе, сформированных его глубоким погружением в богатые традиции русского и украинского фольклора, а также в его остром наблюдении за повседневной жизнью. Черная вдохновение в народных сказках, легендах и суевериях своей родной Украины, Гоголь привносил в свои прозаические произведения причудливость, юмор и магический реализм, которые отличали их от литературных условностей его времени. В настоящей статье предпринята попытка проанализировать реалистический и сатирический подходы Николая Гоголя, которые в большей степени повлияли на его оценку русских литературных и политических потрясений, произошедших в его стране и народе.

Ключевые слова: отчуждение, коррупция, фольклор, реализм, юмор, лицемерие, ирония и сатирик

Abstract: Every outstanding writer who has won recognition beyond the borders of his own country reveals new and sometimes unexpected qualities. And this is natural, for in every country people read the works of the same writer in their own way in the light of that country's specific cultural traditions, historical experience, and moral ideals. Nikolai Gogol is one among them. The talent of Gogol is the unique narrative style and voice shaped by his deep immersion in the rich traditions of Russian and Ukrainian folklore, as well as his keen observation of everyday life. Drawing inspiration from the folk tales, legends, and superstitions of his native Ukraine, Gogol infused his prose works with a sense of whimsy, humour, and magic realism that set them apart from the literary conventions of his time. The present article tries to analyse the Realistic

and Satirical Approaches of Nikolai Gogol which influenced him more to evaluate the Russian literary any political upheaval of his country and the people.

Key-words: Alienation, corruption, folklore, realism, humour, hypocrisy, irony and satirism

Николай Гоголь, выдающаяся фигура в литературе XIX века, оказал значительное влияние на русское повествование, объединив свои украинские корни со своими рассказами. Гоголь родился в 1809 году в Полтавской области Украины, и его творчество развивалось в то время, когда русская литература претерпевала серьезные изменения. Его особое сочетание сатиры, юмора и гротеска отражает сложности человеческой натуры, а его произведения отличаются глубоким развитием характера и пронизательными социальными комментариями.

Гоголь выделяется мастерским использованием реализма. Он повлиял на стиль и направление русской литературы наряду со своим более старшим современником Пушкиным. Сегодня гоголевский элемент является неотъемлемой частью русской культуры и литературы. У Гоголя была очень сложная творческая жизнь. Нелегко проникнуть в мир его идей, целей и достижений. Литературный стиль Гоголя характеризуется уникальным сочетанием реализма, сатиры и фольклорных элементов, что делает его произведения знаковым вкладом в русскую литературу.

In Gogol: A Life by David Magarshack, the author highlights Gogol's pioneering role in shaping the genre of Russian realism, emphasizing his meticulous attention to detail and ability to capture everyday life's nuances (Magarshack 78).

Творчество Гоголя охватывает различные жанры, включая короткие рассказы, большие романы, пьесы и эссе. В своих первых произведениях он показал влияние Украинский фольклор и культура, что наложило уникальный отпечаток на его стиль повествования. Именно с помощью этого голоса он обращался к универсальным темам, что обеспечило значимость его творчества в русской литературе и его влияние на различные культурные границы. Его знаменитая работа "Мертвые души" исследует иррациональность российской социальной структуры, а его известная пьеса "Ревизор" высмеивает широко распространенную коррупцию в царской российской администрации.

Стремление Гоголя изобразить сложности и противоречия российского общества подчеркивает его значимость как литературного деятеля, чьи произведения пользуются популярностью во всем мире. Его стиль письма

демонстрирует глубокое уважение к украинским традициям и обычаям, а также исследует более широкие проблемы русской идентичности и инклюзивности. Гоголевский стиль письма включает в себя разнообразные методы повествования, известные своим вниманием к деталям, интересом к фольклору и мифологии, а также глубоким исследованием национальной самобытности и культурного наследия.

Гоголя часто хвалят за глубокий реализм в его произведениях, за то, что он сосредотачивается на повседневной жизни обычных людей и исследует нелепости и хитросплетения человеческого существования. Благодаря подробным объяснениям и живым изображениям Гоголь оживляет улицы России 19-го века, давая читателям возможность окунуться в социальную и культурную атмосферу той эпохи. Обращение Гоголя к реализму представляет собой серьезное изменение в русской литературе, открывающее перед будущими авторами-реалистами возможность исследовать такие темы, как социальная справедливость и человеческие страдания. Реализм Гоголя в его произведениях определяется его приверженностью к тонкостям повседневной жизни, анализом социальной несправедливости и глубоким пониманием человеческого опыта, что делает его произведения непреходящими шедеврами русской литературы.

Творчество Гоголя демонстрирует сложный баланс между реализмом и романтизмом, демонстрируя его талант приносить фантастические элементы в повседневную обстановку, придавая своим историям игривость и интригу. Произведения Гоголя характеризуются умелым использованием реализма для критики социальных нелепостей и моральных противоречий своей эпохи, при этом он демонстрирует свой острый ум и наблюдательность.

In Nikolai Gogol: The Making of a Classic by Janko Lavrin, the author argues that Gogol's realism is grounded in his meticulous observations of society and ability to capture human behaviour's nuances (Lavrin 72).

Гоголь использует реализм и аллегорию, чтобы отразить свое непоколебимое стремление к высшей истине, когда он борется с неописуемыми сложностями жизни и неуловимой сутью истины. Умение Гоголя сочетать реализм и аллегорию проявляется в том, как он придает своим рассказам многогранный смысл, выходящий за рамки времени, пространства и культуры, погружая читателей в глубокие философские размышления о бытии. Николай Гоголь оказал значительное влияние на русскую литературу и литературные

движения, повлияв на траекторию развития русской литературной истории и пробудив творческий потенциал будущих писателей и интеллектуалов.

Влияние Гоголя выходит далеко за рамки "Мертвых душ". Он заложил основу для традиции социальной сатиры в русской литературе, побудив многих авторов раскрывать социальные проблемы с помощью юмора и гротеска. (Николаева стр.192) Такие авторы, как Достоевский, Салтыков-Щедрин и Булгаков, восприняли и модифицировали сатирические методы Гоголя, расширив разнообразие критической литературы в России. Влияние Гоголя распространилось не только на литературу, но и на общественные и политические дискуссии. Его сатирические произведения положили начало дискуссиям и размышлениям о социальном неравенстве его эпохи, что привело к возникновению движений за перемены и повышению осведомленности о необходимости реформ. Влияние Гоголя на российское общество проявляется не только в его литературном таланте, но и в его непреходящем наследии. Его характерное сочетание сатиры и гротеска продолжает оставаться эффективным оружием в выявлении общественного лицемерия, раскрытии неприятной правды и пропаганде социальных перемен. Его произведения, особенно "Мертвые души", до сих пор находят отклик у читателей, предлагая вечные взгляды на природу человека и подчеркивая способность литературы провоцировать перемены.

Сатирические методы Гоголя тесно связаны с историческим и культурным окружением России XIX века, времени сильных социальных, политических и экономических изменений. В то время как Россия переживала стремительную модернизацию и урбанизацию, Гоголь стремился запечатлеть моральные потрясения и экзистенциальную тревогу, сопровождавшие эти преобразования. В своих сатирических произведениях Гоголь критиковал перегибы русского феодализма, несправедливость крепостничества и разрушительное воздействие бюрократической коррупции. Более того, сатира Гоголя была не просто средством юмора и развлечения; это была также форма социальной критики, направленная на разоблачение морального банкротства российского общества и этических компромиссов. Гоголь призывал людей взглянуть в лицо неприятной правде о себе и своем мире, показывая зеркало своим современникам. Тем самым он проложил путь будущим поколениям русских писателей к использованию литературы в качестве инструмента социальных и политических реформ. Сатирические приемы Николая Гоголя продолжают очаровывать как читателей, так и ученых, предлагая глубокое понимание человеческого положения и сложностей российского общества. С

помощью юмора, иронии, карикатуры и социальной критики Гоголь создал множество произведений, которые сегодня остаются такими же актуальными и резонансными, как и при его жизни. Когда читатели знакомятся с сатирическими шедеврами Гоголя, они вспоминают о непреходящей силе литературы освещать человеческий опыт и побуждать к размышлениям об обществе, в котором мы живем. Критику Гоголем русского общества можно сравнить с критикой других русских и зарубежных сатириков.

His sharp wit and biting humour invite comparison with the likes of Swift, Voltaire, and Twain, who similarly used satire to expose the shortcomings of their respective societies (Black 87).

Gogol's satirical works have left a lasting impact on Russian literature and culture. His critiques of Russian society continue to resonate with readers, offering a timeless commentary on human nature and social institutions. The impact of Gogol can be observed in the writings of later Russian authors such as Dostoevsky, Tolstoy, and Chekhov, who also dealt with the ethical challenges present in Russian society. Who similarly grappled with the moral complexities of Russian society (Gray 104).

Критика Гоголем русского общества отражает его острую наблюдательность и глубокое понимание человеческого поведения. В своих произведениях он раскрывает противоречия и несправедливость, существующие в российском обществе, подвергая жесткой критике его этические и социальные недостатки. Непреходящее влияние Гоголя как писателя-сатирика служит напоминанием о непреходящей способности литературы проливать свет на человеческий опыт. Сатирический стиль Гоголя сформировался под влиянием различных литературных традиций, включая как русскую, так и европейскую. Важным фактором, повлиявшим на творчество Гоголя, стало влияние русского народного юмора и устного повествования, которые он умело использовал в своей литературе.

Гоголь стремился побудить своих читателей к созерцанию и самоанализу, подчеркивая несовершенства и непоследовательность русского общества. Сатирические произведения Гоголя оказали неизгладимое влияние на русскую литературу и за ее пределами. Его творческое воплощение сатиры продолжает оказывать влияние на современных писателей, ученых и художников. На сатирический подход Николая Гоголя оказали влияние разнообразные литературные, исторические и культурные источники. Острый юмор и проницательность Гоголя выявили нелогичность и непоследовательность

русского общества, создав прочное наследие сатирического гения в мировой литературе. Сатира была мощным литературным приемом, который использовали многие писатели в разных культурах и периоды времени. Николай Гоголь - выдающийся писатель-сатирик в русской литературе, известный своей острой критикой общественных норм и человеческой глупости, которая до сих пор очаровывает читателей.

В современных литературных дискуссиях исследование сатирических тем Николаем Гоголем остается глубоко актуальным, предоставляя пронизательные наблюдения за социальной динамикой и человеческим поведением. Сатирические методы Гоголя, которые включают в себя остроумие, комедийность и пронизательность восприятия, выходят за рамки времени, побуждая читателей задуматься о непреходящем значении его произведений. Кроме того, исследование Гоголем нелепостей повседневной жизни остается актуальным в современном обществе. Его острое восприятие особенностей и несовершенства человеческого поведения служит для читателей зеркалом, в котором они могут отразить свою собственную жизнь и окружение. Сатирические сюжеты Гоголя не только оказывали влияние на писателей и художников на протяжении многих поколений, но и вдохновляли их анализировать и подвергать сомнению тонкости человеческого существования в своих работах. Его влияние сохраняется в литературе и более широких культурных и интеллектуальных дискуссиях.

Сатирические идеи Гоголя остаются актуальными и оказывают влияние на развитие созерцания и рефлексии в современном обществе. В то время как читатели размышляют о морали, подлинности и общественных нормах, литература Николая Гоголя служит вневременным отражением непреходящих сложностей человеческого бытия.

Сатирический анализ Николая Гоголя продолжает оставаться актуальным в современных литературных дискуссиях, предлагая глубокое понимание социальных взаимодействий и поведения людей. Благодаря своему уму, юмору и пронизательности сатира Гоголя остается вне времени, заставляя читателей задуматься о непреходящей значимости его произведений. Более того, гоголевское исследование несообразностей повседневной жизни продолжает оставаться актуальным в современной культуре. Его острое понимание причуд и недостатков человеческого поведения помогает читателям задуматься о своей собственной жизни и окружающем мире. Сатирические сюжеты Гоголя не только формировали творчество писателей и художников на протяжении многих поколений, но и побуждали их

исследовать сложности человеческого существования и бросать им вызов в своих произведениях. Влияние Гоголя по-прежнему присутствует в дискуссиях о литературе и более широких культурных и интеллектуальных темах.

Петровна утверждает, что уникальные приемы повествования Гоголя разрушают традиционные формы повествования и побуждают читателей по-разному взаимодействовать с текстом, в конечном счете стирая границы между реальностью и фантазией.

Gogol is known for using innovative narrative techniques and structural experiments that revolutionized the literary landscape of his time, setting new standards for storytelling and inspiring generations of writers to come. In Gogol's Narrative Innovations by Anna Petrovna, the author explores Gogol's pioneering narrative techniques, including his use of unreliable narrators, nonlinear storytelling, and metafictional elements (Petrovna 56).

Николай Гоголь оказал значительное влияние на русскую литературу и литературные движения, повлияв на направление истории русской литературы и вдохновив будущих писателей и интеллектуалов. Новаторские методы повествования Гоголя и детальное изображение русского общества восстали против существующих литературных норм и заложили основу для дальнейших литературных исследований. Понимание и оценка литературной техники Николая Гоголя менялись с течением времени, отражая изменения в литературной моде, критических взглядах и культурных установках. Критики и читатели по-разному отзывались о произведениях Гоголя, их интерпретация зависела от культурного и исторического контекста, в который они были помещены.

Сравнение произведений Николая Гоголя с произведениями современных писателей дает важную информацию о том, как менялись литературные стили, темы и приемы повествования в разные исторические периоды и в разных культурных условиях. Анализ произведений Гоголя наряду с произведениями его коллег позволяет исследователям лучше понять отдельные достижения и литературные прорывы, совершенные как Гоголем, так и его современниками, а также общие литературные течения их эпохи. Развитие стиля Николая Гоголя на протяжении многих лет демонстрирует сложную взаимосвязь между его личной жизнью, литературным вдохновением и меняющимися культурными и интеллектуальными тенденциями. Творческий рост Гоголя и

становление его как писателя очевидны благодаря значительным изменениям в его стиле от ранних произведений к поздним шедеврам.

Заключение: Резкие различия в сельской и городской жизни гоголевской России оказали глубокое влияние на социально-политический ландшафт, подчеркнув неравенство, которое характеризовало российское общество в 19 веке. Большинство жителей России жило в деревне. Доходы крестьян зависели от ведения сельского хозяйства, они терпели тяжелую работу, низкую заработную плату и то, что ими пользовались землевладельцы и правительство. Крестьянские деревни в сельской местности России сталкивались с различными видами жестокого обращения, такими как практика крепостничества, которая продолжалась во многих регионах страны примерно до середины 19-го века. Города росли как центры торговли, производства и культурного взаимодействия, привлекая сельских мигрантов в поисках работы и улучшения перспектив. С другой стороны, городская жизнь была отмечена перенаселенностью, грязными условиями жизни и социальными волнениями, поскольку рабочие сталкивались с проблемами из-за мизерной заработной платы, длительных смен и неблагоприятных условий труда. Расширение городских районов привело к конфликтам между рабочими и владельцами фабрик, что привело к забастовкам, демонстрациям и спорадическим вспышкам насилия.

Развитие стиля Гоголя свидетельствует о его постоянных художественных экспериментах и неустанном стремлении к литературному совершенству. Изучая эволюцию стиля письма Гоголя, исследователи могут лучше понять глубину и сложность его творчества и непреходящее значение его произведений в мировой литературе.

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Аспекты счастья в рассказах Ивана Бунина «Солнечный удар» и «В Париже»

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ASPECTS OF HAPPINESS IN IVAN BUNIN'S STORIES "SUNSTROKE" AND "IN PARIS"

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Введение : Иван Алексеевич Бунин является одним из великих писателей русской литературы двадцатого века. Он был первым русским писателем, который получил Нобелевскую премию. Он получил эту премию за его роман «Жизнь Арсеньева» в 1933 году. Особенно в своих произведениях Бунин изображал действительность жизни, свою родину, тему любви, печальность и т. д. Когда ему было только восемь лет он написал первое стихотворение. В гимназии он писал стихи, подражая великих писателей как Лермонтов, Пушкин. Он не окончил гимназию, и дальнейшее образование получил он дома под руководством своего старшего брата Юлий. Он написал больше двести рассказов и стихотворений. Его известные сборники рассказов следующие: «Тёмные Аллеи», «Грамматика Любви» и «Тень Птицы». Произведения Бунина отражают любовь, надежду и аспекты счастья. Он представляет героев рассказа счастливыми. В Петербурге вышел его рассказ «На край света», а в Москве 1898 года стихи «Под открытым небом». Вовремя он познакомился с литературным кругом – Л. Н. Толстой, А. П. Чехов, А. И. Куприн, Максим Горький и В.Я. Брюсов. В 1900 году на свет появился его рассказ «Антоновские Яблоки». Но, некоторые критики пишут, что Бунин писал о счастье в цикле «Тёмные аллеи».

Мы выбрали два рассказа «Солнечный удар» и «В Париже», чтобы изучать аспекты счастья. С помощью теории счастья мы будем анализировать два произведения и выявить, как

изображаются разные «аспекты счастья» в этих двух рассказах.

О счастье

Власова А.А. в своей книге *«Современные теории социального благополучия»* пишет о двух направлениях счастья в античной философии. Это гедонистическое направление и эвдемонистическое направление. Она пишет, *«Гедонистическое направление (Аристипп) рассматривало счастье как сиюминутные наслаждения, чувственную радость, удовольствие как мотив и цель всего поведения человека. Эвдемонистическое направление (Аристотель) характеризовало счастье как стремление к полному, устойчивому, целостному благу, как мотив и цель всех стремлений».* (Власова, 28).

Гедонизм — это философское направление, которое утверждает, что наслаждение или удовольствие является высшим благом и основной целью человеческой жизни. *«Слово «гедонизм» происходит от древнегреческого слова «ἡδονή (hēdonē)» что означает «удовольствие, удовлетворение, радость»* (Хэйброн, 5).

Мы анализируем вышеуказанные два рассказа с точки зрения гедонистической теории счастья.

Обзор литературы

Исследовательские работы по произведениям Бунина знакомит нас с разными темами, отражают в его произведениях. Мы будем анализировать рассказ «Солнечный удар» и «В Париже». «Солнечный удар» — это часть сборника «Грамматика любовь». В сайте «Salvicipress» мы читали анализ рассказа «Солнечный удар». Автор Паула Аракелян пишет анализ рассказа на главе «Солнечный удар» (об одном рассказе Ивана Бунина). Автор этой работы пишет подробно о рассказе «Солнечный удар». Автор написал любовь одной из важных тем в творчестве Бунина. Он изображает разные виды счастья в анализе. Как счастье относиться к жизни. Он также пишет о людях, стремящихся к кратковременному счастью. *«Она уехала. Он остался. Все показалось ему сначала легко, пока он снова не вошел в ту комнату, где провел счастливую ночь».* Автор выражает мнение о слове солнечный удар, который обозначает чувство души и даёт миг счастья *«Солнечный удар» – одна из многих бесконечных историй любви*. Анализируя этот рассказ, автор изображал бунинские герои и их юность.

Рассказ «В Париже» из цикла «Тёмные Аллеи». В статье *«Об одной детали в рассказе И. А. Бунина «В Париже»* авторы пишут о героях рассказа и какие темы Бунин выражал в рассказе. *«Рассказ «В Париже» — это не просто история двух судеб. Это история всей России. На примере двух людей, Бунин показал ту трагедию, которую переживало все общество»*. Далее авторы выражают мнения о настоящей ситуации России. Он пишет, люди в сороковом году сильно страдали от войны, больше пятьдесят лет Россия страдала от войны, например - гражданская война и другие. В ходе войны они потеряли семьи и после войны всё сильно изменилось. *«Сотни и тысячи семей распались. Девушки, даже самых знатных семей, прозябали под тяжестью грязной работы»*. Юноши тяжело переживали во время войны, и они остановили образование. Это война мешала их мечты, учёба, молодости. Но самое главное они не потеряли надежду жизни, они искали любовь, счастье. *«Молодые юноши, которые только начали свою жизнь, учились, получали образование, должны были бросить все и жить там, где не было места ни мечтам, ни иллюзиям. Единственное, что могло как-то украсить этот тусклый и мрачный пейзаж – любовь»*. Бунин написал рассказ «В Париже» в 1920 году, он изображает какие проблемы истолковали после гражданской войны. Молодые люди уезжали за границу.

В сайте автор **Ньютон** пишет о рассказе «В Париже», и он проливает свет на каких разных темах есть в рассказе. Мы цитируем некоторые предложения из этого сайта *«Счастливая жизнь пары заканчивается внезапно» (Ньютон)*. Из этого предложение нам ясно что в рассказе есть тема счастья, но какие нам надо исследовать подробно. *«Темы бунинского рассказа — одиночество, любовь с первого взгляда и недолговечность счастья» (Ньютон)*. Так можно считать, что Бунин изображал разные темы в своём рассказе «В Париже». С помощью этого предложения автор отображает что понятие счастья есть в рассказе «В Париже». *«Судьба оказалась жестока. Много лет герои ждали счастья, а едва нашли его, как тут же потеряли»*. Автор даёт нам ясность, что событие трагедии тоже в этом рассказе. *«Как и в других рассказах цикла «Тёмные аллеи», Бунин показывает неразрывную связь между счастьем и трагедией любви»*. Этот рассказ учит нас какие связи между разными темами. Например - любовь, трагедия и счастье. *«Люди всё равно продолжают ждать любви и надеяться на счастье» (Ньютон)*. Большая часть рассказа занимается любовью, трагедией и счастьем, но мы будем исследовать на этом духе и комментируем актуальность эти теми и их виды в данном рассказе. Элементы

счастья присутствует в этом рассказе, но и можно подробно называет какие виды счастья есть в рассказе, мы исследуем в этом духе.

Краткое содержание рассказов.

«Солнечный удар»

В 1925 году Бунин написал рассказ «Солнечный удар». В 1926 году рассказ «Солнечный удар» был опубликован в журнале «Современные записки». Главные персонажи рассказа поручик и одна женщина. Главный герой поручик на корабле встречает незнакомку женщину, имя которой неизвестным. Женщина путешествовала одна и едет из Анапы, где она отдыхала. У неё есть муж итрёхлетняя дочь,она возвращается домой. На корабле она подружилась с поручиком. Потом они переночевали в гостинице на корабле. Следующий день в десять часов утра она уехала домой к семье. Поручик был очень грустным и только скучал по ней. Он возвратился в гостиницу, но номер без неё изменилась. Поручик чувствовал себя страшным, ужасным, одиноким и глубоко несчастным. Это очень мучительно, и он напряженно думал теперь как избавиться от этой внезапной, неожиданной любви. Но, избавиться было невозможно и поэтому он быстро бежал к почте и написал телеграмму. Он не знал фамилию, а ни имена её. Здесь он как будто бесцельным. Во конце концов поручик чувствовал себя постаревшим на десять лет.

«В Париже»

Рассказ «В Париже» из цикла «Тёмные Аллеи» был написан 1940 году. Действия рассказа начинается в ресторане, где генерал встречается официанткой, которой работает в тот же русском ресторане. Главная героиня зовут Ольга Александровна, и имя генерала Николай Платонович. Следующий день ещё раз генерал приехал в такой ресторан и ждал эту официантку, чтобы заказать. Они обо были эмиграции из России, муж официантка служит в белую армию. Он живёт заграницы в Югославии. Генерал служил в Первой мировой и Гражданской войнах. Жена генерала бросила его, и она была замужем на школьнике, кого она знает из детства. Генерал был на пенсии и живёт во Франции. Третий раз во встрече на ресторане генерал и официантка дружились. Генерал приглашал официантку в кинотеатре и потом на его квартире. Генерал рассказал его печальную историю, что его молодая жена ушла от него через год свадьбы. И тех пор он живёт во Франции одинокий. Унего не было друзей даже мало родственниковживут в этой стране. После того генерал и официантка жили вместе как пары. Они были счастливы,

но вдруг третий день Пасхи генерал умирает во вагоне метро. Она вернулась и взяла вицмундир генерал как-то его знак.

Анализ рассказов на основе теории счастья.

«Солнечный удар»

Из первого абзацарассказа мы узнали, что поручик и главная героиня встретили на пристани сидели вместе, потом они переночевали. *«Поручик так порывисто кинулся к ней и оба так исступленно задохнулись в поцелуе, что много лет вспоминали потом эту минуту: никогда ничего подобного не испытывал за всю жизнь ни тот, ни другой».* Также они продолжали встречу на той пристани. Они дружились как-то старые знакомы, испытали удовольствие и мимолётное время. Мы знаем у этой женщины было муж и трёхлетняя дочь. Она уже было на отдыхе и проводила весёлое время. Следующий день утро главная героиня уехала и сказала поручику, *«Если поедem вместе, все будет испорчено. Мне это будет очень неприятно».* Из этого предложения нам ясно что, она требовала гедонический аспект счастья, который обозначает сиюминутное счастье. Она думала только о себе. *«Или, вернее, мы оба получили что-то вроде солнечного удара».* Здесь мы замечаем, что Бунин написал о солнечном ударе, но мы обращаем внимание на явления солнечный удар — этокак-то моментные и так счастье в жизни персонажей рассказа тоже моментные. Такой у нас Бунин, а не прямо он выражает счастье в жизни персонажи через помощь настоящего явления (солнечный удар) показывает вид счастья. Поручику было грустно, но он не понял такой вид счастья (краткое временное счастье).*«И поручик как-то легко согласился с нею. В легком и счастливом духе он довез ее до пристани, – как раз к отходу розового «Самолета», – при всех поцеловал на палубе и едва успел вскочить на сходни, которые уже двинули назад...».* Поручик был счастлив, а в глубине души его протекает действительное чувство это радость и печальность.

«Вероятно, только я один так страшно несчастен во всем этом городе», – подумал он, направляясь к базару». Далее Бунин писал о ситуации поручика, в котором он жил с воспоминанием такой женщины. Он бежал из базара и зашёл в собор. Возвратясь в гостиницу, он думал все было безмерное счастье, великая радость, но он из сердца просто разрывалось на части. Для поручика главное было стоическая концепция счастья, где условия любовь важное. Здесь хотя получают временное счастье, но после той ночи герой страдает и ищет себе счастья. *«Постель еще не убрана. И он почувствовал, что просто нет сил смотреть теперь на эту постель»* Поручик ищет счастье в

эмоциональном состоянии жизни, где место отождествления счастья и приятных переживаний отождествляет счастье с эмоциональным состоянием агента в целом. Так в рассказе Бунин изображал тему счастья.

«В Париже»

События рассказа начинаются в ресторане. Главные персонажи рассказа - генерал и официантка встречаются в ресторане. Генерал приехал три раза в такой же ресторан, где работала Ольга и он ждал её. Ольга Александровна оказывается привлекательной и ухоженной женщиной, которая уже состоит в браке, но является одинокой. *«Bonsoir... Но вы ведь русская? – Русская. Руки у нее были очень белые и благородной формы, платье поношенное, но, видно, из хорошего дома»*. Генерал понимает, что она не является простой официанткой и начинает у неё открыто выражать свои чувства. Генерал принимал Ольгу как его жена, и он уговаривает Ольгу Александровну хранить его сбережения в банке. *«Не знаю... Это странно, но я уж как-то привыкла к вам. Он благодарно взглянул на нее и покраснел: – И я к вам. Знаете, на свете так мало счастливых встреч... И поспешил переменить разговор»*. Генерал и Ольга проводили счастливые моменты, эти моменты очень мало в их жизни. Но самое главное они были счастливы тот вечер. Это кратковременное счастье. Так можно говорить Ольга помогала генералу любить свою жизнь. Природа вокруг него была мрачная и никто не было ближе к ним.

Когда она возвращает домой после похорон и начинает убирать квартиру, где нашла старое пальто генерала, что вызвало слёзы. Наверное, она осознала ошибку краткосрочного удовольствия, где не оправдались её надежды о чувстве удовлетворенности и удовлетворенности своей жизнью как женщины. Рассказ заканчивается описанием её эмоционального состояния, когда она чистила пощадку. Из этого выражение нам ясно официантка требовала гедонический аспекты счастья, и она тоже чувствовала эмоциональное состояние в жизни, который принёс великое счастье. Таким образом Бунин описывает темы счастья в его рассказе. В рассказе есть гедонический аспект счастья и эмоциональные моменты. Бунин изображал свои главные персонажи рассказа мучительные, но конце концов они принимали кратковременное счастья. Это можно называть сиюминутное счастье, который подход к гедоническим аспекту счастья.

Заключение

По изучению теоретические вопросы связаны с понятием «счастья» у нас выявлено глубокое понимание счастья разные философы как Аристотель,

Кант, И. С. Кон стали определить и объяснить счастье. Особенно мы обратили внимания на теории, которые связаны с нашей темой счастья. Некоторые рассказы Бунина заканчиваются неожиданной любовью. Мы обсуждали рассказы «солнечный удар» и «В Париже», там есть «тема счастье» как вид гедонических аспектов счастья.

После прочтения рассказа и его анализа мы заметили, что действующие лица этих рассказов всегда искали счастье. Счастья изображается в этих рассказах в разных формах, с разным способом его обретения. В рассказах есть разные моменты, которые выражают любовь, страдание, одиночество, элемент счастья и смысл счастья. Некоторые строки из рассказа, ведущие непосредственно к счастью, относятся к категории элемента счастья.

Авторы дали философскую идею счастья в каждой маленькой фразе и там есть скрытое понятие счастья. В рассказе «Солнечный удар» для поручика важно эмоциональное счастье, но для героини удовлетворенности первым. Следующий рассказ тоже занимается таким образом счастья, где генерал искал любовь, которая прислала ему счастья, и официантка тоже жила одна, но у неё есть муж, она требовала моменты счастья. Можно считать она принимала вид счастья как гедонический. По моему мнению мужские персонажи Бунина искали счастья в эмоциональное состояние, и его женские персонажи принимали гедонический аспект счастья. Бунин в своих произведениях изображал тему счастья и описывал, что значит настоящее счастье. Он выражал эмоциональное состояние человека помогает быть счастливым. В конце концов мы изучали герои в обоих рассказах были гедонисты и требовали гедонического аспекта счастья. С помощью доклада мы узнали какое значение имеет счастье в бунинском мире.

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Нарицательные существительные в русском языке и в языке телугу

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COMMON NOUNS IN RUSSIAN AND TELUGU

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Аннотация: Данная работа посвящена сопоставлению нарицательных существительных в русском языке и в языке телугу. В статье рассмотрены различные подходы к определению нарицательных существительных в исследуемых языках. Русский язык относится к восточно-славянской подгруппе славянской группы языков индоевропейской семьи, а телугу относится к дравидийской семье. Русский язык используется в первую очередь в России, Белоруссии, Украине, Казахстане, Кыргызстане а также в странах восточной Европы. Язык телугу один из представителей дравидийских языков. Он в основном распространён в штате Андхра Прадеш, Телангана, официальным языком которого он является.

Ключевые слова: нарицательные существительные, русский язык, телугу.

Abstract: This work is devoted to the comparison of common nouns in the Russian language and in the Telugu language. The article discusses various approaches to defining common nouns in the languages under study. Russian belongs to the East Slavic subgroup of the Slavic group of languages of the Indo-European family, and Telugu belongs to the Dravidian family. The Russian language is used primarily in Russia, Belarus, Ukraine, Kazakhstan, Kyrgyzstan and also in Eastern European countries. The Telugu language is one of the representatives of the Dravidian languages. It is mainly spoken in the state of Andhra Pradesh, Telangana, of which it is the official language.

Key words: common nouns, Russian language, Telugu.

Нарицательные существительные в русском языке

В.В. Клобуков в книге Л.Л. Касаткина *Русский язык* характеризует нарицательные существительные так:

*«Имена нарицательные служат обобщёнными наименованиями однородных предметов: гора, река, человек, планета, город, газета.»*¹

Р.Д. Акэлла в учебном материале *Морфология* объясняет категорию нарицательных существительных так:

*«Нарицательные существительные называют однородные предметы, напр. имя, фамилия, озеро, река, город, газета, журнал, птица, студент, мама, орёл (птица), дом, доска, библиотека.»*²

Разновидности нарицательных существительных

Далее лингвисты классифицируют эти нарицательные существительные по значению, выражаемому ими: называет ли данное существительное конкретный предмет или абстрактное понятие, или же совокупность нескольких предметов. В зависимости от этого выделяются четыре общих типа нарицательных существительных:

- 1) вещественные существительные
- 2) отвлечённые существительные
- 3) собирательные существительные
- 4) конкретные существительные

Вещественные существительные

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* объясняет так:

*«Вещественные существительные обозначают «вещества (в широком смысле) – химические элементы и соединения, пищевые продукты, стройматериалы и т.п. : водород, вода, лёд, железо, аспирин, бензин, пшеница, сливки, тес, солома.»*³

Р.Д. Акэлла в учебном материале *Морфология* представляет такое определение:

«Вещественные существительные называют химические вещества, пищевые продукты, стройматериалы и т.п., напр. кислород, кислота, вода, лёд, пар,

¹ Касаткин Л.Л. *Русский Язык. Учебник для студентов высш. пед. учеб. заведений.* издательский центр «Академия»: Москва, 2001. Стр. 512.

² Акэлла Р.Д. *Морфология* (неопуб. раздаточный материал для студентов бакалавра по рус. яз.), Ун-т английского и иностранных языков, Хайдерабад, 2010.стр. 4.

³ Касаткин Л.Л. *Русский Язык. Учебник для студентов высш. пед. учеб. заведений.* Издательский центр «Академия»: Москва, 2001. Стр. 514.

бензин, аспирин, соль, чай, сахар, молоко, пшеница, хлеб, сливки, цемент, солома и т.д.»⁴

Из этого можно сделать вывод о том, что предметы, называемые вещественными существительными, являются однородной массой: это неисчисляемые вещества, химические элементы и соединения, пищевые продукты, стройматериалы и т.п. При этом важно подчеркнуть, что данная категория поддаётся делению, но не счёту.

Отвлечённые существительные

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* объясняет так:

*«Отвлечённые существительные обозначают действие или признак в отвлечении от деятеля или носителя признака: бег, учёба, красота, глубина. Слова этого лексико-грамматического разряда образованы от глаголов (провозить – провоз) или от прилагательных (хитрый – хитрость).»*⁵

Р.Д. Акэлла в учебном материале *Морфология* объясняет так:

*«Отвлечённые существительные обозначают действие или признак в отвлечении от производителя или носителя: изучение, объяснение, учёба, отдых, развитие, плавание, бег, игра; красота, высота, глубина, ум, энтузиазм, хитрость, слабость и т.п.»*⁶

Резюмируя вышесказанное, констатируем, что в русском языке отвлечённые существительные обозначают действие или признак в отвлечении от деятеля или носителя признака.

Собирательные существительные

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* определяет так:

*«Собирательные существительные обозначают совокупность однородных предметов или лиц как одно неделимое целое; для собирательных существительных характерны словообразовательные суффиксы –ств(о), –в(а), –j(о), –ур(а), –ат и др.: крестьянство, листва, тряпье, профессура, пролетариат.»*⁷

Р.Д. Акэлла в учебном материале *Морфология* представляет такое определение:

⁴ Акэлла Р.Д. *Морфология* (неопуб. раздаточный материал для студентов бакалавра по рус. яз.), Ун-т английского и иностранных языков, Хайдерабад, 2010.стр. 4.

⁵ Касаткин Л.Л. *Русский Язык. Учебник для студентов высш. пед. учеб. заведений*. Издательский центр «Академия»: Москва, 2001. Стр. 513-514.

⁶ Акэлла Р.Д. *Морфология* (неопуб. раздаточный материал для студентов бакалавра по рус. яз.), Ун-т английского и иностранных языков, Хайдерабад, 2010.стр. 4.

⁷ Касаткин Л.Л. *Русский Язык. Учебник для студентов высш. пед. учеб. заведений*. Издательский центр «Академия»: Москва, 2001. Стр. 514.

«Собирательные существительные обозначают совокупность однородных предметов или лиц как одно неделимое целое, напр. студенчество, профессура, учительство, пролетариат, крестьянство, родня, детвора, зверьё, листва, бельё, тряпье и др.»⁸

Итак, русские собирательные существительные обозначают совокупность однородных предметов или лиц как одно неделимое целое. Морфологически распознать подобные существительные можно по наличию словообразовательных суффиксов –ств(о), -в(а), -j(o), -ур(а), -ат и др.

Конкретные существительные

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* утверждает, что

«Конкретные существительные (карандаш, университет, студент) – это лексико-грамматический разряд существительных, наиболее чётко и полно раскрывающих грамматические свойства данной части речи.»⁹

Р.Д. Акэлла в учебном материале *Морфология* объясняет так:

«Конкретные существительные называют не только живых существ (студент, врач, подруга, дядя, коза, конь, воробей, кукушка) и конкретные предметы (книга, кирпич, дом, общежитие, письмо, брюки, рубашка, ключ, берёза, дуб, поезд), но и природные явления и события (дождь, гроза, вечер, лето, семинар, спектакль, турнир) и научные понятия (слово, предложение, фонема, закон, понятие) и др.»¹⁰

Итак, конкретные существительные называют конкретные предметы живой или неживой природы.

Нарицательные существительные в языке телугу

Нарицательные существительные языка телугу, как и в русском языке, обозначают однородные предметы, напр. సింహం (simham) “лев”, నది (nadi) “река”, పర్వతం (parwatam) “гора”, బాలుడు (baaluDu) “мальчик”, బాలిక (baalika) “девочка”, గోడ (gooDa) “стена”, మానవుడు (maanawuDu) “человек”, పులి (puli) “тигр”, ఆవు (aawu) “корова”, నక్క (nakka) “лиса”, నగరం (nagaram) “город”, రాయి (raayi) “камень”, వస్తువు (vastuwu) “вещь”, పేరు (peeru) “имя”,

⁸ Акэлла Р.Д. *Морфология* (неопуб. раздаточный материал для студентов бакалавра по рус. яз.), Ун-т английского и иностранных языков, Хайдебад, 2010.стр. 4.

⁹ Касаткин Л.Л. *Русский Язык. Учебник для студентов высш. пед. учеб. заведений*. Издательский центр «Академия»: Москва, 2001. Стр. 513.

¹⁰ Акэлла Р.Д. *Морфология* (неопуб. раздаточный материал для студентов бакалавра по рус. яз.), Ун-т английского и иностранных языков, Хайдебад, 2010.стр. 4.

కుటుంబం (kuTumbam) “семья”, సరస్సు (sarassu) “озеро”, వార్తాపత్రిక (waartaapatrika) “газета”, పత్రిక (patrika) “журнал”, తుమ్మెద (tummeda) “шмель”.

Среди нарицательных существительных телугу можно выделить, как и в русском языке, четыре разряда: вещественные, отвлечённые, собирательные и конкретные.

Вещественные существительные

Вещественные существительные обозначают химические и другие вещества, пищевые продукты, стройматериалы, однородную по составу массу и т.п., напр. ఇనుము (inumu) “железо”, గాలి (gaali) “ветер; воздух”, మందు (mandu) “лекарство”, పత్తి (patti) “хлопок”, దూది (duudi) “очищенный хлопок”, ఆవిరి (aawiri) “пар”, ఉప్పు (uppu) “соль”, చక్కెర (cakkera) “сахар”, పాలు (paalu) “молоко”, గోధుమ (goodhuma) “пшеница”, బంగారం (bangaaram) “золото”, వెండి (weNDi) “серебро”, రాయి (raayi) “камень”, రాగి (raagi) “медь”, ఇసుక (isuka) “песок”, బొగ్గు (boggu) “уголь”, గుడ్డు (guDDu) “яйцо”, మాంసం (maamsam) “мясо”, కంకర (kankara) “галька”.

Отвлечённые существительные

Отвлечённые существительные обозначают действие или признак в отвлечении от деятеля и носителя: ఈత (iita) “плавание”, ఆట (aaTa) “игра”, విశ్రాంతి (wisraanti) “отдых”, అధ్యయనం (adhyayanam) “изучение”, వివరణ (wiwaraNa) “объяснение”, అంకితం (ankitam) “посвящение”, నిర్ణయం (nirNayam) “решение”, ఆశ్చర్యం (aascharyam) “удивление”, కోపం (koopam) “гнев”, అనుమానం (anumaanam) “сомнение”, ఆనందం (aanandam) “радость”, ఉత్సాహం (utsaaham) “энтузиазм”.

Собирательные существительные

Собирательные существительные обозначают совокупность однородных предметов или лиц как одно неделимое целое, напр. మంద (manda) “свора”, గుంపు (gumpu) “толпа”, మూక (muuka) “масса (людей)”, జట్టు (jaTTu) “команда”, సైన్యం (saynyam) “армия”, సేన (seena) “войско”, గుత్తి (gutti) “запаястье”, కట్టు (kaTTu) “соединение”, సమూహం (samuuham) “совокупность”, రాశి (raashi) “куча”, సమాజం (samaajam) “общество”, సంఘం

(sangham) “группа”, దండు (daNDu) “войско”, దళం (daLam) “армия”, సంతానం (santaanam) “потомство”.

Конкретные существительные

Все нарицательные существительные, которые не относятся к вещественным, отвлечённым или собирательным, можно отнести к конкретным существительным: они называют не только живых существ и конкретные предметы, но и природные явления и события и научные понятия и др., напр. విద్యార్థి (vidyarthi) “студент”, వైద్యుడు (waydyuDu) “врач”, స్నేహితురాలు (sneehituraalu) “подруга”, మేక (meeka) “коза”, గుర్రం (gurram) “конь”, పిచిక (picika) “воробей”, కోకిల (kookila) “кукушка”, పుస్తకం (pustakam) “книга”, ఇల్లు (illu) “дом”, వసతిగృహం (wasatigrham) “общежитие”, ఉత్తరం (uttaram) “письмо”, చొక్కా (cokkaa) “рубашка”, వాన (waana) “дождь”, ఉరుము (urumu) “гроза”, సాయంత్రం (saayantram) “вечер”, వేసవి (weesawi) “лето”, ప్రదర్శనం (pradarsanam) “выставка”, పదం (padam) “слово”, వాక్యం (waakyam) “предложение”, చట్టం (caTTam) “закон”, భావం (bhaavam) “значение”.

В обоих языках нарицательные существительные можно подразделить на вещественные, отвлечённые, собирательные и конкретные.

Вещественные, отвлечённые, собирательные и конкретные существительные в обоих языках во многом похожи: ведь предметы, обозначаемые ими, универсальны.

По нашему наблюдению, в языке телугу намного меньше собирательных существительных, чем в русском, зато в телугу имеется ряд таких слов, как వర్గం (vargam) “класс, группа”, గణం (gaNam) “племя, войско”, которые можно присоединить в качестве суффиксов, чтобы образовать собирательные существительные, напр. పాలకవర్గం (paalakavargam) “правлящий класс”, రైతువర్గం (raituvargam) “крестьянство”, శ్రామికవర్గం (shraamikavargam) “рабочий класс, люди труда”, అసురగణం (asuragaNam) “войско демонов”, (mantrigaNam) “коллектив министров” и др.

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Песни поэта Булата Окуджавы как аутентичный материал для обучения РКИ

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SONGS OF THE POET BULAT OKUDZHAVA AS AUTHENTIC MATERIAL FOR TEACHING RUSSIAN AS A FOREIGN LANGUAGE (RFL)

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Аннотация: В данной статье рассматриваются возможности применения песен Булата Окуджавы в обучении русскому языку как иностранному (РКИ). Песни являются мощным инструментом для изучения различных аспектов языка, включая лексику, грамматику, аудирование, устную речь, произношение, чтение и письмо. Они также способствуют глубокому пониманию культурных и социально-политических аспектов русского языка. Булат Окуджава, один из основоположников жанра авторской песни, через свои произведения предлагает богатый материал для изучения, охватывающий темы от войны до философских вопросов жизни. В статье анализируется влияние песен Окуджавы на развитие коммуникативных, когнитивных и эмоциональных навыков у учащихся. Особое внимание уделяется тому, как поэтические и музыкальные элементы песен могут быть использованы для создания эффективных учебных материалов, способствующих улучшению языковых навыков и пониманию культурного контекста.

Ключевые слова- Булат Окуджава, авторская песня, преподавание РКИ, поэзия

Abstract: This article examines the possibilities of using Bulat Okudzhava's songs in teaching Russian as a foreign language (RFL). Songs are a powerful tool for learning various aspects of the language, including vocabulary, grammar, listening, speaking, pronunciation, reading, and writing. They also contribute to a deeper understanding of the cultural and socio-political aspects of

the Russian language. Bulat Okudzhava, one of the founders of the bard song genre, offers a rich material for study through his works, covering topics from war to philosophical questions of life. The article analyzes the impact of Okudzhava's songs on the development of communicative, cognitive, and emotional skills in students. Special attention is given to how the poetic and musical elements of the songs can be used to create effective educational materials that enhance language skills and understanding of the cultural context.

Keywords: *Bulat Okudzhava, author's song, teaching RFL, poetry*

Использование песен на занятиях по иностранному языку — давняя педагогическая практика. В наше время она обретает ещё большую актуальность, учитывая склонность современного поколения к потреблению аудио и видеоконтента в Интернете, в отличие от традиционных методов чтения. Сегодняшняя эпоха характеризуется широким распространением онлайн-обучения, основанного на инновационных технологиях. Для поддержания актуальности в условиях цифровизации аудиторий необходима интеграция технологий с методами обучения, и использование аудиоконтента, такого как песни, играет в этом процессе важную роль. Песни представляют собой мощные инструменты для обучения различным аспектам языка, включая лексику, грамматику, аудирование, устную речь, произношение, чтение и письмо. Они также способствуют глубокому пониманию культурных и социально-политических аспектов изучаемого языка.

В связи с этим, в статье рассматриваются возможности использования песен поэта Булата Окуджавы в качестве учебного материала для изучения русского как иностранного языка (РКИ). Литературные произведения таких известных писателей, как Александр Пушкин, Лев Толстой, Михаил Лермонтов, Антон Чехов, Николай Гоголь и других, давно включены в учебные программы для иностранных студентов, изучающих русский язык. Благодаря их творчеству студенты не только углубляют своё знание русского языка, но и погружаются в литературу и социальную жизнь той эпохи, когда эти произведения были написаны. Поэтому выбор песенно-поэтического жанра Булата Окуджавы обоснован тем, что эти песни занимают особое место в русской литературе и истории. Булат Окуджава считается одним из основоположников жанра авторской песни во второй половине XX-го века.

Для данного жанра характерны поэты, известные как барды, исполняющие свои стихи под аккомпанемент гитары. Они самоидентифицировались как поэты, подчеркивая важность текста или стихотворения по сравнению с

музыкальным сопровождением. Значительную роль в популяризации этого жанра в Советском Союзе сыграли выдающиеся представители, такие как Булат Окуджава, Владимир Высоцкий, Юлий Ким, Юрий Визбор, Александр Галич и другие.

Этот жанр можно рассматривать как мета-культурный и синкретический феномен, структурированный по уникальным лингвистическим принципам и обладающий нравственно-философской спецификой. [Матрусова, 59] Что делает авторскую песню ещё более интересной — это включение в неё фольклорных элементов, которые черпают вдохновение из традиционных народных песен. Песни передавались устно и записывались на кассеты, породив явление, известное как «магнитиздат» — форма самиздата с использованием магнитофонов. Они были посвящены общественно-политическим темам Советского Союза 1950-80-х годов.

Авторские песни, представляющие собой поэзию, сочетающуюся с музыкальной формой, отличаются ритмом, глубиной содержания, краткостью и тематикой, которая резонирует с универсальными человеческими переживаниями, такими как любовь, надежда, война, меланхолия, природа, родина и другими. Эти общие социальные темы преодолевают языковые барьеры, позволяя студентам мгновенно установить связь с языком за счет отклика на тексты песен. Это ощущение взаимосвязи преодолевает языковые различия и подчеркивает общность человеческих переживаний и проблем. Поэтому располагается что, поэзия и песни способны эффективно вызывать эмоциональные реакции у учащихся и это очень важно для эффективного обучения. Когда учащиеся эмоционально привязаны к своему предмету, они усваивают его быстрее.

В этом плане песни поэта Булата Окуджавы приходят в помощь. Поэт и бард Булат Окуджава начал исполнять свои стихи под аккомпанемент гитары в 1950-х годах XX-го века. Его творчество охватывает разнообразные темы, включая тёмные аспекты войны, отечество, родину, природу, а также философские вопросы жизни и многие другие. Важно отметить, что стихотворения поэта глубоко проникнуты историческим контекстом, отражая события, происходившие в Советском Союзе в 20-ом веке, которые сам поэт пережил. Его стихи и песни мгновенно находили отклик в сердцах жителей того времени благодаря тому, что он писал от первого лица. Это создавало такое влияние, что люди чувствовали, будто он поёт о них, их бедах, и переживаниях.

В качестве примера можно привести такие песни поэта, как «Песенка об Арбате», посвящённая теме Арбата, «До свидания, мальчики!», «Бери шинель, пошли домой», написанные на тему войны, «Вера, Надежда, Любовь», «Полночный троллейбус», «Старый пиджак», отражающие философские вопросы, и многие другие, которые стали очень популярны, почти превратившись в гимн. Эти песни до сих пор пользуются популярностью среди россиян.

Социально-политическое отражение советского общества оказало значительное влияние, которое делает песни Булата Окуджавы и авторскую песню в целом неотъемлемой частью советской истории. Эти песни служат двойной цели — обучению не только русской литературе, но и русскому языку. Песни написаны в Советском Союзе и после его распада, предоставляют ценную информацию о современной России и освещают особенности разговорного языка современных россиян с лингвистической точки зрения. Об этом так отмечает Н. Д. Стрельникова: «Песни, написанные в конце XX — начале XXI века, представляют, думается, наибольший интерес: они позволяют лучше понять современную Россию и дают представление о специфических особенностях разговорной речи современных россиян. В русской традиции в любом песенном жанре — от народной песни до рэпа — особую значимость имел и имеет текст, содержание.» (Стрельникова)

Многие современные исследователи в области РКИ (Арутюнов, Идрисова, Клобукова) поддерживают идеи использования песен в обучении РКИ. По их мнению, для достижения эффективности в обучении иностранному языку необходимо учитывать коммуникативный, когнитивный и эмоциональный подходы, поскольку они предлагают решения для разнообразных педагогических задач. (Ровба, 224)

Например, коммуникативный подход направлен на развитие у учащихся способности общаться на иностранном языке в реальных жизненных ситуациях, вместо простого овладения грамматикой и словарным запасом изучаемого языка. Для достижения этой цели можно воспользоваться песнями Булата Окуджавы, которые затрагивают разнообразные социальные темы, такие как родина, война, любовь, разлука, надежда и другие. Поэтические тексты этих песен, охватывающие более широкие темы, могут быть преобразованы в отдельные темы для обсуждения, которые способствуют расширению словарного запаса и развитию устной речи учащихся. Кроме того, запоминание песен способствует автоматическому усвоению большого

количества слов и фраз, которые учащиеся могут использовать в повседневной речи.

Когнитивный подход ориентирован на обучение путем практики, акцентируя внимание на традиционном методе обучении через конкретные упражнения и задания, которые предлагают инновационные методы для изучения таких аспектов, как грамматика, синтаксис, фонетика и другие аспекты языка. Эти упражнения направлены на развитие у учащихся навыков мышления и способности к решению проблем. Например, анализируя бардовские песни Булата Окуджавы, можно изучать использование глаголов в поэтических текстах, их временные формы, разнообразные части речи, такие как существительные, наречия и прилагательные, и структуру предложений и т.д. Также возможно проведение анализа тона поэтических текстов, будь то разговорный или литературный и изучить стилистические окраски текстов. Эти анализы способствуют более глубокому лингвистическому пониманию поэтического языка, повышая навыки учащихся в использовании и понимании грамматики как в устной, так и в письменной речи.

Эмоциональный подход способствует получению учащимися интеллектуального и эстетического удовлетворения от изучаемого материала, способствуя их эмоциональному вовлечению в целевой язык. Когда учебный процесс воспринимается учащимися как приятный, они вероятнее будут накапливать ресурсы для успешного изучения языка и активно участвовать в учебном процессе. Такой подход может включать игровые задачи, например, исполнение песен поэта во время занятий в сочетании с их прослушиванием. Запоминание текстов песен наизусть может приносить учащимися значительное удовлетворение и чувство достижения, которое повышает их мотивацию к дальнейшему изучению. Часто учащиеся теряют мотивацию, сталкиваясь с трудностями в овладении свободной речью, требующей времени и усилий. В таких случаях чтение и исполнение стихов на занятиях обеспечивает временную мотивацию, необходимую для продолжения образовательного процесса.

Таким образом, эти три задачи — коммуникативные, когнитивные и эмоциональные — могут быть успешно достигнуты при создании учебных материалов на основе песен Булата Окуджавы.

Расширяя концепцию использования песен для обучения иностранному языку, Е.А. Ровба в своем исследовании популярных песен как инструментов обучения русскому языку как иностранному признает широко принятый

образовательный принцип: уровень усвоения информации соотносится с вовлеченностью студента в учебный процесс. «Слушание лекций позволяет освоить лишь 5% информации, в то время как непосредственное применение способствует усвоению до 80% информации» отмечает И. Д. Забиров в своем исследовании о современных и инновационных формах обучения. Песни, в частности, обладают уникальной способностью быть легко запоминаемыми. Это делает процесс обучения приятным и интересным. Это явление неудивительно, учитывая, что ритмичный язык является неотъемлемой частью человеческой культуры, вплетенной в ткань народных песен, устных традиций и детских стишков.

Что касается проблемы работы с поэтическими текстами, то можно упомянуть исследователей А.М. Идрисову и А.Р. Арутюнову которые отмечают, что песни на занятиях первоначально воспринимаются как оригинальный учебный материал, представляющий собой элемент культуры иностранного языка, пригодный для педагогического применения. В этом контексте бардовские песни Булата Окуджавы начинают свое существование в форме поэзии при введении их в учебный процесс. (Рякина) Поэтические тексты предоставляют преподавателям РКИ определенные преимущества благодаря своей лаконичности и частым повторениям внутри поэтического текста. Тем не менее, работа с поэзией требует больших умственных усилий по сравнению с прозой, поскольку поэтический текст является кратким и семантически насыщенным образами, метафорами и другими фигурами речи, который делает его менее доступным. (Матрусова, 82) Эта сложность иногда может затруднять понимание студентами. Именно поэтому данный жанр может быть эффективно использован для обучения студентов на более высоких уровнях, предпочтительно от уровня В1 и выше, где указанные трудности, связанные с поэтическим текстом, могут стать частью методики раскрытия различных коннотаций текста. В этом свете синкретический жанр бардовской песни гармонично сочетает в себе поэзию и музыку, и может рассматриваться как универсальный инструмент. Как материалы песни (музыка, текст и легенды), так и поэтические тексты (многозначность, фигуративность языка) могут служить важными ресурсами для образовательного процесса. (Стрельникова)

В заключении можно подчеркнуть, что песни Булата Окуджавы несут значительную ценность в качестве учебного материала для изучения русского языка. Они вызывают интерес у учащихся, мотивируя их глубже погружаться в этот жанр через изучение языка. Следовательно, это позволяет не только улучшать языковые навыки, но и познакомиться с историей, культурой и

социально-политическими аспектами российского общества, которые отражены в его богатых литературных традициях. Таким образом, бардовские песни Булата Окуджавы обладают потенциалом для полноценного языкового и культурного образования и могут стать аутентичным материалом для обучения русскому как иностранному языку.

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Артикль английского языка: Семантика и его передача на русском языке

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THE ARTICLE OF THE ENGLISH LANGUAGE: SEMANTICS AND ITS TRANSMISSION IN RUSSIAN

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Что такое артикль?

Артикль является самостоятельной частью речи. Артикль рассматривается как разновидность прилагательного. Он используется с существительным для обозначения определённого или неопределённого предмета. Артикль рассматривается как служебная часть речи. В русском языке грамматическая категория артикля отсутствует, но они обязательно должны быть переданы при переводе на русский язык.

Почему артикль нужен для нас, и какие трудности бывают в употреблении артиклей в художественной литературе. Как мы знаем, на хинди нет артикля, и индийские носители английского языка часто не имеют чёткое представление о значениях и употреблении артиклей, прежде всего потому, что этих грамматических категорий нет в индийских языках.

Между тем, эта категория очень разнообразна и выражает разные значения на языках, в которых нет этой категории. (и выражается разными лексико-грамматическими средствами при тех языках, где отсутствует эта категория) Например, русский язык тоже принадлежит к числу таких языков. Поэтому выбор этой темы позволяет проанализировать разные значения и употребление артиклей на английском языке.

При выполнении поставленной цели мы предполагаем решить следующие задачи:

- 1) выявить эквиваленты английских артиклей на русском языке.
- 2) понять какие средства используются для передачи этих значений.
- 3) *выявление средств, создающих эквивалентные значения на русском.*

Например-

- I. I do not care about **a mystery**. (O.Henry)О Henry: The Four Million: Man About Town - Free Online Library (thefreelibrary.com)

Как видно из примера, значение предложения приравнивается выражению.

*I do not like **mysteries**.*

Это обстоятельство тоже легко выражать (выражается?) благодаря сопоставлению с русским переводом. С другой стороны, вышеупомянутый пример показывает, что перевод выражения **amystery** может переводиться с помощью множественного числа вместо единственного числа. Сопоставление позволяет выявить богатство значений, которое трудно понять и оценить без сопоставления.

Поэтому исследование не только позволяет выявить значение и употребление на английском но и определить средства выражения этих значений на русском языке. В этом смысле тема является очень нужной для специалистов, работающих над этими двумя языками.

Это синхронное сопоставительное индуктивное исследование. Для этой статьи мы выбрали направление исследования с английского на русский. Это значит, что мы берём английский текст, имеющийся его перевод на русском, выбираем случаи употребления артиклей и сопоставляем эти отрезки с русским переводом.

Полученные пары предложений на английском и русском сопоставляются и анализируются их сходства и различия, адекватность/неадекватность передачи содержания и на основании анализа производятся соответствующие выборы.

Артикль даёт возможность соотнесения предметного понятия с речевой ситуацией, в тексте неопределённый артикль вводит новое, ранее не заключающееся, определённый артикль идентифицирует, то что ранее заключающееся. Употребление артиклей, таким образом, можно представить набором правил.

У артикля есть грамматическое значение, находят у него соответствующие признаки: морфологический - формальный показатель существительного как части речи; синтаксический - функция артикля как маркера левой границы группы существительного, осуществление им анафорической и коррелятивной связи; семантический - функция сообщения дополнительной информации об неопределённом, определённом для говорящего слушающего (или пишущего читающего) предмета, обозначенного существительным¹¹.

Опущение:- Этот прием перевода используется в случае избыточности информации, которая представляет собой нарушение норм русского языка. Иногда опущения при переводе вызваны различиями в структуре английского и русского предложений. В русском языке нет необходимости в полном наборе всех членов предложения. Используя прием опущения, необходимо помнить, что это не лазейка для пропуска трудных мест при переводе. Смысл предложения не должен быть искажен.¹²

Определение:-

Определения, выраженные неопределенными местоимениями, указывают на неопределенность предмета в отношении качества, свойства, принадлежности и т.д.

Приложение - это определение, приложение дает другое название и утверждает наличие какого-либо дополнительного признака. Приложения могут относиться к любому члену предложения, выраженному именем существительным, местоимением, прилагательным, а также числительным.¹³

Артикль делится на две части:

А. Неопределенный артикль - У неопределенного артикля отмечаются следующие значения: классифицирующее, количественное, значение обобщения, отсутствия полной идентификации, единичности и др. Неопределённый артикль может употребляться только с исчисляемыми существительными в единственном числе. Он не может сочетаться с существительными во множественном числе или с неисчисляемыми существительными. Неопределенный артикль можно заменить местоимением один, такой, какой-то, всякий, любой. Неопределенный

¹¹ http://mixxreferat.ru/реферат-скачать/40904/ОСОБЕННОСТИ_ПЕРЕВОДА_АНГЛИЙСКОГО_Артикля_НА_РУССКИЙ_Язык

¹² <http://lingua-source.com/2011/11/19/leksicheskie-transformatsii-pri-perevode/>

¹³ <http://www.hi-edu.ru/e-books/xbook089/01/part-017.htm>

артикуль неоднозначен.

Например: -

1. Неопределенный артикуль вводит новое в предложение, подсказывая тем самым переводчику, какой порядок слов надо выбрать в переводе.

A boy entered the room	В комнату вошел мальчик.
The boy entered the room.	Мальчик вошел в комнату.

2. Неопределенный артикуль в английском языке иногда имеет значение неопределенного местоимения один.

I know an old woman who can be a baby-sitter for you.	Я знаю одну старушку, которая может посидеть с вашим ребенком.
He decided to solve this problem at a blow.	Он решил покончить с этой проблемой одним ударом.
He didn't have a friend in the whole gigantic city.	Во всем огромном городе у него не было ни одного друга.
A stitch in time saves nine.	- Один стежок, сделанный вовремя, стоит девяти (фразеологическая калька).
Mulvaney, Ortheris and Learoyd are Privates in B Company of a Line Regiment, and personal friends of mine. (Rudyard Kipling)	Малвени, Ортерис и Лиройд - рядовые роты "Б" одного английского полка и мои закадычные приятели.
Denis said that to a man they hated their exploiters.Как вы думаете? Пример годится? Разъе это фразеологическое выражение to a man.	Денис сказал, что они все как один ненавидят эксплуататоров.
Thefourcenterslieinaplane.	Все четыре центра лежат в одной плоскости.
Although South Dakota has now hireda	Однако сейчас Южная Дакота взяла

forest health specialist.	на работу одного специалиста по оздоровлению лесов.
"You keep that," he said. "And now we are going to play a little game in here.	-- Возьмите это,- сказал он.- Мы тут собираемся поиграть в одну игру . (Роалд Дал. Человек с юга)Роалд Дал. Человек с юга (lib.ru)
<i>Then they imported some pewter mugs and a chafing dish or two from Sixth Avenue, and became a "colony."</i>	<i>Затем они перевезли туда с Шестой авеню несколько оловянных кружек и одну-две жаровни и основали "колонию".</i> (О.Генри. Последний лист)О. Генри, Последний лист на английском языке с параллельным переводом - englishfromhome.ru
One morning the busy doctor invited Sue into the hallway with a shaggy , gray eyebrow.	Однажды утром озабоченный доктор одним движением косматых седых бровей вызвал Сью в коридор. (О.Генри. Последний лист)Последний лист читать рассказ О Генри (o-henry.ru)

3. Неопределенный артикль в этой функции, в основном, передается местоимением "такой", какой-то, всякий, любой. В этих случаях он должен быть передан на русский язык с помощью одного из этих слов.

The only sensible solution is a peace which envisages the withdrawal of all foreign troops.	Единственным разумным решением является такое мирное соглашение, которое предусматривает вывод всех иностранных войск.Примерыперевода к билету 7 - передачаартикла. (narod.ru)
A woman was loudly complaining of a pain in her back.	Какая-то женщина громко жаловалась на боль в спине.Передачаартиклаприпереводе с английскогонарусский - magdinat —

	LiveJournal
The oldest girls are eagerly perusing the financial reports for a certain young man remarked last Sunday night.	Старшие девочки жадно изучают финансовые сообщения, так как какой-то молодой человек сказал, что в прошлое воскресенье он совершил умопомрачительную биржевую аферу. Прожигатель жизни читать рассказ О Генри (o-henry.ru)
Why a mattress is made in two pieces.	Почему какой-то матрац состоит из двух частей. (О. Генри) Прожигатель жизни читать рассказ О Генри (o-henry.ru)
A Smith asked for you.	<i>Какой-то Смит</i> спрашивал тебя.
<i>When there was nothing to do at work, John read a book.</i>	<i>Когда на работе было нечего делать, Джон читал какую-нибудь книгу.</i>
<i>John switched to reading to a blog.</i>	<i>Джон перешёл на чтение какого-то блога.</i>
<i>The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.</i>	<i>Днем пришел доктор, и Сью под каким-то предлогом вышла за ним в прихожую.</i> (О.Генри. Последний лист) Последний лист читать рассказ О Генри (o-henry.ru)

4. Неопределенный артикль даёт указательное значение, выражаемое местоимением “это” .

He made a good job of it and when he'd finished there wasn't any question about the boy being able to draw his hand away.	Он отлично справился с этой работой , и, когда закончил ее, ни у кого не могло возникнуть сомнения насчет того, сможет ли юноша вытащить свою руку. (Роалд Дал. Человек с юга) Роалд Дал. Человек с юга (lib.ru)
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Б. **Определенный артикль** - У определенного артикля отмечаются идентифицирующее, индивидуализирующее, указательное значения и др. «Определённый артикль может употребляться с самыми разными существительными без ограничения. Можно сказать, что определённый артикль может употребляться с неисчисляемыми существительными и исчисляемыми существительными.»¹⁴

4. В функции указательного местоимения определенный артикль встречается значительно чаще и передается, как правило, местоимениями "тот", "этот" и т.п.

Miss Prism, more is restored to you than the handbag. I was the baby you placed in it.	Я - тот ребенок, которого вы положили в него.
The question calls for systematic work.	Этот вопрос требует систематической разработки.
<i>It was not long before the deductions were shown to be correct.</i>	Вскоре было показано, что эти выводы правильные.
<i>The proportion in which the four possible products are formed presents a very complicated problem.</i>	Соотношение, в котором образуются все четыре возможных продукта, представляет очень сложную проблему.
<i>The novel was so interesting that John spend a lot of time on it.</i>	Этот роман оказался таким интересным, что Джон проводил на нём больше времени.
<i>Now, when the income was shrunk to \$20, the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D.</i>	Теперь, после того как этот доход понизился до двадцати долларов, буквы в слове "Диллингхем" потускнели, словно не на шутку задумавшись: а не сократиться ли им в скромное и непритязательное "Д"? О. Генри. Дары волхвов (на русском и английском языках) (englishstory.ru)
<i>Della, being slender, had</i>	Делле, которая была

¹⁴ <http://longos.ru/artikli>

<i>mastered the art.</i>	хрупкого сложения, удалось овладеть этим искусством. (О.Генри. Дары волхвов) О. Генри. Дары волхвов (на русском и английском языках) (englishstory.ru)
<i>Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy</i>	Если бы царь Соломон служил в том же доме швейцаром и хранил в подвале все свои богатства, Джим, проходя мимо; всякий раз доставал бы часы из кармана - специально для того, чтобы увидеть, как он рвет на себе бороду от зависти. Дары волхвов читать рассказ О Генри (o-henry.ru)
<i>It is the Smith who phoned yesterday.</i>	Это тот Смит, который звонил вчера.
<i>The co-worker again got interested in John's activities.</i>	Тот же сотрудник снова поинтересовался, чем Джон теперь занят.
<i>For there lay The Combs--the set of combs, side and back, that Della had worshipped for long in a Broadway window.</i>	Ибо на столе лежали гребни, тот самый набор гребней - один задний и два боковых, - которым Делла давно уже благоговейно любовалась в одной витрине Бродвея. (О.Генри. Дары волхвов) Дары волхвов читать рассказ О Генри (o-henry.ru)
<i>If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten.</i>	Если вы сумеете добиться, чтобы она хоть раз спросила, какого фасона рукава будут носить этой зимой , я вам ручаюсь, что у нее будет один шанс из пяти, вместо одного из десяти. (О.Генри. Последний лист) Последний лист читать рассказ О Генри (o-henry.ru)

<i>Ah, darling, it's Behrman's masterpiece - he painted it there the night that the last leaf fell."</i>	Да, милая, это и есть шедевр Бермана - он написал его в ту ночь , когда слетел последний лист. (О.Генри. Последний лист) Последний лист читать рассказ О Генри (o-henry.ru)
What I should do I should tie one of your hands to the table before we started and I should stand there with a knife ready to go chop the moment your lighter missed."	К тому же вы, может быть, пожелаете убрать руку. Прежде чем мы начнем, я привяжу вашу руку к столу и буду стоять с ножом, готовый отрубить вам палец в ту минуту , когда зажигалка не работает. (Роалд Дал. Человек с юга) Роалд Дал. Человек с юга (lib.ru)
"There she is. The green one . You like?"	-- Вот она. Та, которая зеленая . Нравится? (Роалд Дал. Человек с юга) Роалд Дал. Человек с юга (lib.ru)

5. Определенный артикль в этой функции, в основном, передается местоимением "такой".

<i>They'd reached the stage where they were diving under the water and tipping them up by their legs.</i>	Они уже достигли такой стадии, когда можно было нырять под воду и щипать их за ноги. (Роалд Дал. Человек с юга) Роалд Дал. Человек с юга (lib.ru)
<i>and at the same time I had the feeling he was relishing a private little secret all his own.</i>	и в то же время у меня было такое чувство, будто он вынашивает какой-то тайный замысел. (Роалд Дал. Человек с юга) Роалд Дал. Человек с юга (lib.ru)
<i>But he also remembered how it was to be young in the spring.</i>	Но и он вспомнил, что это значит - быть молодым в такой вот весенний вечер. Стивен Кинг. Человек, который любил цветы (lib.ru)

При работе над артиклем стало ясно, что их передача на русском языке помогает выявлять разнообразие значений неопределенного и определенного артиклей. В ходе исследования удалось определить семантические эквиваленты артикля в русском языке.

В большинстве случаев артикль опускается при переводе с английского на русский. При поиске примеров мы обнаружили, что артикль никак не передается в абсолютном большинстве примеров перевода. Но в нашем исследовании внимание уделено только случаям, когда различные значения артиклей передаются при помощи лексических средств. Данные ниже результаты получены после разбора большого количества примеров употребления артиклей.

Мы обнаружили следующие эквиваленты и значения артиклей:

Неопределенный артикль выражает значения

- а) количества один,
- б) родовое значение, охватывающее всех представителей явления, обозначаемого существительным (amystery = mysteries, т.е. любая тайна, все тайны),
- в) значение, передаваемое местоимениями такой, всякий, какой-то, любой,
- г) значение, выражаемое указательным местоимением *это*, и
- д) значение один из..(ameeting = одна из конференций).

В последнем значении и значении, передаваемом местоимениями какой-то, и указательным местоимением *это*, неопределенный артикль выражает значение определенности.

Определенный артикль значительно больше выражает

- а) указательное значение определенности и передается с помощью слов *этот, тот, этот самый, тот самый*,
- б) с помощью местоимения *такой*,
- в) в сопровождении интонационного ударения – значение чего-то особенного, главного (theaimoflife = самая главная, основная цель).

Надеемся, что полученные результаты о значениях артикля английского языка и его передачи на русском языке вносят большую ясность в понимание

семантики артиклей. В прикладном отношении эти сведения могут представлять пользу для индийцев не только при правильном употреблении артиклей на английском языке, но и при переводе с английского языка на русский, а также с русского на английский.

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Перевод чувств: сложность передачи культурных нюансов в кино

Париджат Бхаттачарджи

TRANSLATING FEELINGS: THE DIFFICULTY OF CAPTURING CULTURAL NUANCES IN CINEMA

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Аннотация: *Кино, как универсальное искусство, во многом основано на эмоциях, рассказывающих истории, которые находят отклик в разных культурах. Эмоции — универсальный язык, но есть нюансы, определяющие эмоциональные настроения, специфичные для каждой культуры. В процессе перевода фильмов обязательно учитываются эти тонкости, подтексты и тонкости зрителей во всем мире. Однако перевод эмоций из сцены фильма на разные языки представляет собой сложную задачу, особенно когда дело касается передачи подтекста и тонкости. В статье данной сложности исследуются многочисленные российские и индийские фильмы, раскрывающие культурные, языковые и контекстуальные факторы, влияющие на эмоциональное воздействие в результате передачи.*

Анализ исследования будет охватывать области перевода фильмов, эмоциональной теории и межкультурной коммуникации. Он будет исследовать концепцию эмоциональных подтекстов и проблемы, связанные с их передачей через языковые и культурные границы. Также будут рассмотрены уникальные способы выражения и понимания эмоций в культурном контексте российских и индийских фильмов.

В этой статье основное внимание будет уделено уникальным культурным и языковым элементам русских и индийских фильмов, которые способствуют эмоциональной глубине. Она демонстрирует, как эти элементы сложным образом формируют эмоциональные оттенки и усложняют задачу перевода. В статье также будут рассмотрены стратегии

перевода, которые помогают преодолеть проблемы передачи эмоционального подтекста, и обсуждены такие методы, как творческий перевод, адаптация и контекстуализация, используемые переводчиками для преодоления культурных и языковых барьеров при сохранении эмоционального резонанса.

Ключевые слова: киноперевод, эмоциональное воздействие, подтекст, культурный контекст, стратегии перевода, зрительское восприятие, российские фильмы, индийские фильмы.

Abstract: *As a universal art, film is largely based on emotions that tell stories that resonate across cultures. Emotions are a universal language, but some nuances define emotional moods that are specific to each culture. The process of translating films necessarily considers these subtleties, subtexts, and intricacies of viewers worldwide. However, translating emotions from a film scene into different languages is a complex task, especially when it comes to conveying subtext and subtlety. This paper will examine Russian and Indian films to uncover the cultural, linguistic, and contextual factors that influence the emotional impact of the translation.*

This article will focus on the unique cultural and linguistic elements of Russian and Indian films that contribute to emotional depth. It will demonstrate how these elements intricately shape emotional nuances and complicate the task of translation. The article will also examine translation strategies that can help to overcome the challenges of conveying emotional subtext and discuss methods such as creative translation, adaptation, and contextualization used by translators to overcome cultural and linguistic barriers while maintaining emotional resonance.

Keywords: *film translation, emotional impact, subtext, cultural context, translation strategies, audience perception, Russian films, Indian films.*

Язык служит средством выражения эмоций. Будь то литература, кино или повседневное общение, слова позволяют нам передавать самые глубокие чувства. Однако эмоции — это не только лингвистическое явление. Культура, социальные нормы и исторический контекст также формируют их. Слова, используемые для выражения любви, печали, радости или гнева, несут разные значения и коннотации в различных языках. Перевод эмоций с одного языка на другой требует глубокого понимания не только самого языка, но и культурного контекста, в котором эти эмоции переживаются.

В основе кино лежит его способность вызывать эмоции с помощью сочетания диалогов, визуального повествования, музыки и актёрской игры. Эмоции в

фильмах зачастую универсальны — любовь, счастье, гнев, печаль — но способы их выражения и понимания могут существенно зависеть от культурного контекста. Определённый жест, фраза или выражение лица в одной культуре могут вызывать сильные чувства, тогда как в другой они могут быть неверно интерпретированы или вовсе остаться незамеченными.

Хотя визуальное повествование может универсально вызывать эмоции, перевод диалогов и субтитров часто не в полной мере передаёт их эмоциональную глубину, задуманную создателями фильма.

И индийские, и российские фильмы охватывают широкий спектр человеческих эмоций, но способы их выражения могут значительно различаться. Например, юмор в индийском кино часто основан на игре слов и культурных отсылках, глубоко укоренённых в местных языках и традициях. В российских фильмах эмоциональная глубина зачастую передаётся через паузы, тишину или минимализм в диалогах — тонкие выражения, которые могут потерять свою силу в переводе. Когда эти элементы переводятся для иностранной аудитории, эмоциональный отклик может ослабеть, если переводчик не уловил или не передал должным образом культурный подтекст.

Перевод в широком смысле — это не просто преобразование слов из одного языка в другой. Он заключается в передаче сущности, намерения и, что особенно важно, эмоциональной глубины оригинального текста или речи. В контексте кино, литературы и других видов искусства роль перевода в передаче эмоций становится ещё более значимой. Эмоции составляют основу человеческого опыта, и точная их передача между языками и культурами — одна из самых сложных, но необходимых задач перевода.

Перевод в кино — это не только лингвистическая, но и культурная задача. Переводчики должны учитывать сложность языка, но при этом передавать эмоциональную сущность сцены. Это особенно трудно в фильмах, где эмоции связаны с культурными идиомами, социальными нормами или историческим контекстом. Например, термин «ностальгия» в русской культуре часто подразумевает глубокую тоску по прошлой эпохе, особенно по советским временам. Перевод такого термина на другой язык может лишить его исторической и эмоциональной значимости.

В индийском кино термины вроде «jugaad» (изобретательные решения при ограниченных ресурсах) или «sanskar» (культурные ценности) несут эмоциональные оттенки, отражающие общественные идеалы. Эти слова не имеют точных эквивалентов в других языках, что затрудняет сохранение их

первоначального смысла. Выбор переводчика — использовать перифраз или упрощение — может ослабить эмоциональную насыщенность текста для международной аудитории.

Российское кино, известное своей философской глубиной и эмоциональной сложностью, часто отражает бурную историю страны и общественные перемены. Фильмы режиссёров, таких как Андрей Тарковский и Андрей Кончаловский, затрагивают глубокие эмоциональные и экзистенциальные темы. Использование подтекста, визуальной символики и сдержанных диалогов создаёт богатые эмоциональные ландшафты, которые трудно передать в переводе.

Русский язык обладает уникальными выражениями, передающими сложные чувства, например, «тоска» — глубокая эмоциональная мука или томление, которое сложно кратко перевести. Эта культурная специфика создаёт трудности для переводчиков, которым необходимо передать не только буквальный смысл, но и эмоциональную глубину исходного языка.

Ярким примером утраты культурного и эмоционального подтекста в переводе является российский фильм «Левиафан» (2014) Андрея Звягинцева. Темы коррупции, отчаяния и экзистенциальной тоски переданы через сдержанные диалоги и мрачные пейзажи. Однако многие идиоматические выражения и культурные отсылки, важные для понимания эмоций персонажей, были либо упрощены, либо неверно интерпретированы в английских субтитрах. В результате эмоциональное воздействие на зарубежных зрителей отличалось от восприятия фильма российской аудиторией.

Проблемы перевода эмоций заключаются в сложности передачи культурных нюансов, уникальных слов, идиоматических выражений и невербальных элементов. Эмоции формируются культурным контекстом, и слова, несущие эмоциональный заряд в одном языке, могут не иметь аналогов в другом. Некоторые слова передают уникальные культурные концепции (например, португальское «saudade» или немецкое «schadenfreude»), которые сложно передать без потери смысла. Перевод идиом и метафор требует адаптации, поскольку буквальный перевод может исказить смысл. Кроме того, мимика, жесты и интонация играют важную роль в передаче эмоций, но не всегда учитываются при переводе диалогов.

Одна из ключевых стратегий — культурная адаптация. Переводчики выступают в роли посредников между культурами, адаптируя фразы, метафоры и даже целые сцены таким образом, чтобы они вызывали схожие

эмоции у зрителей другой культуры. Это позволяет сохранить эмоциональное послание оригинала без потери его значимости.

Ещё одной важной стратегией является сохранение ключевых эмоционально насыщенных терминов. В некоторых случаях переводчики оставляют слова в оригинале, сопровождая их сносками или разъяснениями. Такой подход помогает сохранить культурную специфику и эмоциональную глубину, не теряя связи с исходным контекстом.

Коллаборативный перевод также играет значительную роль при передаче эмоций. В работе над переводом эмоционально насыщенных произведений могут участвовать не только лингвисты, но и культурологи, сценаристы и даже сами авторы оригинала. Такой метод особенно эффективен в кино и театре, где эмоциональная выразительность является ключевым аспектом восприятия.

Кроме того, использование контекстуальных подсказок помогает зрителям лучше понять эмоциональный подтекст переведённых произведений. Это может включать изменение соседних реплик, добавление описательных элементов или даже адаптацию визуального ряда в случае субтитрированных фильмов. Таким образом, переводчики могут передать эмоциональную окраску произведения наиболее точно.

Заключение

Перевод эмоций в кино — это искусство, требующее не только знания языков, но и глубокого понимания культуры и эмоционального контекста. Когда перевод выполняется некачественно, он может исказить или ослабить эмоциональное воздействие фильма. Однако успешный перевод становится мостом между культурами, позволяя зрителям прочувствовать эмоции во всей их глубине. Переводчики должны не просто преобразовывать слова, а передавать суть человеческих переживаний, чтобы сохранить эмоциональную универсальность произведений искусства.

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READING THE PANELLED PAGE: THE SUBVERSIVE USE OF THE GRAPHIC MEMOIR NARRATIVE

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Abstract: *The popularity of comics studies can be traced back to the development of underground comix, followed by the rise of the graphic novel in the 1970s. The rebellious nature it had in the beginning to portray the then stereotypically viewed concerns of mental health, gender roles, alternative sexuality, etc., seems to appear in the graphic novels and comix. The autobiographic nature is one of the main reasons of the reception of the genre. The subgenres of graphic memoirs are now expanded to the thematic concerns of conflicts, historical phenomena, national history, personal suffering, trauma and many more. The potentiality of the graphic medium is employed to subvert the taboos surrounding the political and social causes which were not or subtly represented in the mainstream literature. Ranging from Art Spiegelman's Maus to Satrapi's Persepolis and David Small's Stitches, graphic memoir as a medium and genre has been successfully narrating the experiences of and not limited to trauma, existence, history, collective memory and illness. This paper looks for a comprehensive study of the graphic memoirs as a platform, discussing the alternative domains of life and how it can act as a counternarrative in producing meaning, being a part of popular culture.*

Keywords: *comics studies, autographics, popular culture, life writing*

The expressive potential of the graphic narrative, with its verbal and visual storytelling capability, is bringing the genre to the mainstream, adhering to pop culture. The reception of comic and graphic novels has doubled with its inclusion of thematic concerns revolving around serious matters, whether it be gender, race, ethnicity, political conflicts etc. Manga have been a huge market of mass production of texts, adding its popularity with translations to multiple languages and ensuring readership in western world parallel to the Asian readership. The term Autographics

is the new trend in the market of comics and it is an amalgamation of autobiography and graphic medium. The term was created by Gillian Whitlock and Anna Poletti and in "Self-Regarding Art" they put it as "a neologism that demands to be represented phonetically in this introductory discussion, indicating from the first its attention to the multiple modes and media of autobiographical texts, and to the tensions between "auto" and "graph" (Poletti and Whitlock v).

The graphic memoir genre brings together two prominent and popular genres of autobiography and comics transcending the boundary between the two. The market of comics and graphic novels in the twenty first century is in optimum height with its mass readership across the globe. It is the popularity of the comics that led to the success of graphic novels which deals with more sophisticated and complicated plotlines and themes rather than limiting itself to superhuman themes and characters. French bandes dessinées or the Japanese manga were popular in their cultures but it took time for comic studies to delve into academic environment. When it comes to academic, comics were always seen as a low art or either categorised into children's literature. The comic scholarship saw a rise in the genre with the recent adoption of graphic novel and its subversive potential. The addition of autobiographical element gives the genre more credibility followed by genuine reception. Graphic novelists nowadays use this potential to incorporate the nuances of anecdotes, travelogues, personal memoirs in the graphic texts. Thus, a lot of topics which were unfamiliar to the comic readers comes in the comic or graphic texts like mental health, gender, political issues, alternative sexuality etc. It is not wrong to say that graphic novels in the contemporary period is one of the biggest sellers in the market. The unusual topics entering into the graphic novels make it more appealing and brings it to the forefront of mainstream literature.

It was between 1968 and 1975 underground comix emerged and it stood as a counternarrative against the dominant comics back then and explored varied topics like gender, sexuality and it did not employ any censoring in their portrayal. This underground comix can be called as the forerunner of the current day graphic novels. Art Spiegelman's *Maus: A Survivor's Tale* which was serialised in the years from 1980 to 1991 narrates the instances of history of Jews in Poland and the genocide of European Jews-the Holocaust. The narration takes the form of an interview where Spiegelman interviews his father, a holocaust survivor. The troubled traumatic past and its after effects lingers throughout the narration. Spiegelman's *Maus: A Survivor's Tale* brought a shift in handling political turmoil and human predicaments in graphic novels. Another graphic novel which handles political discourse was Marjane Satrapi's *Persepolis 1: The Story of a Childhood*

and *Persepolis 2: The Story of a Return* narrating Satrapi's growing up in Iran during the Islamic Revolution. The traumatic experience of Marjane seeing the dead body of her friend and criticism of the Iran's political system also plays central role in the text. The second volume follows her visit to Austria and her comparing how different her childhood was at Iran. The text deals with sensitive topics of belongingness, political ideology and growing amidst the chaos.

The therapeutic potential of the graphic memoirs is also worth mentioning. Hillary Chute and Marianne DeKoven in "Introduction: Graphic Narrative" Talks about this point as, "Graphic narratives, on the whole, have the potential to be powerful precisely because they intervene against a culture of invisibility by taking the risk of representation" (772). Handling a topic like eating disorder and depression as in Kabi Nagata's *My Lesbian Experience with Loneliness* published in 2016 is a novel reading experience. The misconceptions on mental health especially the stereotyped view of depression as laziness are tackled in the text with the raw experiences of the writer. The depiction of sex work and sex workers a sensitive topic and Kabi Nagata portrays it in very detailed manner since it is a lived body experience. The vulnerable reality which has been never or subtly mentioned in the mainstream media gets a full-length narration in these texts. It describes in detail the life of a person going through depression, their state of mind and how difficult it is to live up to the societal expectations. Even though the writings on sexuality been very visible in the twenty first century, there has been a tendency to popularise gay narrations (men to men homosexual relations) whereas lesbian experiences were minimal in published texts. Thus, Kabi Nagata's *My Lesbian Experience with Loneliness* is a remarkable text which details the life of a lesbian individual's day to day struggles and efforts in coping with the family and surroundings. The queer life depicted in, Maia Kobabe's *Gender Queer: A Memoir* (2019), talks about issues including asexuality and gender roles. It narrates their life from childhood to the present, highlighting a number of significant events such as their first period, discovering their gender identity etc. Coming to terms with one's own identity and discovering one's self are core to the text. The introspective thoughts of a person paralleled with an ongoing conversation within oneself adds volume to the narration. The constant thought process of a queer person is sketched in depth in Maia Kobabe's *Gender Queer: A Memoir*. Kimiko Tobimatsu's *Kimiko Does Cancer* looks at how chronic illness like cancer can alter a person's life and how they can lead a life with strong willpower. It revolves around the life of Kimiko who is a mixed raced queer person tackling the stereotypes and taboos surrounding breast cancer. The illness narratives have a pattern of a patient's successful journey of survival but Kimiko doesn't

follow this tradition and in fact looks at how a community is built up among the patients and the relationship between healthcare professionals and patients. Kimiko addresses the impact this chronic illness has on the patient and how their perception of the society changes throughout the process of treatment. The hormonal changes accompanied with menopause and the physical struggles that a person endures are well expressed in the text.

Dr Ian Williams, comics artist and physician have created Graphic Medicine International Collective, which urges to bring graphic memoirs on illness narrative to the literary arena. The experiences of illness, its treatment and the personal narrative of people going through the circumstances act as the counter narrative to the stereotypical view of illness. It ensures that people suffering with diseases also have a role in the society and they should not be treated as outcasts. The graphic memoirs on illness gives emotional assistance to those who are going through similar conditions while evoking willpower and strength. David Small's *Stitches* (2009) tells the story of Small who is a cancer patient and dreams to become an artist and finds solace in drawings and sketches. In *At 30, I realised I had no Gender* Shou Arai, being an intersex transgender manga creator explores the vulnerabilities of gender and bodies of genders through aging. The process of aging is explored in the text where Shou Arai writes about their fiftieth birthday and how they locate themselves in their identity discovered two decades ago. Ellen Forney's, *Marbles: Mania, Depression, Michelangelo and Me* published in 2013 explores in detail the bipolar disorder, its treatment, and her visits to therapist and psychiatrist. The aspects of hypomania and depression are depicted in the text with at most care and detailing. The concerns of mental health were no longer conceived as a thematic concern in literature even if it made into the narrative, it was portrayed in as madness and characters were sketched either aloof or outcasts. Bipolar disorder was often misrepresented in narration and there has often been an effort to alienate the seriousness of the disease.

The experiences of illness, trauma, identity etc. are very personal and subjective experiences and it doesn't require any validation. The graphic medium heightens the impact of the content of these texts. The dual reading of both verbal graphical give emphasis to the lived reality. Each sequence in the graphic novel stands out as independent art forms and it along with verbal narration add volume to the narration. The reader is at the same time experiencing both verbal and sensual narrative and this is one of the reasons graphic novels receiving more popularity. It also has the capability to educate young minds on varied topics as well and many theorists call out the importance of comics in education. Graphic memoir is not

structurally limited as it sometimes takes the form of a diary, conversation, letter or interview.

Conclusion

The above-mentioned texts do not follow a single pattern or narrative style; each text carries its own unique stylistic choices in panels, colour grading and font styles. Moreover, the pattern of the text also varies from conversations, letters, anecdotes and photographic journalism. Even though memoirs always claim for authenticity many scholars have raised the questions of the degree of authenticity in memoirs questioning the essence of the autobiography genre itself. Existing these scholastic discussions, one cannot completely deny the lived reality in their graphic memoirs. It is the subjective lived experiences that brings these texts closer to the readers even after there is a rising claim of fictionality on memoirs. The literary genres have always received criticism and the aspects of fictionality that autobiography face in the contemporary period is a serious matter of discussion. These questions raised against the genre does not affect the impacts caused by the autobiography. The graphic memoir's popularity ensures this validation where people tend to follow the lived experiences of people. The engaging element of the text is the graphic medium. The medium's accessibility enhances the reception of readers. The graphic novels unlike traditional comics does not have a targeted readership and moreover it is appealing to younger and adult readers both alike signifies the popularity of graphic novels especially graphic memoirs in the market.

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NARRATIVES OF MONUMENTAL SPACE: ROY & MANECKSHA ON KASHMIR

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Abstract: *In 2017 the Indian author of international acclaim, Arundhati Roy, came up with her second novel, The Ministry of Utmost Happiness dedicated to 'the Unconsoled', representing the unprivileged sections of the Indian society, of which the Kashmiri people too found a substantial space. In the same year, Freny Manecksha, an Indian journalist, published her non-fictional work, Behold, I Shine. Narratives of Kashmir's Women and Children, a collection of journalistic writings based on her experience of visiting Kashmir and her interactions with the people there. Both texts seem to present the unrepresented voice of the people of Kashmir, which often gets muffled in the mainstream narratives of nationalism and issues of national security. The present paper is an attempt to explore how the two women writers depict the monumental space of terror and violence in Kashmir through the lens of fiction and facts to uncover a history of violence hitherto buried in a fiction of nationalism. As Henry Lefebvre points out in his Production of Space, 'Monumental Space' presents an image of an individual's social membership where the past is a construct. The paper attempts to study how these writers reveal the present as embedded in a past steeped in injustice and violence meted out against a community through edifices and archives operating to gloss over the memories of terror.*

Keywords: *Kashmir, Arundhati Roy, The Ministry of Utmost Happiness, Freny Manecksha, Behold I Shine: Narratives of Kashmir's Women and Children, Monumental Space.*

Arundhati Roy in her latest novel published in 2017, titled *The Ministry of Utmost Happiness* and Freny Manecksha in her nonfictional work, *Behold I Shine: Narratives of Kashmir's Women and Children* that too published in 2017 evidently present counter narratives to the Kashmir issue which stand in contrast to the official grand narratives of their nation on the same. Hence the narratives, one fictional and the other one journalistic, by two women writers who have already established their views in support with the people of Kashmir through their earlier

writings and activism, seem significant subjects of study to analyze the present predicament of the people of Kashmir and their love hate relationship with India and the Indian army. With the militarization of Kashmir and the presence of army as part of their everyday reality, the people of Kashmir are presented as encountering a strange way of life which may be described as monumental in nature. The present paper is an attempt to look into those aspects in the lives of Kashmiri people as presented in the above said texts to surface the monumental space in Kashmir and how monumentality has got a decisive role in the current cultural realm of Kashmir.

Monumental space as envisaged by Henri Lefebvre in his work, *The Production of Space* is indicative of the individuals' relationship with their society and hence is regarded as part of social space. It includes those edifices and buildings constructed to eternalize the memory of power and to represent history through selective memory. Hence memory, permanence and power are related concepts to the notion of monumental space. "Monumental space offered each member of society an image of that membership, an image of his or her social usage. It thus, constituted a collective mirror more faithful than any personal one" (Lefebvre 8). As it includes all the structures that preserve the past like libraries, museums, archives and palaces, the past itself gets constructed through the monumental space.

Monumental space is perhaps spread not only in the everyday life experiences of any ordinary Kashmiri but in the narratives on Kashmir and Kashmiris as well where reality is glossed over to present Kashmir as a beautiful tourist destination with local people keen on seeking the protection enforced upon them by the Indian government in the form of militarization of the valley. Those who resist such measures of the government are regarded a minority and labeled as militants with Pakistan support. Hence a survey of such texts which present a version of Kashmir to suit the dominant interest of India and Pakistan reveals the impact that these texts have created in Kashmir and its people and how such popular narratives turn decisive in the political and cultural mappings of the valley. Articles like "The Kashmir conflict isn't about independence and democracy. It's about expanding theocracy in South Asia" by Mat McDermott posted in June 2019, "I Love Kashmir," Understanding A Rising India's Most Intractable Conflict by Clifford Smith posted in 24th June 2024 Building Indian Narratives and Battling New Militancy in Kashmir by Aditya Gowdara Shivamurthy and similar ones posted in various online platforms like Hindu American Foundation, Observer Research Foundation are a few instances to mention. Popular movies like *Kashmir Files* are also not exceptions in this regard.

Freny Manecksha, the author of the non fictional text on Kashmir, *Behold I Shine: Narratives of Kashmir's Women and Children*, is an independent journalist, who

has worked for such prestigious newspapers like, *The Times of India* and the *Indian Express*, is the author of books like *Flaming Forest*, *Wounded Valley: Stories from Baster and Kashmir* (2022) currently lives in Mumbai, India. In *Behold I Shine: Narratives of Kashmir's Women and Children*, she has included the women's voices from Kashmir, the doubly marginalized ones who found little space in any narratives. She visited Kashmir many times, interviewed women who were victims of various types oppressions and those who lost their husbands, fathers, brothers and sons either killed in encounters or are missing for long years after being taken by the Indian army personals to interrogate. She testifies to the fact that many such encounters later turn out to be fake encounters, and the army has set fire on innocent people or individuals from close distance not likely to be an encounter. Unarmed individuals get killed and lay buried in some unknown graves and the women are left to set on an unending search after their loved ones at the doors of army offices and Interrogation centres. As a result a new type of womanhood too emerges, namely, 'half widows' whose husbands are missing for long years which has turned their lives into a limbo of uncertainty. In order to recount the experiences of these women, she visits many monumental sites of the valley many of which are reminiscent of the history of the land as well as edifices of a long forgotten cultural legacy of the past. Such places form monumental in the narrative space, revealing untold sagas of torture and terror. These retellings by visiting the real place and talking to the real victims and witnesses in the realistic narrative however, may be studied in parallel with the fictional narrative, *The Ministry of Utmost Happiness*, by the internationally acclaimed Booker Prize winner from India, Arundhati Roy, to find interestingly correlated incidents and places. Irrespective of such common elements like both texts are by Indian women, published in the same year (2017) a critical reading of both the texts reveals unprecedented findings so as to blur the boundaries of fact and fiction.

When it comes to narratives on Kashmir, one is likely to come across fictionalised versions of some vital aspects of Kashmiri people's existence which includes, history, identity, and cultural legacy and of course land or territory. 'Authentic' texts on Kashmir as claimed by both the contesting countries are more likely to present data biased and conducive to the nationalistic spirits of the respective nations. Hence narratives by the natives of Kashmir reveal the historical duplications, misrepresentations and ideological appropriations of the earlier established texts on Kashmir from the two countries. Here the texts under study gather their significance as counter narratives from the country which is considered by the natives as the source of all violence and oppression meted out against them in

the name of peace and democracy through the deployment of the army. Manecksha and Roy have been engaged with interrogating the main stream state sponsored narratives on Kashmir for quite a long time as evident in their works and the interviews before and after the publication of the texts under study. Arundhati Roy has been recently accused of 'sedition' based on her remarks on Kashmir in an interview given a few years before which shows how the authors too remain in monumental space with respect to the right to freedom of speech. Perhaps, Manecksha continues as an independent journalist to maintain the freedom of expressing her views on controversial matters including Kashmir.

Though both texts navigate through the monumental spaces in contemporary Kashmir, receding to the past only when it is necessary to explicate the present scenario, the way the two authors approach these spaces of violence monumentalized through various tactics seems worthy to be analysis. Roy in the novel, *The Ministry of Utmost Happiness*, presents the Kashmir issue as one among the major issues in contemporary India, by which a major part of the Indian population is othered and marginalised. It is through the character of Musa, a Kashmiri, that the Kashmir issue is brought into the novel. In the midst of the narration she makes use of an objective and disinterested style in presenting the monumental space of Kashmir. She even resorts to present a dictionary like entry of words associated with the history of Kashmir. These words in fact reveal the various stages in the history Kashmir which led to its present predicament of occupation and oppression. All these words find graphic representation in Manecksha's work, *Behold, I Shine: Narratives of Kashmir's Women and Children* where the author has taken pains to reach out to individual victims and witnesses to get firsthand experience revealed. While Roy through characters like Musa and a few associated with him presents a detached yet poignant narration revealing the loss of personal space and hence personal life to the Kashmiris whereas Manecksha could afford to include the warmth of intimate conversations to depict the sufferings of a community of people for whom normal personal lives have been denied for many decades in the name of safe guarding democracy and peace. Here the fictional space is strewn with objective facts which when read along with the nonfictional text, *Behold, I Shine: Narratives of Kashmir's Women and Children*, the illustrations in the form of conversations done in the actual places too are presented. Hence both the texts seem to compliment and collaborate for the cause of Kashmir.

Manecksha begins her narration by presenting the uncomfortable situation where the soldiers are present with their guns in every nook and corner of the villages in Kashmir much to the discomfort for the women folk who are repelled by the

presence of army. She contrasts it with the pre 1990 situation where villages still retained their idyllic surroundings where women could move freely and could converse in between their domestic chores without getting caught into the male gaze of the soldiers in such realms of women's area.

What do women feel about the presence of strangers holding guns and grenades, in their own fields and orchards? And, that these strangers have the right to use their weapons with impunity? What is it like to work and function under this hostile male scrutiny every single day, all the time?

(*Behold I Shine: Narratives of Kashmir's Women and Children* 30)

The loss of idyllic innocence of the Kashmiri villages and how they were replaced by army barricades and other gadgets of armaments, there emerge the monumental space of occupied Kashmir. The fear and constant terror in which the Kashmiris especially women, children and elderly people who usually remain at home feel at the sight of soldiers in the vicinity of their homes show how monumental space is created as constant sites of threat. To understand the gravity of the situation it is important to have an idea of the nature of Kashmiri villages before the insurgencies started in 1990's or more precisely in 1989. Before this open violence, people of Kashmir could own their village without having to stumble upon an army man in every 10 or 20 meters in their neighborhood. They could converse proudly as Kashmiris and need not lower their voices in fear and keep their head down under constant threat of getting arrested even from their own homes. Women who enjoyed small talk at washing ghats and had picnics at the village green during summers found no longer safe to tread outside the four walls as they could see probing eyes just outside their windows.

Also lost are traditional yaarbals or washing ghats where women would assemble at midday, not just to wash clothes but talk. Dr Arshad pointed out how these shared spaces of conversation, where worries were aired, were also spaces of abreaction (free expression and consequently release of suppressed emotions). Yarbals disappeared largely because of the violence of the conflict and increasing urbanization.

(BIS 32)

Roy brings in the issue of Kashmir in her novel, *The Ministry of Utmost Happiness*, through the character of Musa, a Kashmiri who turns into a militant after he loses his wife and his infant daughter, Miss Jabeen. She finds the Kashmir issue as one of

the many issues that contemporary India faces which turn a large group of people oppressed and marginalized in one or other aspects of their existence. As an author who is acutely conscious about the injustice meted out to the unprivileged both in human society as well as in the animal world, the narrative space of her novel is replete with instances of the lives trivialized by the materialistic world. Hence it is not coincidental that the novel, *The Ministry of Utmost Happiness* begins with a futile but poignant query into the absence of vultures from the cityscape and ends with the hope placed on GuihKyom, the dung beetle. With such thrust given to the cast away of the natural world at the beginning and at the end of the novel, the inner space of the novel too finds the outcasts and the unwanted lot of the human society given legitimized positions as if in the novel only the voices from the margins are heard and in the noise, all other voices authenticated by the centers of power are drowned and nullified. It is in this context the Kashmir issue too finds a place in the novel.

The readers come to know about Musa through Tilottamma or Tilo who were classmates at Delhi School of Architecture. Though they were in a relationship they had to separate after their graduation. Musa later gets married to a Kashmiri girl named Arifa and a daughter was born to them. Later when Arifa and the infant get murdered by the army during a funeral procession, Musa turns into a militant. Adversity whether natural or manmade for Kashmiris seems to be the catalyst to fight and develop resilience better. This tendency is evident in the history of Kashmir a part of which is depicted in Freny Manecksha's non fictional work, *Behold, I Shine: Narratives of Kashmir's Women and Children* as well as in Roy's novel too. Musa in the novel turns a militant and decides to fight for his land after his personal loss when his wife and infant daughter Miss Jabeen got killed by the Indian army during a peaceful funeral procession. Musa before the incident was nobody leading an insignificant life in the eyes of others though to him was the most precious period. The catastrophe was an eye-opener for him to the injustices meted against his fellow beings by the army about which he was oblivious as he was leading a very happy and contented family life. Then even riots and encounters were taken light heartedly and became part of everyday life as seen in the episode in which he narrates meeting his future wife for the first time. It is in the midst of a commotion arisen out of a grenade explosion that Musa and Arifa met.

When I got over the initial shock, I felt a weight on my feet. I remembered my new boots and wondered if they were OK. As soon as I thought I was safe I lifted my head slowly, as carefully as I could, to take a look. And I

saw this beautiful face resting on them. It was like waking up in hell and finding an angel on my shoe. It was Arifa.

(TMUH 367)

Musa and Tilo could find their love intact and continue in their relationship even after a gap of ten years. The readers are taken to the monumental space of Kashmir when Tilo visits Kashmir to meet Musa who by that time came to be known as Commander Gulrez. In Manecksha's text, *Behold I: Shine Narratives of Kashmir's Women and Children* too there is a similar situation in which the commanders of such militant organizations are held in high esteem by the native people of Kashmir; an incident in which the Commander of JKLF gets killed and the funeral procession becomes a political resistance.

Funerals are considered private affairs, but in the case of martyrs, they become public and political—so much so that the procession of the JKLF militant commander Ashfaq Majeed is still remembered as one of the largest gatherings. More recently, an estimated two lakh attended Burhan Wani's funeral, and funeral prayers were said at least fifteen times.

(BIS 32)

The 1990s were high zeal period in the history of Kashmir when the natives got disillusioned by the Indian government as the general election failed to win the trust of the people of Kashmir and they laid their hope in armed resistance against the army. The people of Kashmir including women took themselves to the streets shouting 'Azadi' enthusiastically. Women played pivotal role in supporting militants like giving them food and shelter. Though the movement faded later with the army indulging in ruthless measures to curb the movement, the initial fervor and zeal made them hopeful of attaining freedom. Both Manecksha and Roy mention similar incidents when such Commanders of the movements are supported by women. In *The Ministry of Utmost Happiness* a character called Khadeeja is seen supportive of the Commander Gulrez following his instructions. On the day when Commander Gulrez was supposed to have got murdered it was Khadeeja who accompanied Tilo to her safety. "Tilo lay down and Khadija covered her with a quilt. She reached out and held Khadija's hand under the quilt. In the years that followed, they would become fast friends." (*The Ministry of Utmost Happiness* 388).

Manecksha too testifies to the role played by women in the early stages of azadi movements in Kashmir.

Acknowledging the contribution of women as a powerful force in the struggle for azadi in 1990s, Zahirud Din spoke of how a former Border Security Force (BSF) commander had told him that the difference between handling militancy in Kashmir and Punjab was that in Kashmir the troops always had to factor in the huge numbers of women who would confront armed guards on the streets whenever an announcement was made from the mosque.

(BIS 44)

The streets, public buildings and private dwellings of post 1990 Kashmir stand out drastically in contrast with that of the past and may reveal the monumental space emerging out of the violent ridden areas. Though violence marks the history of Kashmir even during its status as a Princely State under Raja Hari Singh, there was a period of comparatively peaceful rule during the times of Sheikh Abdulla when he was declared the Prime minister of Kashmir. It is during this period the Kashmiris were hopeful for a sovereign rule and believed in democratic measures of Indian government which Kashmiris hoped to lead them to the process of fair election.

Sheikh Mohammad Abdullah, for better or worse, was a large presence on the political land scape of India for 50 years. In a fragmented sociopolitical and religious ethos, he represented the pluralism that would bind the people of Jammu and Kashmir together for a long time, particularly the people of the Kashmir Valley. Such personages leave indelible marks of their work and contributions on societies for which they have tirelessly worked, and their work, for the most part, traverses religious, class, and party fault lines. To associate such personages with just one political party or one religious group amounts to a trivialization. Given the militarization and rabid fragmentation of Kashmiri society, it becomes necessary to evoke the man who symbolized Kashmiriyat or pluralism in the face of divisive politics.

(Khan 23)

This comparatively peaceful period before 1989, the land with its edifices and structures that mark the cultural life as well as the natural surroundings with its lakes, chinar trees and forests all together reflect the lived space of the people of Kashmir whose everyday lives were marked by these natural and cultural nuances. Manecksha presents how these specificities of the land form marks of communication especially for womenfolk. This idyllic surroundings are clearly

presented in Habba Khatun's verses, the Kashmiri poet who is endearing to the people of Kashmir for her poems relive a cultural landscape that is long lost to the Kashmiri psyche. The verses are reminders to the people of Kashmir about a culture steeped in natural settings which molded their inner selves. The traditional space representative of the ancient culture before the military occupation is revived in those lines. 'Gather violets, O Narcissus/Winter's ashes from our doors I fling!/The water bird the lake embraces/How can frost upon your petals cling?' (Khatun qtd in BIS 32)

In Habba Khatun's verses, there lives a time when groups of girls could pick chinar leaves and twist them into ornaments, or walk into forests to collect firewood, or celebrate the coming of spring in badamwaris. It was senior psychiatrist, Dr Arshad Hussain at the mental health hospital in Rainawari who first spoke of the loss of traditional spaces. He explained how the very area around us was once a large badamwari— stretching across a thousand 'kanals'. It was a space where families would flock after the end of a harsh winter: or where they would have picnics with, white sheets spread out to hold nun-chai; or where jugglers and magicians and vendors selling water chestnuts would gather.

(BIS 32)

Similar description of the natural richness of Kashmir may be seen in Roy's novel too where the natural flora and fauna are given separate autonomous existence beyond the territorial line of controls of any of the contesting nations. Natural resources have a claim upon its place of existence which gives them a legitimate existence beyond all disputes. As a writer and environmental activist the natural richness of Kashmir could not evade her attention.

It was autumn. The forest was heart-stoppingly beautiful in the way only a Himalayan forest can be. The Chinar trees were a coppery gold. Tytler's leaf warbler and the Kashmir flycatcher, which was threatened then, and must surely by now be extinct. ...It made one feel that Kashmir really belonged to those creatures.

(TMUH 167)

All these rich natural resources too form the traditional space of Kashmir which formed a part of the cultural space of the people of Kashmir. Men and women had their own specificities of the lived space which seem to be crucial for them like life breath. Manecksha remarks that women had their own ways of conversing in

between their household works at some traditional spaces like wash areas or they along with children undertake short picnics to nearby greeneries during summer. Summer nights too were favorable for women to remain in their gardens till 11 tilling and watering the plants and neighboring women may visit them with samovars filled with nun chai. Such traditional space of nuanced experience present lives lived intimately and in close communion with human and natural world. (32)

In order to really understand Kashmir's socio-political and cultural psyche, one must move out from the typical tourist sites of the Dal Lake and the gardens and go into downtown Srinagar. ...to explore its web of lanes—the city's innards, as it were. My mind reeled with the impressions—Jamia and Pathar Masjid, shrines like Bulbul Lankar, old buildings with Kashmiri architectural flourishes, shops with wicker ware and samovars, bridges or kadals that spanned the Jhelum and cemeteries including the Mazar-e-Shuhada (martyrs' graveyard)

(BIS 35)

After the failure of the 1989 election which could not win the people's faith in democratic institutions as the contested candidates too were attacked, the rift between Kashmiri people and the government of India worsened. Candidates like Sir Muhammed Yusuf Shah was arrested from the counting hall and the state sponsored candidate was declared the winner. The election was fawned. The disillusioned natives started crossing the borders to get trained and return as militants. 1989 insurgencies led to the Indian army taking complete control over the Kashmir valley with the implementation of such laws like AFSPA and other oppressive rules leading to the complete occupation of Kashmir. AZADI got transformed into armed struggle. The traditional places were gradually devoured by army camps turning them into monumental spaces.

In the eyes of its residents, Kashmir, once eulogized by poets for its unparalleled loveliness—has morphed into a bleak land of desolation. Military hoof-marks not only connote a loss of space but also liberties. 'I feel caged,' is one of the commonest refrains. Given the frequency of curfews, crackdowns, shootouts, shutdowns, encounters, mass arrests, street protests and firing, plans or commitments remain conditional. It is dependent on the 'haalat' ('the situation'). In Kashmir, 'haalatdekhkar' (after assessing the scene) is all-too-common an expression

(BIS 33)

The Ministry of Utmost Happiness includes a list of words, like dictionary entry, related to Kashmir occupation. Each word may open up an experience that is monumental in nature in various stages of the oppressive history of Kashmir. For example words beginning with the letter, 'A' include Azadi, army, Allah, America and so on revealing the impact these words have in the lives of the people in the violence smitten Kashmir and its neighboring places. Roy never resorts to explain further as the words in the list are self explanatory in relation to Kashmir issue. But a parallel reading of Manecksha's *Behold I Shine: Narratives of Kashmir's Women and Children* presents the illustrative history in which these words may be placed to reveal the monumentalism within the Kashmiri political and cultural realms. To demonstrate it further let us take the word, 'Azadi' and its connotations in the Kashmiri context with reference to Manecksha's text. Chapter 2 of *Behold, I Shine: Narratives of Kashmir's Women and Children* deals with the movements of freedom that gathered momentum by late 1980s and by the beginning of 1990s. Then women were eager to serve for the cause of freedom and they were motivated to organize themselves in the struggle for freedom. In 1989 women formally registered for an organization namely Women's Welfare Association and started to work for azadi too.

But the fight for azadi meant that gender issues had to take a backseat and Zamrud threw all her energies in organizing women with the MKM. Like Asiya Andrabi who heads the radical Islamic organization, Duktaran e-Millat, Zamrud is clear that they did not advocate that women actually pick up the gun but participate in different ways like honing their skills in nursing (the MKM trained women in this field) and by urging them to get involved in demonstrations. Zamrud believed this is where the MKM's strength lay—it could reach out to the families of those martyred, mobilize thousands of women and get them to actively resist. 'That was our biggest weapon. Clearly women were not unseen or unheard then.'

(BIS 43)

Similarly other terms associated with Kashmiri occupation listed out in Roy's novel may be found in Manecksha's narrative illustrated through personal or collective experiences. 'Interrogation' is such a word. When men were increasingly taken away to interrogation centers, women were forced to step out of their domestic space and went in search of their sons, husbands, fathers or other male members of their families, and encountered the monumental space hitherto unknown to them. Interrogation centers were set up in erstwhile historical relics like Hari Niwas Palace where the former Maharaja lived and other monumental sites. In fact one of

the girls whom Manecksha interviews, finds the Palace as most repulsive of places as it reminds her of her father's bitter experience of having got interrogated from there.

...men began to get picked up increasingly by security troops supposedly for interrogation and were never seen again. Women, who earlier did not venture into a butcher's shop because it was a male-dominated space, were now forced to go to police stations, army camps, jails and courts in the state and outside in search of their missing sons and husbands. (To date, it is the women of the family—sisters, wives and daughters—who take on the challenge of inquiring about the whereabouts of the male members of their family picked up under the PSA.)

(BIS 48)

The post 1990 Kashmir witnessed a drastic change in its public sphere with the presence of the Indian army in all its nook and corners proclaiming aloud the militarization of Kashmir. It totally changed the cityscape where government buildings, heritage structures and other historically important landmarks were turned to serve various military needs. W.J.T. Mitchell in his essay, "The Violence of Public Art: Do the Right Thing" differentiates three forms of violence in relation to monuments as public arts.

- (1) The image as an art or object of violence, itself doing violence to beholders, of 'suffering' violence as the target of vandalism, disfigurement or demolition.
- (2) the image as a weapon of violence, a device for attack, coercion, incitement, or more subtle 'dislocations' of public spaces:
- (3) the image as a representation of violence, whether a realistic imitation of a violent act, or monument, trophy, memorial, or other trace of past violence.

(888-889)

As Manecksha mentions, in Srinagar, most of the cinema houses, hotels were used as security camps. This has drastically affected the mental mapping of the people as they no longer could think of their surroundings in terms of traditional buildings or trees like chinar but the barbed wires, sand bags and bunkers fill their mind mapping which in turn reveals how militarization has entered into the very psyche of the people of Kashmir.

Indeed, the insidious process of militarization has almost completely altered the fabled landscape of Jammu and Kashmir—with over 600 security force

camps occupying 3.5 lakh acres of land 5 . Military infrastructure and firing grounds dominate mountain highlands and forests, karewas (or plateaus of glacial deposits) and alpine lands, paddy fields and glaciers. The jackboots have left deep imprints. Concertina wire, bunkers and troops in armoured cars are as ubiquitous as the ancient chinars.

(BIS 32)

In *The Ministry of Utmost Happiness* too there is the episode where the character Tilo is taken to a notorious interrogation center and there she is tortured and humiliated to such an extent that the experience leaves a scar in her memory. She also witnesses other victims tortured there. The native people were brought there on the least pretext that they were militants. Most of them never returned home but may get killed in the process of interrogation and get buried in some anonymous graves. The interrogation center to which Tilo was taken was a former Cinema at Shiraz and it clearly relates to what Manecksha mentions in *Behold: I Shine Narratives of Kashmir's Women and Children*. She finds herself handed over to ACP Pinky who takes her to the interrogation center which is at the back of the cinema lobby past the theatre and the badminton court. Tilo found men tortured in captivity there in a state between life and death. "Though the sign on the door said Interrogation Centre, it was in truth a torture centre. In Kashmir, 'interrogation' was not a real category. There was 'questioning', which meant a few slaps and kicks, and 'interrogation', which meant torture." (TMUH 380).

With the militarization of Kashmir at the beginning of the 1990s the valley turned into a valley of deaths where funerals, processions and burials became part of everyday life. With failed promises, the population who lost faith in democratic means of achieving freedom resorted to militancy of which martyrdom was the favored destiny. Roy describes the way the valley walked into militancy with a poignant sense of loss though wrapped in a feigned disinterestedness.

In this way the insurrection began. Death was everywhere. Death was everything... Dying became just another way of living. Graveyards sprang up in parks and meadows, by streams and rivers, in fields and forest glades. Tombstones grew out of the ground like young children's teeth.

(TMUH 314)

But for Manecksha, she found the women whom she interviewed talk with zeal and fervor when they recalled how the valley found its youngsters crossing the borders to return as militant and they testified to the fact that the natives including women welcomed them as heroes.

It was, more precisely, in 1988–89—that a whole generation of Kashmiris, disillusioned with India's 'broken promises' and electoral politics, crossed its borders and returned as armed militants. In the early 1990s, the popular imagination of Kashmir—fired as it was by dreams of freedom through militancy—was marked by passion or 'jazbaa'—a highpoint of emotion that has not quite been matched since. The sound of Kalashnikovs wielded by militants was in sync with the full-throated cries of 'azadi' from the huge crowds that spilled into the streets. Songs like 'Jago, jago, subahayee' ('awake, awake, the morning has come') inspired people to believe they were at the cusp of a new tomorrow.

(BIS 42)

Basharat Peer in his work, *Curfewed Nights* published in 2008 speaks about the same period in Kashmir where people started to support armed struggle for freedom. Though people employed in government service were against such tendencies among the youngsters, the natives in general seem to have developed an anti-India sentiment and favored those who crossed the borders and returned as militants. They were repulsive of the Indian army who they thought have turned the kashmiri children orphans and their women half widows plunging them into a life of despair and destitution. This mentality made them suspicious of the army's initiation in welfare measures for the benefit of the orphans, widows and half widows. They believed that the army itself is the proprietors of producing orphans and widows by forcefully taking men folks from their homes and who are never returned. Many such individuals remain eternally missing and rumors spread every now and then regarding them getting murdered by the army after torturing them at notorious interrogation centers and later getting them buried in unknown graves.

Outside our small world, there were endless grenades were lobbed, and mines were exploded- death, fear, and anger had taken over Kashmir. By the summer of 1990, thousands of young Kashshmiri men crossed the Line of Control, for arms training in the Pakistan controlled part of Kashmir. When they returned as militants, they were heroes- people wanted to talk to them, touch them, hear their stories, and invite them for a feast.

(Peer 23)

These excessive forms of militarization had its impact not only in the build edifices creating monumental spaces of violence and terror but nature too seemed to react weirdly to the inhumane circumstances. Both Roy and Manecksha mention natural resources and surroundings as affected by the militarization which got accelerated in post 1990. When Roy speaks of the rare rich natural resources of the valley and admits as Kashmir really belongs to its rich flora and fauna she is making an environmental demand and plea to protect those resources and the need to develop an eclectic view of the world. (167-168) and thereby nullifying the tall claims made by the human powers of the contesting countries. In the case of Manecksha's text, she seems to suggest that nature has been affected drastically by the military operations in the valley. She refers to a place called Tosmaidan as an instance where militarization destroyed natural richness. Though after continued efforts the army was forced to leave Tosmaidan, the impact of militarization was rampant on it. She rightly adds, "But there is little cause for celebration. As long as Kashmir remains militarized, the army will continue to violate its pristine natural expanses." (38) Even the 2014 flood too was hinted as the nature's reaction to the inhumane militarization of the land.

The people of Kashmir as immersed in extreme militarization on one hand and the threat of militants on the other seem to be steeped in a condition which may be described as monumental in nature, they try to find refuge in saints and hence shrines are popular places where people frequents for mental and physical wellness. *The Ministry of Utmost Happiness* has the shrine of Hazrat Sarmad though not in Kashmir it consoles the 'unconsoled' lot in India. Manecksha toward the end of her narrative mentions the shrine of Dastgeer Sahib, the Sufi shrine built in memory of Sheikh Abdul Qadir Gilani (also known as 'Gous-e-Azam' and 'Dastgeer Sahib'), where people especially Kashmiri women find solace.

In a shrine, a woman can kneel, arms outstretched and urge the saint to pay heed to the secrets of her heart. 'Where else can I go?' she will beseech; or wail aloud expressing her deepest anguish; or kiss the floor. Rubaina, a young woman told me that she visited shrines when she felt like crying her heart out.

(BIS 112)

The land of Kashmir wallows in extreme consequence of terror and violence owing to militarization on one hand and militancy on the other but the people of Kashmir tolerate militancy as they believe militarization along with such laws which have

empowered the army beyond all kinds of punishments like AFSPA and the like made them all too powerful to act recklessly intruding into the private space and lives of the people. Hence interrogation leading to eternal missings, murders, funeral processions, increased number of anonymous graves, rapes, presence of widows and half widows, destitution, despair all culminate in a situation which may be described as monumental in nature steeped in violence and terror. The situation of Monumental space may be best illustrated by referring to Uzma Falak's lines from her poem, "Gasoline Rainbow"

our toes became fingers of the weaver
and
In our hearts we praised the dexterous weaver
as we looked in awe at his dream.
Patterns then dissolved
and colours became transparent
We saw our faces,
our rainbow of threads
in the puddle of dreams
away from the gasoline rainbow

(Falak qtd in BIS)

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EPIC RESONANCES IN NARRATIVE DISCOURSE: A STUDY ON THE MALAYALAM MOVIE *KISHKINDHA KAANDAM; A TALE OF THREE WISE MONKEYS*

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Abstract: *Epics, myths, and folklores have been frequently adapted, reinterpreted, and echoed in modern texts of the 21st century, showcasing their enduring relevance across time. The versions of ancient Indian epic Ramayana have been profoundly influencing artists and they have produced many texts with narrative and thematic resemblance. This study examines how the 2024 Malayalam movie Kishkindha Kaandam; A Tale of Three Wise Monkeys, from the direction of Dinjith Ayyathan, used the epic Ramayana in presenting a modern story, qualifying a rich aura of ancient references.*

The foundation of the cinema's characterisation is attributed to the Indian epic Ramayana very carefully. Title of the movie Kishkindha Kaandam refers the fourth book of (Kaanda) Ramayana, written by the sage Valmiki. By focusing on the film's setting, character arcs, plot structure, and symbolic references, the paper unpacks the movie for a meaningful understanding. The research highlights parallels between the film's characters Appu Pillai, Ajaya Chandran and Aparna to the archetypes of Hanuman, Sugriva, and Tara of the epic Ramayana. Furthermore, the study analyses how the film incorporates other cinematic elements like titling, symbols and dialogues, to evoke the essence of the epic while addressing personal struggles and moral dilemmas.

Demonstrating the adaptability and relevance of ancient narratives in engaging with contemporary audience, this paper argues that, Kishkindha Kaandam; A Tale of Three Wise Monkeys, exemplifies the dynamic relationship between classical epics and modern storytelling. By bridging the traditional and the modern, the film underscores power of epic elements in storytelling and creating an

aesthetic aura, in which the audience are always excited and stick to watch.

Keywords: *Epic, Ramayana, narrative elements, cinema*

INTRODUCTION

The rise of human civilization in India can't deny the role of diverse epics as both have a hand-to-hand growth, for the betterment of people's way of living. As epics hold the quality of tradition, people despite of their time are always into it, tackling the age-old contents. They love remaking, retellings, adaptations and textual transcendence for their fascination with myth, possibility of reclaiming a subaltern group, all time relevance, cultural connection and narrative richness. *Ramayana*, *Mahabharata*, *Silappadikaram*, *Manimekalai*, *Skanda Purana*, *Shivaji Charita*, *Buddha Charita* and *Padmavat* are some significant epics from the land of India. Among these, *Ramayana* and *Mahabharata* have been subjected to various textual practices for years and most of them have acclaimed recognition within short period.

Countless retellings and intertextual writings of these two epics; of Vyasa (*Mahabharata*) and Valmiki (*Ramayana*) have made either taking a small part or a portion of a character, to textual, oral and other narrative forms. Followed by Valmiki's *Ramayana*, the retelling history began with *Kamba Ramayana* of Kambar and *Ramacharitmanas* of Tulsidas. Later, numerous texts have originated in various languages and cultures fitting to their specific social contexts. *Sita's Ramayana* by Samhita Arni (2011), *Lanka's Princess* by Kavita Kane (2016) and *The Forest of Enchantments* of Chitra Banerjee Kulkarni (2019) include some significant of *Ramayana's* modern retellings. *Mahabharata* too have contextualized and retold, but this paper is not taking its history and observable elements as the paper is limiting to *Ramayana*, for the requirement of this hypothesis.

Film, as powerful narration of moving images has taken credit from various epics and the resultant reception was very appealing. While some of them used dialogues, plots, character names, qualities, moral dilemmas and other elements as means of symbols, some others retold character perspectives and contextual actions standing in fresh realms. As time changes with new thoughts in human culture and behaviour, these epics will remain ever relevant subjected to constant re-readings and adaptations. When entering to the history of visual retelling of epics, films like Dada Saheb Phalke's *Lanka Dahan* (1917) and GV Sane's *Ram Janma* (1920) were some of the earliest. Vijay Bhatt's bilingual *Bharat Milap* (1942) and its sequel *Ram Rajya* (1943) are regarded as the most successful screen adaptation of the

Ramayana. There are two direct copies of this movies in Malayalam language: one *Seetha* (1960) of Kunchacko with Prem Nazir and Kusalakumari in the lead and other *Pattabhishekam* (1962) with Prem Nazir and Vasantha. Contemporary films like *Raavan* (2010) and *Brahmastra* (2022) are well-known examples of retellings of this epic *Ramayana*.

Cinema in the 21st century is constant to novelties in either of its material or immaterial aspect. Among the growing industries, Bollywood is acclaiming great height with the release of subtle movies made with loud representations. This study examines how the 2024 Malayalam movie *Kishkindha Kaandam: A Tale of Three Wise Monkeys*, from the direction of Dinjith Ayyathan, used the epic *Ramayana* in presenting a modern story, qualifying a rich aura of ancient references. It is neither a perfect retelling, nor one presented completely on itself. But, can be considered as an example of modern scriptwriting, blending the beauty of epic elements with a new story, a kind of textual transcendence. Title of the movie *Kishkindha Kaandam* refers the fourth book of (Kanda) *Ramayana*. By focusing on the film's setting, character arcs, plot structure, and symbolic references, the paper unpacks the movie for a meaningful understanding. The research highlights parallels between the film's characters Appu Pillai, Ajaya Chandran and Aparna to the archetypes of Hanuman, Sugriva, and Tara of the epic *Ramayana*. Furthermore, the study analyses how the film incorporates other cinematic elements like titling, symbols and dialogues, to evoke the essence of the epic while addressing personal struggles and moral dilemmas. Demonstrating the adaptability and relevance of ancient narratives in engaging with contemporary audiences, this paper argues that *Kishkindha Kaandam: A Tale of Three Wise Monkeys*, exemplifies the dynamic relationship between classical epics and modern storytelling. By bridging the traditional and the modern, the film underscores the power of epic elements in storytelling and creating an aesthetic aura, in which the audience is always excited and sticks with it.

The study undertakes a general narrative analysis towards the film's setting, structure, plot and characterisations, without delving into its frames and technicalities. For a theoretical validation of arguments, the paper draws conclusions from the concepts of intertextuality and paratextuality. While intertextuality is majorly about the unravelling of metaphors, allusions, allegories and quotations, paratextuality deals of titles, headings, prefaces, acknowledgements, footnotes and etc.

KISHKINDHA KAANDAM; A TALE OF THREE WISE MNKEYS: FILM OVERVIEW

Rather than any scholastic scope, it was my own appreciation for the movie that drove me to write a paper on its epic elements. Directed by Dinjith Ayyathan and scripted by Bahul Ramesh, the narrative demonstrates meticulous control over its cinematic language and audience engagement. The film offers a multi-layered and emotionally nuanced exploration of relationships and environment, rendering it a compelling study in contemporary regional cinema.

Aparna (Aparna Balamurali) marries Ajayan (Asif Ali), a middle-aged Forest Department officer residing in a secluded house within the forested landscapes of Wayanad, alongside his resolute yet physically declining father, Appu Pillai (Vijayaraghavan). The film begins with an inquiry into the disappearance of Appu Pillai's licensed firearm, raising concerns about his inability to secure it in a region marked by ongoing Maoist activity. This investigation reignites memories of Appu Pillai's distant past, including his involvement in Naxalite movements, which was interrupted when his influential landlord father enlisted him in the army at the age of seventeen. Interestingly, these events are set in motion by an election in the area, which mandates the police to collect all privately owned licensed firearms within the constituency.

Ajayan is depicted in the narrative as persistently searching for his seven-year-old son, who has been missing for three years. He and his father share a home filled with photographs of their family—excluding Ajayan's mother, whose absence is conspicuously apparent—and of his father's former army colleagues. Notably, Ajayan's interactions with his father are marked by indirect, fragmented glimpses through windows, mirrors, and other physical frames, symbolising emotional and psychological distance. Aparna's arrival into the household serves as a pivotal moment in the narrative, introducing a new dynamic to the existing familial tensions. While the film offers limited insight into Ajayan's expectations regarding how their marriage might affect the closely guarded family secrets, Aparna firmly establishes her presence, asserting that she is "not there on vacation." The narrative bypasses an in-depth exploration of her past, instead situating the audience directly in the moment of their "register marriage" and briefly outlining her background through a concise reference to her experiences in Bangalore's IT and theatre spaces. Aparna's role in the household is characterised by her active engagement with its members and dynamics—she probes into unspoken histories, challenges boundaries, and ensures that both her presence and the voids within the family are palpably felt.

Chachu, is another important character in the movie, who is the missing son of Ajaya Chandran. The first half of the movie focuses on Aparna's desire to find him, at the same time, she is observing the strange behaviour of Ajayan's father Appu Pillai. But later in the movie, it is revealed that Chachu is dead by a shot from a gun that belongs to Appu Pillai, while he and his mother Praveena was quarrelling over on his mischievous act. Praveena is a cancer patient and got panicked by son's death, admitted in hospital. Chachu's body that locked in a room, was missing when Ajayan returned from hospital and there wasn't any mark of a death happened. Appu Pillai has Dementia and the consequent memory loss. So, it is not sure that whether chachu's body is hidden by him. If yes, he couldn't recall the place throughout the film. His character is living in a loop hole, trying to memorise events every day because of his disease. At this juncture the movie becomes complexly tight in audience imagination. In a scene Appu Pillai is said to Ajayan "two bullets are missing in my Pistol; I found out from Sumadathan how one of them went missing. Second bullet? I don't know whose hands it happened by, between the two of you, and I'm not to ask either. Even if it was an accident, they will still charge it as a murder. She doesn't have the strength to endure another tragedy, and I can't go in living, seeing you as the culprit" (1:55:33). The intention of him to hide the gun from police is clear in the words, and the story ends here, leaving some other mysterious lines to audience. The story ultimately is about few people, who are deeply concerned about each other.

EPIC Vs FILM: ANALYSIS

"A text is..... a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations.....the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any of them." (Barthes, 1997)

Intertextuality and paratextuality are the two types textual transcendence of Gerard Genette, who is the prominent French literary theorist known for narratology and structuralism. He was conceptualising this from Julia Kristeva's term, but replacing it to under the word textual transcendence. Intertextuality, paratextuality, metatextuality, architextuality and hyper textuality and hypotextuality are the Genette proposed five categories of textual transcendence. All these kinds of textual transcendence are very familiar now in the production of arts whether literature or other and so the relevance of the practice. But what finds most commonly important in all these is the unavoidable discussion on hypotext (the original or earlier text). A hypotext serves as the foundation for later texts and continues to inspires

generations after generations. Now, let's analyse the role of the hypotext, that is *Ramayana* from the textual transcending angle by putting the film as subjected to intertextuality and paratextuality simultaneously.

Ramayana, the Sanskrit epic is believed to have composed around 500 BCE, contains seven Kaandas. Each of them describes a significant journey in Lord Rama's life, which is at the same time an epical story and a moral guide to all generations as it embodies virtues like truth and selflessness. The story of Rama's divine birth, early days and union with Sita is told in the Bala Kaanda. Ayodhya Kaanda is about how Kaikey's demands forced him into exile and sent to jungle with Sita and Lakshmana. Their forest life and kidnapping of Sita are detailed in the third, which is Aranya Kaanda. The fourth Kaanda is relevant here, that is Kishkindha Kaanda where Rama's cooperation with Hanuman and Sugriva in the effort to save Sita has described. Hanuman's valiant trek to Lanka is highlighted in the fifth chapter, Sundara Kaanda and Yuddha Kaanda depicts fight with Raavana, his defeat and Sita's rescue. The last, Uttara Kaanda recounts the crowning of Rama and Sita's tribulations over her fate.

The very first screening of the movie title '*Kishkindha Kaandam*' that is as mentioned- is the fourth book of *Ramayana*, directly pointing to the attribution of the textual transcendence of the film to the epic. Kishkindha means "the empire of holy monkey's". Aranya Kaanda ends when Rama and Lakshmana enter Kishkinda, a region which is said found in the northern part of Karanada Dhesham after having witness to Shabaree Moksha and walking into the blazing fire. The fourth book begins here as Rama and Lakshmana searching on the abduction of Seetha hoping the help from Hanuman and Sugriva, the great monkeys of the forest. Likewise, the film also set in a forest village known Nedunchal near a reserve forest in Thirunelli inhabited by monkeys. The setting finds significance for its epic resemblance as well more than half of the screentime is limiting to the old-big house in the middle of a dense forest space, played by some intriguing mysterious music in the background. While the fight between Ravana and Rama occurs in the Kishkindha, the film's all dramatic sequences and climax scenes are set in this home (Kodakkal Veedu), amidst the holy empire of monkeys. Though the encounter between Lord Rama and his follower Hanuman is the subject of the Kaanda, it also tells the tale of Sugriva and Vali, two Vaanara brothers, and how Rama murdered Vali for enslaving Sugriva's wife.

Title borrowing is a discussing element of Genette's paratextuality, as he states 'those liminal devices and conventions, both within the book peritext and outside it epitext, that meditate the book to the reader; titles, subtitles, pseudonyms,

forewords, epigraphs, prefaces....' Hence the subtitle of the movie also deserves to be differentiated and read with content, that is 'the tale of three wise monkey's'. The critic in the audience would obviously start correlating the characters to the monkeys played in the fourth book of *Ramayana*. Here, the title and subtitle are directly pointing to the hypotext for the films further reference. According to Gerard Genette, the paratextuality performs various pragmatic functions which guide the readers to understand when the text was published, who published it, for what purpose, and how it should or should not be read.

The next task would be to trace who are the specified three monkeys in the film's subtitle, placing them in the new pragmatic context and conclude the assimilations between epic and movie. The best sequence to start the enquiry would be the dialogue of Ajay Chandran to his wife in a talk between them goes as "Puyinkara Kavu is right next to this place and what you see over there is the reserve forest, except for Hanuman and Sugriva you can find the entire army of monkeys here". The semantic spaciousness of the dialogue can open to interpretations from the part of a critic, obviously co-reading in the pragmatic context the film offers. Hanuman, the marvellous monkey of *Ramayana* is an important figure in the fourth book. The very first assurance given by Sage Valmiki through Hanuman, to the world is, "be fearless..." Even today that assurance of Hanuman is ruling high on the Hindu psyche. Jambvant made Hanuman aware of his strength, abilities, and capabilities in Kishkindha Kaanda. This character's extraordinary strength, devotion and valour is attributing to the film's father character Appu Pillai in this study. He is a retired military officer of 70, portrayed as a strict and regimented man with other extraordinary cognitive abilities. Appu Pillai is introduced when the phone rings asking him about pistol's search by Ajayan and he replies "if not, will they court-martial me? I'm searching it since dawn. If I don't find, tell them I'll carve a wooden gun and hand it over" (11:15). In another starting scene, a police officer reprimanding the carelessness in handling a pistol, he scolds back in sarcastic expression as "I'm not someone who thinks too much! If it's acceptable we can write the petition from here and sign it. Hey, just write it and give it to him, or if your ego doesn't allow that, I will come to the station tomorrow morning" (11:19). The tone of this dialogue is declaring his image as a powerful, authoritarian character. He is presented as proud military man, honest and obsessive perfectionist. The core characteristic that links Appu Pillai to Hanuman, is that they both have memory loss. While Appu Pillai suffers from Dementia, Hanuman forgets his power. His mischievous antics troubled the sages and they cursed him to forget powers until someone reminded him of his true potential. However, the two can be

seem as blessed in their lack as their memory loss serves for a righteous reason. It is clear when Appu Pillai, in the last scene comments on his disease as 'the freedom to live only in the reality we choose'. Even the grumpiness in his behaviour can be an effort to disguise dementia. Like the brilliancy of Hanuman, Appu Pillai was praised for his extraordinary analytical skills during his military times and after. Even though the two characters share differentiations in many, parallelism in certain aspects of their character in which the film stresses urging the audience to correlate and exhort an intertextual resemblance in their characterization. The name 'Hanuman' in the words of Ajayan might consider as a conscious effort from the part of story writer to the audience to fill their imagination with what he intends in the title and subtitle and at the same to produce quality interpretations to the film simultaneously.

Sugriva, another mighty monkey character in *Ramayana* has a significant role in the epic and is known for his loyalty and support given to the allies around him. Using his extensive network of Vaanara soldiers, he gave Rama crucial support in the hunt for Sita to seek mountains and jungles. He was born to Surya, the sun god and his wife Riksharaja. His education and upbringing in the kingdom of Kishkindha instilled in him the values of loyalty, courage and friendship. Hanuman and Sugriva share mutual respect and admiration in the story. In conflict with Ravana's army his leadership and strategic wisdom demonstrates his tenacity and strength in the face of difficulty. Sugriva's friendship with Vibhishana, Ravana's virtuous brother exemplifies his qualities of acceptance and forgiveness. The same characterizations are resonating in the character Ajaya Chandran played by Asif Ali, though not loud and declaring. It can be internalized in the story end that he is the best ally to Appu Pillai for striving with dementia. One of a conversation with wife as "both in this town and during his service that's the kind of reputation he had. Regardless of what he loses, he cannot afford to let his dignity be affected. It might because of his ego. If that is what he wants, we should stand by him, right? (53:15), shows his empathy to father. He hopes to ask about his son's burial, but the meaninglessness in the question appears him in as rationale. He has endured as a father and husband witnessing the death of only son and wife. Even after these tragical incidents, he is struggling to act in front of society including his second wife to hide the incidents happened for the good of his people. The dialogues of Aparna at the end "I've myself with a few people who are deeply concerned about each other...that's just how some things are. We have to keep up the act until the very end" (2:00) gets significant here. He is very much concerned of his father's health issues, respects his opinions and helps to keep his dignity. That's why often scolding Aparna to

intimidate in father's affairs. Even once, a police officer comments to him as 'you always take his side'. He is soft in heart that his eyes fill in tear when brother's child appears in video call and playing childish stubbornness. While Sugriva remained as the best support to his allies in the epic, Ajayan do possess the same sensible human qualities. Therefore, this study finds an intertextual turn to the characterizations of Ajaya Chandran to Sugriva.

Tara, in the fourth book of *Ramayana* is a heroine character, a woman with entity. Born as the daughter of Sushena and granddaughter of Brihaspati, she is one of the exemplary females presented in the epic. Both Sugriva and Vali had the desire to marry her as she was so beautiful. Tara's extraordinary intelligence can be observed in the epic many times. She was skilled in state-craft and was gifted in understanding the language of birds and beasts. The epic portrays her as excelled in many aspects, as feminist, loving and affectionate mother, administrator, leader and etc. She advised Vali against abducting Sugriva's wife, but gets rejection, often warns him in many other situations, like an empress without thorn. She seems worried on her son's fate and marries Sugriva to make Angad heir to throne. In the film, Aparna is well like Tara in many versions. She is the second wife of our Sugriva, that is Ajaya Chandran. When her past mentions, it is noticeable that people address her as a nature freak. She had resigned her job from Bangalore, done MSW and all apart, her concern for Chachu is like a mother's feeling for the child. Her curiosity to solve the strangeness in Appu Pillai is moving with the audience in untying many truths regarding Chachu's death, reason for hiding the pistol from police and etc. Appu Pillai's overwhelming and panic while dealing with people puts doubt in her and suggests to consult him a doctor. Her analytical intelligence does not fade from audience mind as readers couldn't forget the image of Tara in the epic. Tara is very sincere in wife role, always foresee what could threat to them. Likewise, Aparna in the film is also a committed wife to Ajaya Chandran. Her words "I haven't come here on a vacation Ajayetta. I'm not really sure how you feel about it either. But I believe I belong here. The people here and their problems belong to me as well" (1:43:39) reflects true sentiments to the family. After the demise of Vali, Tara pitably wails as the duty of a wife. Aparna after knowing all the secrets in Kodakkal Veedu, stays with Ajaya to the journey forward pretending a veil against many truths.

The setting of the film itself is a symbol of mysterious forest land, where hidden truths are uncurtaining one by one. We can undoubtedly compare Kishkindh in the *Ramayana* to the dense forest of Thirunelveli. Monekys play major role through out the film, they appear with shining big eyes and screeching sounds impending

unusual events. The film bears scope to other interpretations when subjected to deep observations.

CONCLUSION

The film '*Kishkindha Kaandam; A Tale of Three Wise Monkeys*' exemplifies a brilliant textual transcendence of the epic *Ramayana*. From the critical concepts of Gerard Genette, this study alludes major characters and their characterizations to ancient *Ramayana* figures like Hanuman, Sugriva and Tara. Through exploring the fourth book of *Ramayana*, it's main events and figures in *Kishkindha Kaanda*, the study could conclude many resemblances and assimilations. Hanuman's mighty, power, memory loss, dignity is attributing to Appu Pillai, the father figure played by Vijayaraghavan. Sugriva's loyalty, support, forgiveness, acceptance and other virtuous qualities is visible in the personal traits of Ajaya Chandran, role played by Asif Ali as the son of Appu Pillai. Actress Aparna Balamurali is acting as Aparna the wife character of Ajaya Chandran, who also shares the characterizations of Tara from the epic in many faces like her sincere sentiments, analytical intelligence, leadership, empathy, motherly attachment and etc. The study has used dialogues and sequences, title and subtitle from film to claim the arguments made.

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AI AND CREATIVITY: THE MUSICAL MIND BEYOND ALGORITHMS

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Abstract: *This article explores the intersection of artificial intelligence (AI) and musical creativity, questioning whether AI-generated compositions can replicate the depth, emotion, and cultural significance of human-created music. Although AI has exhibited exceptional ability in pattern recognition and music composition, it is devoid of the inherent human experiences – struggle, emotion, improvisation, and cultural context – that characterize authentic artistic creation. This article argues that AI-generated music is inherently constrained in its creative potential, as demonstrated through case studies of experimental composers like John Cage, Karlheinz Stockhausen, and Jimi Hendrix, alongside a thorough examination of the improvisational and communal characteristics of Indian classical music. Utilizing insights from cognitive science, philosophy, and neuroscience, notably John Searle's Chinese Room Argument, the article emphasizes AI's incapacity to genuinely comprehend or understand musical significance. While AI can function as a formidable instrument for enhancement, it cannot replace the very human character of musical expression, which is grounded in lived experience, historical evolution, and emotional depth.*

Keywords: *Artificial Intelligence in Music, Musical Creativity, Improvisation, Indian Classical Music, Cognitive Science, Brain and Music, AI-generated Art, Philosophy of Music, Human Emotion in Music, Computational Creativity*

Introduction

Music is often analyzed in terms of mathematical patterns – harmonic progressions, rhythmic structures, and algorithmic compositions. But is beauty merely an emergent property of these structures? The essence of beauty in music transcends structured harmonies or computational generativity. It resides in the human

experience – our struggles, emotional connections, and the raw unpredictability of artistic expression.

The AI-driven composition of Bach-style chorales or jazz improvisations highlights an uncomfortable question: Can music generated by machines ever be beautiful in the same way as human-created music? As Rohrmeier (2022) discusses, AI musical creativity faces multiple challenges, including cognitive, external world, and embodiment issues. While AI can generate complex pieces, it lacks an intrinsic understanding of what makes music emotionally resonant or deeply personal.

Boden (2004) argues that creativity involves not only generating new combinations but also evaluating them through human experience. AI may generate technically proficient music, but the lack of lived experience means it struggles to produce truly meaningful compositions. Pearce & Rohrmeier (2012) emphasize that musical cognition is deeply embedded in human cognitive structures, making AI's attempt at musicality inherently limited.

The Chinese Room Argument and Intentionality

John Searle's Chinese Room Argument (1980) challenges the idea that AI, despite its ability to process and generate information, truly understands meaning and have intentionality. Searle argues that AI manipulates symbols based on rules without grasping the actual semantics behind them. In the context of music, AI can analyze structures, recognize patterns, and generate compositions, but does it truly understand the emotions, struggles, and intent behind the music it creates?

Just as a person inside the Chinese Room can produce coherent responses in Chinese without understanding the language, AI can generate a raga or a symphony without any awareness of its cultural, historical, or emotional significance. Music is more than structured notes – it is deeply tied to human experience. While AI can be trained on vast datasets of musical works, it does not experience love, pain, joy, or spiritual transcendence. Unlike a musician who imbues their performance with personal expression and history, AI merely arranges patterns in a syntactically correct manner.

This limitation aligns with Berkowitz's (2024) discussion on AI-generated music, where he notes that AI compositions often fall into an "uncanny valley" of music – structurally correct but lacking true artistic depth. Wiggins (2018) further critiques AI's lack of intent and purpose, arguing that true musical creativity emerges from a deep interaction of historical, social, and personal influences, none of which AI can fully internalize.

The Struggle of the Artist

Human creativity is inherently tied to struggle – our pain, joy, and yearning shape artistic expression. The works of Beethoven carry the anguish of his deafness, and Nina Simone’s music embodies the weight of civil rights struggles. AI, on the other hand, does not suffer. As Ravi Shankar once said, “Music is the purest form of art... therefore true artists must transcend their human suffering and reach something greater.”

When I had my vocal cord surgery, I could not speak for about a month. I was longing for a voice. I felt the existential weight of being unheard. The experience of music existing within me, even when I could not sing—this is a profoundly human trait. AI does not long for a voice; it does not know what it means to be unheard.

Csikszentmihalyi (1996) describes creative flow as an immersive state where human emotions and cognitive engagement shape artistic output. AI lacks this phenomenological experience, raising questions about whether it can ever truly connect with listeners on an emotional level.

The Experimental Exploration of Musicians

Music has always thrived on experimental ideas – John Cage’s silence, Stockhausen’s spatial compositions, and Hendrix’s distortion. These experiments were not just novel techniques but profound explorations of sound, perception, and human emotion.

John Cage’s *4’33”* challenged the very definition of music by presenting an entire composition of silence, forcing listeners to confront ambient sounds as part of musical experience. It was a radical statement on the role of listening, proving that music is not just about structured notes but about the way humans perceive sound (Huron, 2006).

Karlheinz Stockhausen expanded music beyond traditional structures with his spatial compositions. In *Gruppen*, three orchestras played simultaneously from different locations, immersing the listener in a dynamic, shifting sonic landscape. This approach questioned the listener’s relationship to sound in space.

Jimi Hendrix revolutionised rock music with his use of distortion, feedback, and the electric guitar itself as an expressive instrument. His legendary performance of *The Star-Spangled Banner* at Woodstock transformed the national anthem into a chaotic, emotionally charged piece reflecting the turmoil of the Vietnam War era.

AI-generated compositions can certainly explore new musical territories, but can they innovate in the way a human would?

The Uniqueness of Indian Classical Music

Indian classical music is deeply rooted in devotion, discipline, and cultural heritage. The two major traditions, Hindustani and Carnatic, evolved with distinct regional influences, forming *gharanas* – schools of thought and styles passed down through generations. These styles are deeply tied to philosophy, spirituality, and human emotions.

Unlike Western classical compositions, where structured scores dominate, Indian classical music is largely improvisational. Ragas are not just scales but expressions of moods, times of day, and even seasons. As legend says, the rendition of Raga Megh Malhar by Tansen - a renowned musician in Mughal emperor Akbar's court could bring rain, symbolizing the profound connection between human expression and nature. As Ustad Amir Khan put it, "Music is not a mere combination of notes; it is a spiritual discipline that connects us with the divine."

AI can generate ragas, but can it feel the devotion of a musician who has spent years perfecting a single note? Gifford, Brown, & Davidson (2018) note that AI-generated music lacks deep cultural and social immersion, making it difficult to engage in traditions like Indian classical improvisation, where human intuition and years of rigorous training shape the experience.

Artists and Individuality

One of the defining characteristics of human music is the uniqueness of each artist's style. No two musicians interpret or deliver a composition in exactly the same way. This individuality is what makes music deeply personal and resonant. Take, for example, the contrast between K. J. Yesudas and P. Jayachandran. While both are celebrated playback singers, their approach to singing is vastly different. Jayachandran, often referred to as *Bhavagayakan*, is known for his ability to infuse deep emotions (*bhavam*) into his renditions, making his songs profoundly expressive. Yesudas, on the other hand, is celebrated for his technical precision, flawless control, and mastery over classical and semi-classical nuances.

The selection of a vocalist by a music director significantly influences the song's ultimate effect. A music performed by Jayachandran would evoke a different emotional resonance than the same piece sung by Yesudas, owing to their unique voice timbres, phrasing, and interpretative approaches. This uniqueness encompasses not only backup singers but also composers, instrumentalists, and

improvisational performers, each contributing their distinct *mudra* (artistic signature) to their creations. The human touch, distinctive inflections, and nuanced variations seen in live performances are elements that AI-generated songs inherently lack. AI can imitate artistic trends; nevertheless, it cannot authentically cultivate an artist's personality, life experiences, or instinctive decisions that make their art so unique.

The Communal Nature of Indian Music

In contrast to Western operas, where the audience is passive, Indian music flourishes via the interaction between artists and listeners. In qawwali performances, the distinction between performer and audience blurs as the crowd participates, echoing refrains and applauding in rhythm. The participation element is fundamental to Indian classical music, where improvisation is shaped by the audience's mood and the energy of the moment. The unplanned interaction between artist and audience is a natural, profoundly human experience. The ability of music to unify individuals and evoke profound emotional reactions is fundamental to human society.

The Evolution of Music

Why did music evolve? Archaeological evidence suggests that early humans created instruments from rocks, bones, wood, and hollow branches to produce musical tones (Higham et al., 2012). Music predates agriculture and written language, highlighting its fundamental role in human civilization. It has been used for communication, ritual, healing, and social bonding. Unlike mere sound, music carries meaning and emotion—it is an extension of human thought and culture.

Neurologically, music is deeply ingrained in our brains. The auditory cortex processes sound, while the limbic system links it to emotion. The superior temporal gyrus and prefrontal cortex play a crucial role in pattern recognition and creativity. Studies show that the brain's reward system, particularly the nucleus accumbens, releases dopamine when we listen to music, reinforcing its profound impact on our emotions (Koelsch, 2012).

Conclusion

AI in music is both a powerful tool and a philosophical enigma. It can replicate, enhance, and democratize music-making, but it struggles to capture the deeply human essence of artistic expression. The future of AI and music may not be a question of replacement, but of augmentation—where AI serves as an extension of human creativity rather than a substitute for it. For those unable to perform, AI and

BCIs could offer a bridge to unexpressed musical thoughts, allowing the internal world of sound to be heard. However, the question remains: Will AI ever truly understand the struggle, madness, and beauty that define the human musical spirit? Perhaps, like all great art, the answer lies in the tension between what we create and what we cannot explain.

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OF STATE, VIOLENCE, AND GENDER: A CLOSE READING OF MANI RATNAM'S RAAVAN (2010) AS AN ALTERNATIVE TELLING OF THE RAMAYANA

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Abstract: *This essay tries to closely read Mani Ratnam's Raavan (2010) as an alternative telling of the Ramayana. It tries to locate how popular understanding of the demon/villain and the hero/god are contested in the film and in turn leads to a dissection of the relationship between the state and its subject citizens. The essay also tries to critique the crux of gender and gendered representations in the film that allows the possibility of an alternative reading.*

Keywords: *gender, state, decoding, demon, hero, violence.*

Mani Ratnam in an interview with Jim Luse, about his film *Raavan* (2010), says that it is quite possible to make a film based on an epic (The *Ramayana*) that was written thousands of years ago because it is still so relevant (Aluri "Mani Ratnam on *Raavan* in New York"). This essay will interrogate this idea of relevance by reading *Raavan* (2010) (the Hindi version specifically) as Ratnam's attempt at articulating certain social realities through an alternative telling of a part of Rama's story. By Rama's story, I refer to not one specific text, but, as Paula Richman ("Introduction: Whose *Ramayana* is it?" 1) says, the skeletal structure of the story. This essay will try to understand how the film destabilizes the popularly imagined roles of the hero/god (good) and the demon/villain (evil) embodied by Rama and Ravana respectively and how it bears the influence of the discourses/texts that belong to the vast South Asian *Ramayana* tradition. It will also argue that how through this destabilization, Ratnam permits an allegorical understanding of the relationship of the state and its subjects/citizens. Finally, this essay will also try to critique Ratnam's alternative/opposite telling of Rama's story as how it situates gender at the fulcrum through which the categories of the hero and the demon are destabilized and blurred.

Of decoding the repertoire

A.K. Ramanujan (45) observes that various tellings/translations of the *Ramayana* follow a symbolic rendering of Rama's story by using its plot or characters to voice entirely new things. In terms of Peircean semiotics (Peirce 102-103) these renderings, in addition to being symbolic, are indexical and iconic as they bear certain quintessential properties of the thing they represent (Rama's story). Without these properties (characters, parts of the plot) the rendering will turn inadequate in terms of generating an intended meaning to the public (Ramanujan 45). Hans R. Jauss (23) observes that the author often evokes "familiar characteristics "or "implicit allusions" from a repertoire of texts that is familiar to the readers. It is a feasible option for creators to root newer narratives within the *Ramayana* tradition because the Indian public is largely familiar to it. They would readily grasp the intended meaning of the newer narratives by comparing it with their knowledge of the tradition (Richman "Introduction" 30). In terms of meaning making, Stuart Hall (515) mentions that the encoded message in the text(s) and the decoded meaning by the readers should have a resemblance in order to facilitate proper communication. In accordance to its ideology, a dominant hegemonic order always chooses one preferred decoding/reading over another and institutes it in such a way that the preferred decoding appears not as an imperative construction but as something that is given (Ibid. 511-517). The process of decoding also involves an oppositional reading of the 'dominant hegemonic code', where the decoder, in spite of being wholly aware of the preferred reading, challenges it by interpreting the code(s) in an alternative frame of reference (Ibid. 516-517). This alternative frame might be in pertinence to different frameworks of knowledge, social relations and positions which enable the decoder to make a "more negotiated application" of the code(s) to their "local conditions" (Ibid. 516). For Ratnam, this knowledge of an alternative possibility arguably comes from exposure to a wide gamut of oppositional tellings of the Rama story which are already present in the South Asian literary heritage. According to Amiya Dev (326), a variety of texts produced in a given period of time function as legitimate semiotic areas that interpenetrate each other and enable the readership to make meanings out of them or borrow from them collectively. Ratnam consciously or unconsciously borrows/reiterates from this vast corpus of not just oppositional but authoritative tellings of the *Ramayana* 'pool' of signifiers which, according to Ramanujan (46), is where an author immerses oneself to acquire varied 'crystallizations' of the story without refuting other formulations. This theoretical discussion about symbolic presentation and oppositional reading/telling was necessary as the essay will try to understand how Ratnam, through his oppositional

reading and subsequent telling, decodes an image of the state that tries to project itself as a benevolent just guardian. The idea of state and nation becomes extremely pivotal for this discussion about *Ramayana* as prominent individuals like Mahatma Gandhi, C. Rajagopalachari and different political parties have publicly propagated that the state should follow the model of Rama's kingdom (*Ramraj*) which was conceived to be characterized by everything moral and righteous, where specific groups of people righteously stick to their specific social positions and everybody is under the watchful eyes of the most righteous ruler Rama (Lutgendorf 253-281; see Richman "Epic and State" 639, and "Questioning and Multiplicity" 6).

Mani Ratnam made the film in two languages — *Raavanan* (Tamil) and *Raavan* (Hindi), both released in 2010. In *Raavan* (2010), Superintendent of Police Dev Pratap (played by Kennedy John Victor alias Vikram) has been transferred to the notorious forested area of 'Lalmati' (red soil) to curb the growing popularity and unlawful (according to the state) activities orchestrated by a local 'Robin hood' like character Beera (played by Abhishek Bacchan) who runs a parallel government and is referred to as Raavan by the locals for his fierce stature. Dev's arrival initiates a long-lasting conflict between Dev and his band of policeman and Beera and his entourage of local indigenous people. It leads to the abduction of Dev's wife Ragini (played by Aishwarya Rai-Bacchan) by Beera that triggers Dev's tireless pursuit of her in the perilous forests of *Lalmati*. It is obvious that Ratnam borrows the template of the story from the tradition of *Ramkatha* (Rama's tale) where his film has a Sita (Ragini), a Rama (SP Dev), a Ravana (Beera) and the theme of abduction. Hence Dev being a representative of the state and his character being modeled on Rama, his actions in dealing with Beera and his indigenous entourage may be read as manifestations of the workings of the *Ramraj*. Also, with the usage of a name like 'Lalmati' for a forested area that hosts a parallel government (that indulges in guerilla warfare), which the state desperately tries to curb, Ratnam's obvious allusions to contemporary Maoist insurgency in Central and some parts of Southern India (which is known for its red soil) does not remain a mere matter of speculation (also see Basole 25-26). This again is a process of decoding done by newspaper journalists after watching the film (Shah "Abhishek is Kobad Ghandy"), who speculate that Beera's character was inspired from the famous Maoist leader Kobad Ghandy (Ahmad 7). I will develop on this specific decoding and point out these obvious Maoist allusions embedded in the movie in the course of the essay.

The state, the subversion, and the suppression

Concocting the idea of 'Ramraj' from the tellings of Valmiki and Tulsidas, political personae and parties have appropriated and used these texts as arms of the cultural

‘ideological state apparatuses’ (Althusser “Ideology and Ideological State Apparatuses”; also see Lutgendorf 259-261, 273-280). As Louis Althusser observes, these apparatuses are used to disseminate “rules of morality, civic and professional conscience” to interpellate subjects to certain positions in the social scheme of things and make them submit and reproduce the ideology of the dominant group. Philip Lutgendorf (259) observes that the dominant group’s need for propagating the state apparatus or the *Ramrajya* as an ‘ideal order’ comes from the anxiety to stabilize a rule threatened by social competition. To rule out the possibilities of competition, the ‘threats’ to the integrity of the state need to be contained in their state-relegated locations of marginality either through ideological coercion or through direct repression by the intervention of certain “detachments of the (repressive) state apparatus” that include the police and the army (Althusser “Ideology”). Dev was sent to *Lalmati* specifically because the state/government felt threatened by Beera’s parallel government in forested *Lalmati* — a local administration supported by a huge section of the indigenous people. His image as the “the guardian of *Lalmati*” jeopardized the state’s integrity and powerful image and hence it necessitated Dev’s violent intervention in the province (Basole 26). This bears resemblance to the animosity between the Maoist insurgents and the state, where the former equipped with an army majorly formed of peasants, indigenous people, and workers had declared an open war with the latter (see Roy, Biswas 71-94, Ahmad 3). The Maoists legitimize their guerilla warfare as a mode to lash back at the state that has deprived them of their rights over natural resources like forests, rivers, and land by selling them to imperialist nations for mining and damming operations (ibid.). These operations involve various state mediated atrocities on the indigenous communities living in the forests that involve burning of villages, forceful eviction and rape (ibid.). As Arundhati Roy (“Walking with Comrades”) and Bidisha Biswas (93) observe, the state interprets this resistance by the Maoists and the indigenous communities as detrimental to their idea of modern development and tag their dissent as a threat to the integrity of the nation which requires suppression through force.

The state/government, after identification of the said ‘threat’ also needs to legitimize its use of violence and the *Ramayana* provides the perfect template for the process, which is explored by Ratnam. According to Sheldon Pollock, the story of the *Ramayana* provides the scope where “a divine political order can be conceptualized, narrated and historically grounded” and a “fully demonized Other can be categorized, counterposed and condemned” (Pollock 264). The ‘demonized other’ is popularly conceived to be embodied by the tyrant Ravana who is a despotic ruler

who steals “our women” and wrecks the moral order of the world. (Ibid. 283) Hence Rama needs to eliminate him for the preservation of the moral order (*dharma*). Dev’s introduction of Beera at the police assembly as the “terror of *Lalmati*.. age 32 but crimes uncountable” “ the reason behind all the blood spilt in *Lalmati*” and his final assertion “that he is just a criminal for us”, adhere to the aforementioned notion of encoding and decoding the ‘demonized other’ in the public imagination. Ranajit Guha (45-47), while commenting on the colonial official writing on peasant insurgency, mentions that it presents insurgency as unnecessary, uncontrollable violence, and as a merely mindless response to a self-concocted or externally imposed feelings of deprivation experienced by the peasants. The idea is reiterated by Gyanendra Pandey (*Routine Violence 2*) who observes that any form of dissent that does not fit into the state’s idea of propriety is relegated to the realm of unorganised anti-modern ‘prehistory’, which was synonymous to violence. This kind of representation validated counterinsurgency that is state’s violent attempts at curbing these revolts (Pandey “The Prose of Otherness” 191-193; also see Guha 55-57). The state did not see this as violence but as mandatory steps to protect its integrity. In a similar vein, in the opening scene of the film, Ratnam (2010) tries to capture this biased viewing of insurgency by the postcolonial state. Local people are shown to brutally stab policemen, burn them alive, set fire to their vehicles. These depictions make the audience question the reason behind this violence and become empathetic towards the police (Ahmad 9). As the film progresses, on being interrogated by the policemen, most of the people of *Lalmati* are shown to testify that Beera is a helpful, philanthropic being who is “childlike” and “transparent as water”. Sanjeevani (played by Govinda), the guard who leads Dev into the forest, exasperatingly dismisses these testimonies because these ‘praises’ conferred on Beera hinders the state’s attempts at constructing him as the ‘demonized other’. The fact that Dev and Sanjeevani seemed satisfied with one individual’s testimony, who vilified Beera calling him the “harbinger of death”, speaks of the state’s conscious selective appropriation of certain parts of a larger popular opinion for the construction of the ‘demonized other’ who would require violent state suppression. This reductionist attempt of the state that attributes the holistic identity of a person as entirely negative is voiced by Beera as he tells Ragini that everything about him is ‘*galat*’ (wrong). The fact that he did not harm her even after abducting her is also *galat* because that was in negation of the state’s understanding of his character.

Guha (46-47) argues that insurgency is not a mindless response to self-contrived ideas of depravity but is a motivated undertaking that surfaces when conditions of existence become worse. The film reveals this notion to be true in Beera’s case. His

abduction of Ragini and orchestration of unsparing violence on the police was triggered by one specific incident which was the custodial rape of his sister Jamunia. The film uses the narrative ploy of a flashback to provide a backdrop that for the first time in the film provides a convincing validation for Beera's violence. Ratnam draws from the incident of Surpanakha's (Ravana's sister) mutilation in the hands of Lakshman which has served as the chief motif for various oppositional tellings that have questioned the 'righteousness' of the Rama character for overseeing such a heinous act perpetrated on a woman (Erndl 72). Personae like E.V.Ramaswamy, who had vehemently propagated Ravana as a hero regards this act enough to invigorate Ravana's brotherly responsibility and vengeance (Richman "Epic and State" 637). In *Raavan*, Dev and his entourage barge into Jamunia's wedding festivities to apprehend Beera. Beera survives a bullet but escapes and Jamunia, abandoned by her husband Guddu Pundit, is taken to the police station where she is raped repeatedly by the men. It is important to mention, as S. N Ahmad (12) points out in his study of the Tamil version, that Jamunia's (Vennila in the Tamil version) rape (not explicitly shown but narrated by her) happens in a police station whose wall is adorned by pictures of national leaders, who were also the proponents of an ideal kingdom with an ideal ruler (Lutgendorf 253-254). Ratnam, by staging the violation under their watchful eyes, allegorically challenges the virtues of benevolence and righteousness of the utopian benevolent state which in actuality endorses the violation of women in this case.

In defense of *Ramayana*, rather Rama, individuals like C. Rajagopalachari have argued that Surpanakha was the bestial, untamed woman who was unabashed of her feral sexuality which as Kathleen Erndl (83) argues made her stand in opposition to "the good, pure, light, auspicious, and subordinate" (ibid.) figure of the traditional Indian woman. Surpanakha's penalization was thus necessary as she digressed from strict adherence to the "boundaries of human behaviour" (*maryada*) specific to the particular class, caste and gender, which comprised to be a chief characteristic of the status quo of *Ramraj* (Lutgendorf 256). Ratnam portrays Jamunia as a vivacious girl from an indigenous community who had the gall of choosing a 'Pandit' husband for herself subverting social hierarchy (Basole 26). After her violation, Jamunia laments that if she would not have persisted with her demand of marrying the 'Pandit', she could have avoided her fate. Her rape can connote the fact that the state penalized her for trying to rise from her social designated position. Custodial rape of women constituted to be one of the varied aspects of the gross violation of human rights which the state security personnel and officers perpetrated on women in Maoist populated areas, irrespective of the fact that they were Maoists or not (see Roy

“Walking with the Comrades”, Biswas 84, Rai 204-205). Kailash Rai (205) in his study of Nepali Maoist woman says that a confusion persists whether this gender specific torture entailed a special strategy of the state or was it merely the carnal bestiality of low-ranking security personnel. The fact remains that the state had intentionally or unintentionally facilitated this violation to check these ‘subversive women’ who gave up their domestic roles to take up arms against the state (Tamang “Motherhood Containers”).

After hearing Jamunia’s incident, Ragini, who was initially insistent on “Dev, cannot be wrong.... he is as good as god”, develops a soft corner for Beera. When Beera tells Jamunia’s story, the camera is positioned at such an angle that Ragini who kneels at Beera’s feet appears as a devotee in front of a god-like Beera. By purging Beera of his ‘demonic’ image, Ratnam creates a possibility of an amorous relationship between Beera and Ragini. Paula Richman (“So called demons” 173-174) observes that many South Indian writers humanize the *Raksas* (demon) figure, starting from Kamban, by embedding their characters with mortal sensitivities which are often hyperbolically articulated by the *Rakshas*. Ratnam’s portrayal of Beera’s (who repeatedly calls himself *Rakshas*) behavior towards Ragini follows a similar trend. Beera’s body language is laced with a great amount of restlessness as if it cannot contain the excitement he experiences from being in Ragini’s vicinity. He appears strangely comical when he hits his head repeatedly and mumbles “*bakbakbakbak*” whenever Ragini tries to chastise him for her deplorable condition. But the same Beera transforms into a soft amorous hero in a scene where he ties her up seductively by a tree and voices his feelings for her. Ragini surprisingly does not feel threatened by his advances but bears a pensive look of love on her face during the exchange. This conceptualization of a love relationship between Sita and Ravana is very much present in the South Asian Ramayana repository in which writers like K.Satchidanandan (“Come unto me, Janaki” in Malayalam, 2004) and Gudipati Venkata Chalam (“Sita Enters the Fire” in Telegu, 1924) have perceived a Ravana insistent on absolving Sita from the vitriolic relationship with Rama who questions her chastity repeatedly (Ibid. 177, 215-218, 58-63; also see Castro 50). The choice of actors for the roles of Beera and Ragini is also of significance here. Beera is played by Abhishek Bacchan and Ragini by Aishwarya Rai Bacchan who are a married couple in real life. The choice of a real-life couple to play the roles of two characters who might develop an amorous possibility in the film, even if forbidden, utilizes the audience’s reception of actors as real-life stars who precede their roles on the screen. Abhishek as Beera and Aishwarya as Ragini, who are also indexic of the characters of Ravana and Sita, arguably provide Ratnam with a sense

of immunity from censure and communal castigation or criticism for showing the possibility of a forbidden and unconventional love relationship between two popular literary characters. The choice of actors with respect to the Tamil and Hindi versions of the film also holds significance vis-a-vis Ratnam's agenda of blurring the concrete lines between the demon and the hero in a popular narrative. In the Tamil version *Raavanam*, Beera's (Veeraiya's) role is played by the actor Vikram who plays the role of Dev in the Hindi version. The visual dynamic of the same actor acting out the role of the antagonist turned protagonist to a protagonist turned antagonist in both language versions of the film contributes to not only the annihilation of the chasm between the demon and the hero but also sheds light on the organic human character that almost always is, not black or white, but grey. Towards the end of the film, Dev is cornered in a fierce duel with Beera who spares his life and sets Ragini free. Ragini is infuriated, when Dev asks her to undergo a polygraph test to check her chastity— a modernized reference to the trial of fire incident in the Rama story. She goes back to Beera whose company offers her temporary relief from the trauma of the acrimonious exchange with Dev. In the climactic moment of the film, it turns out that Dev uses Ragini as a ploy to trace Beera, who after being shot by Dev, topples over a cliff in the final scene of the film. This act after Beera's final diatribe to Dev: "Show them who is the actual god and who is the demon!", not only exposes Dev's vindictive character that considers triumph in a masculine struggle as more important than the safety of one's wife but, totally inverts the popular perception of the hero and the demon/villain.

Gendered expectations: Revisited?

Ratnam while trying to destabilize the role of the hero and the demon, submits to the popular culmination of the Rama story by killing off his 'valorized' and 'humanized' demon (Beera). He tries to articulate the contemporaneous relationship between the nation and its citizens through encoding it in the template of the "fully demonized other" where this apparent demon in his story is the hero (Dev/Rama) in the popular imagination (Pollock 264). His telling appears to be gender sensitive as it is sympathetic to the plight of Surpanakha/Jamunia. But his emphasis on the fact that retribution could only be accomplished through abduction of Sita/Ragini, embeds his stance within the same communal rhetoric that considers mutilation of the perpetrator's women as the sole way to avenge the mutilation of one's own women (see Menon and Bhasin *Borders and Boundaries*). As discussed earlier in the essay, the narrative analepsis that humanizes Beera for Ragini is Jamunia's story. Beera's violent ways somewhat gain an empathetic semblance of validation as a collective act of vindication of his sister's custodial rape and subsequent suicide. It

has been discussed already that by positing Jamunia as the wronged sister here, Ratnam corroborates a number of South Asian retellings of the *Ramayana* that try to develop an empathetic niche for Surpanakha as the wronged woman (For instance, “Surpanakha’s sorrow” in Telegu by Kavanasarma, 1984). These versions also challenge Surpanakha’s role as the seductress and construct her as the wronged marginalised non-aryan woman who is mutilated. They negate the reading of Surpanakha’s mutilation as a corrective act that was required to tame the digressive aberrant woman. Jamunia’s custodial gang rape in the progression of the narrative has a dual function — it is corrective as well as retributive. It is both corrective and retributive because rape as an act of brutal display of masculinist power here functions to sedate Jamunia’s strength as a vivacious woman who chooses a husband from a higher caste of her own will and at the same time criminalises herself as an extension and a substitution of her brother Beera. Kumkum Sangari (2-10) observes that violence has a pedagogic purpose and it has been traditionally used by patriarchy to interpellate women to their sanctioned positions in society as one’s own woman or the other woman. Jamunia, as the woman of the enemy clan, as the sister of Beera, is thus identified as the ‘other woman’ whose body can be subjected to violence to cause an abstract but intense injury to the community and also to the brother who is the leader of that community. She is ‘taught’ a lesson in the form of corrective and retributive torture for the sins of her brother and in extension herself. Before this heinous incident is showed, a song in the film that picturized Jamunia’s wedding showed women anointing her body with turmeric and singing to her as a part of her wedding rituals. The women sing (in the voice of Ila Arun): “Be affectionate to the younger brother-in-law if you have one, pay your respects to your mother and father-in-law.. if elders advise you, then listen to them and make the sister-in-law your friend” (Translation mine). This indigenous song typifies the process of gendered socialization of a mellow young bride — if she adheres to these stipulations, then she would lead a fulfilling life. Unfortunately, in Jamunia’s case before she could start as a bride and fulfil these expectations of being an ideal reticent housewife, she is picked from her wedding and gang raped in the police custody. This instantiates the possibility of being read as a contradiction, a fallacy, to the theorem of gendered socialization where remaining virtuous and married does not entail protection and a fulfilling life.

Beera’s abduction of Ragini becomes a ploy to retaliate to this masculinist assault on his sister, but also to the community in question. It also needs to be pointed out that the film starts with a montage of scenes before the opening credits, where unnamed women are shown to lure policemen in tents where they are finally killed

by goons who are then revealed to be from Beera's entourage. Though Ratnam through Jamunia's incident tries to redress the wrongful understanding of Surpanakha as the seductress, which leads to a tussle of masculinities between Rama and Ravana, he also evokes the same image of the woman as the seductress that leads men to their doom and initiates a tussle of masculinities which prepares the audience for the chief dramatic intensity of the film characterized by the war between Beera and Dev. Though the humanization of Beera has painted him as a soft hero in the film who does not violate Ragini's chastity, the same Beera has also been mindlessly violent towards her, the abducted woman, a number of times as depicted in the film. From pushing her off from the boat into the wild river, to holding her at gunpoint and even hitting her on the back so that she poses straight for a picture, Beera's masculine display of seemingly trivial violence has scared Ragini. As the abducted woman who also was paying for her husband's sins, this 'seemingly trivial' acts of violence do not remain trivial and premonish the possibility of full-fledged torture on her body. It is also interesting that the inception of love and respect in Beera's heart for Ragini only happens after she tries to kill herself to avoid being mutilated, maimed, or killed by Beera aka her husband's enemy. This act of exterminating oneself to protect oneself from another kind of violence is, as Sangari observes, consenting to one kind of violence in apprehension of another (Ibid.). Beera interprets this 'choice' of Ragini as a mark of her powerful agency and grows to respect her, thus falling for the historic trope of the 'chaste' woman. The film ends with Beera's sudden death after being shot by Dev and a horrified, helpless Ragini who tries to try make sense of the situation. But this closure that posits a helpless woman with no agency also departs from the most popular tellings of Rama's story, where Sita becomes an agentic being at the end of the narrative when she calls upon Mother Earth to split open and take her in her lap. Ratnam's retelling closes with a helpless and confused woman who also has just been spurned around in the narrative with little to no space to exert any kind of agency —other than trying to kill herself—that establishes her as an individual actor in her life who does not submit to the whims of two men. Ratnam had made several changes that do not notably change the skeletal plot of the story, but a little more nuanced gender-sensitive change, like Nina Paley's *Sita Sings the Blues* where the woman is identified as an agentic being who with ingenuity leaves her erratic husband for his whims, would not have jeopardized the *Ramayana* tradition.

Conclusion

This essay started by the referring to the idea of 'relevance' and it has been argued that how the *Ramayana* repertoire to this very day is still so relevant in terms of

expressing any story/one's own story by borrowing from the rich gamut of stories, ideologies, politics, and most importantly emotions that the repertoire stands for. The relatability with the *Ramayana* repertoire rests on the universality of certain templates described in it as well as the contestation of those templates in tandem with one's creative political position. Ratnam in *Raavan* uses these templates to contest the absolute understanding of the hero/god and demon/villain dichotomy by focalizing the narrative from different point of views. But irrespective of the infinite possibilities of subversion that the repertoire provides to the creator, Ratnam in his depiction of gendered representation also falls prey to certain stereotyped gendered tropes. Nonetheless, *Raavan* stands as one of the significant examples that validate the irrefutable continuity of the epic repertoire of the subcontinent.

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CULTURAL EXCHANGE THROUGH FASHION: THE INFLUENCE OF KOREAN DRAMAS ON FASHION CHOICES AMONG YOUTH IN KERALA

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Abstract: *The rapid expansion of Korean culture, notably through the phenomenon known as Hallyu or the Korean Wave, has significantly impacted various regions across India. The COVID-19 pandemic, which kept individuals confined to their homes, further catalysed this trend, with many turning to Korean entertainment for relatable content. By promoting a modernisation that respects cultural heritage, Korean dramas have subtly infused their fashion aesthetics into the everyday attire of Indian teenagers and young adults. Popular K-dramas like Crash Landing on You, Itaewon Class, True Beauty, What's Wrong with Secretary Kim, Business Proposal, Hometown Cha-Cha-Cha, and Goblin have been particularly influential, with their characters' styles becoming aspirational models for youth in Kerala. This cultural hybridization marks a significant shift in consumer behaviour and identity expression among Indian youth. The study delves into the deeper implications of this influence, including the adoption of Korean cultural practices, an increased interest in learning the Korean language, and a growing preference for Korean fashion styles. Employing a quantitative research approach, a survey was conducted among K-drama viewers. The findings aim to provide comprehensive insights into the role of Korean dramas in shaping the fashion sensibilities of youth in Kerala, highlighting the broader processes of cultural exchange and assimilation.*

Keywords: *Popular Culture, Korean Wave, Korean Fashion, K-drama, Cultural Hybridization, Cultural Adaptation.*

INTRODUCTION

In recent years, South Korea's pop culture - popularly known as the "Korean Wave" or *Hallyu* - has made a powerful impact on global entertainment, particularly resonating with younger generations. For India's young population, particularly those born between the mid-1990s and early 2010s (Gen Z) and those born between the early 1980s and mid-1990s (millennials), this wave has introduced a captivating

blend of Korean dramas (K-dramas), K-pop music, beauty products, food, and most notably, fashion. While Korean pop culture has been growing steadily for over a decade, its popularity in India surged during the COVID-19 pandemic when many turned to online entertainment to cope with isolation and uncertainty.

The spread of K-dramas, in particular, sparked a fascination that went beyond storytelling - its characters, costumes, and aesthetics became significant points of influence for fashion-conscious youth. The viral success of PSY's "Gangnam Style" in 2012 may have been India's first exposure to K-pop, but it was during the pandemic lockdown that the influence of Korean culture intensified, with K-dramas becoming a cultural phenomenon.

In Kerala, the "Hallyu" wave has taken strong roots, significantly shaping the entertainment and cultural landscape. The rise of K-pop music, K-dramas, and Korean cuisine in the state reflects the deeper cultural exchange between South Korea and Kerala. However, one of the most noticeable impacts has been on fashion trends. From minimalist designs to chic streetwear, Korean-inspired fashion is now making its way into the wardrobes of Kerala's youth, influencing their style choices and contributing to a broader cultural shift.

This study seeks to examine the influence of K-dramas on the fashion preferences of young people in Kerala. Through a detailed survey, the research aims to explore how Korean fashion trends, as seen in K-dramas, are being adopted and adapted by the youth, the motivations behind this cultural exchange, and the broader implications it has on local fashion and identity.

OBJECTIVES

- To examine the role of K-dramas in shaping youth identity and self-expression through fashion.
- To explore whether Kerala's youth view following Korean fashion trends as a good or bad thing.
- To identify the key fashion elements from K-dramas adopted by the youth

METHODOLOGY

This study employs a quantitative survey approach to investigate the influence of Korean dramas (K-dramas) on the fashion preferences of young people in Kerala. A Google Forms questionnaire was distributed to gather insights into how K-dramas influence the clothing choices and fashion attitudes of young people. The research

design was descriptive in nature, aiming to capture the current effects of K-drama culture on fashion trends among Kerala's youth.

The survey included 50 participants, aged between 13 and 35 years. The questionnaire focused on aspects such as the extent to which Korean-inspired fashion is adopted, the motivations behind these choices, and the perceptions of Korean fashion in the local context. The data gathered was analysed using descriptive statistical methods, such as calculating means, standard deviations, and frequency distributions.

The analysis revealed that K-dramas have a notable influence on fashion preferences among the youth in Kerala, with many adopting Korean-style clothing and accessories. The study offers a valuable insight into the cultural exchange between Korea and Kerala through fashion, providing a foundation for future research on this subject in other regions.

THEORETICAL FRAMEWORK

This study draws upon Homi Bhabha's concept of hybridity, which suggests that cultural identities are constructed through interaction and negotiation between dominant and local cultures (Bhabha, 1994). Rather than simply imitating global trends, cultural hybridization allows individuals to create new, localized identities. Additionally, popular culture theories, particularly those proposed by John Fiske (1989), emphasize how audiences actively engage with and reinterpret media rather than passively consuming it. These theoretical perspectives help frame the adoption of Korean fashion in Kerala not as a form of cultural dominance but as a dynamic process of cultural exchange and identity formation.

RESULTS AND DISCUSSION

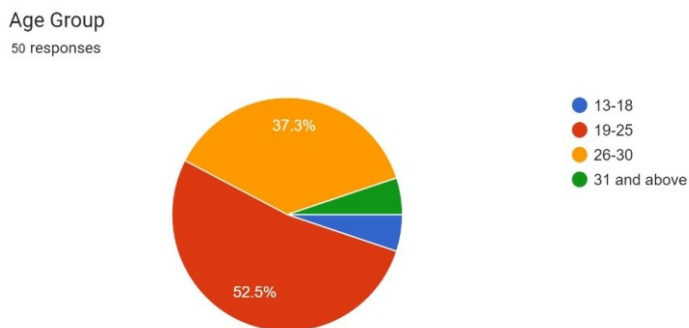


Fig. 1

- **Age Distribution:** The largest group (52.5%) of participants was aged 19-25, followed by 37.3% aged 26-30, indicating strong engagement with K-drama fashion in this demographic.

How often do you watch Korean dramas?

50 responses

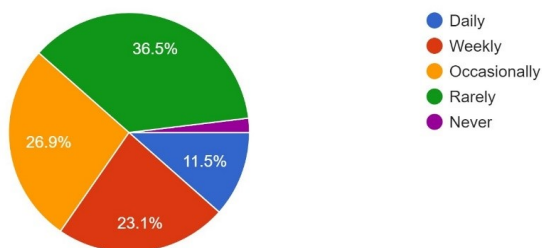


Fig. 2

- **K-drama Viewership:** 36.5% of respondents watch K-dramas rarely, while 26.9% view them occasionally. This suggests moderate engagement with the shows, yet the influence remains widespread.

How long have you been watching Korean dramas?

50 responses

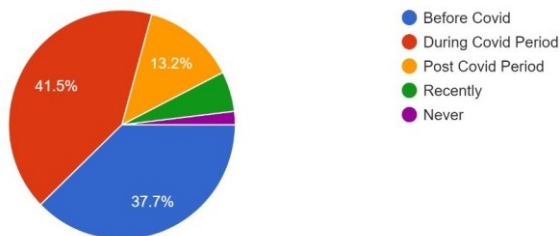


Fig. 3

- **Impact of the COVID-19 Pandemic:** 41.5% of participants started watching K-dramas during the pandemic, indicating a significant shift in viewership patterns.

Have you noticed any influence of Korean drama fashion on your clothing choices?
50 responses

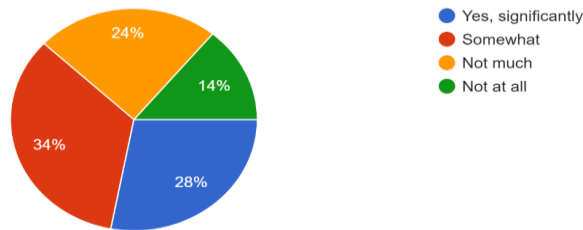


Fig. 4

- Influence on Fashion:** 62% of respondents stated that K-dramas influenced their fashion choices to varying degrees. The aesthetics of K-dramas were the most significant factor for 57.4% of participants, followed by clothing styles (44.7%) and hairstyles (40.4%). This indicates that many viewers actively adopt or draw inspiration from the attire featured in K-dramas, whether it be casual streetwear, chic formal wear, or the innovative layering and mixing of textures that define Korean fashion. These styles serve as key sources of fashion ideas, encouraging viewers to experiment with new trends in their personal wardrobes and reflect their admiration for K-drama aesthetics.

Which aspects of Korean drama fashion influence you the most? (Select all that apply)
50 responses

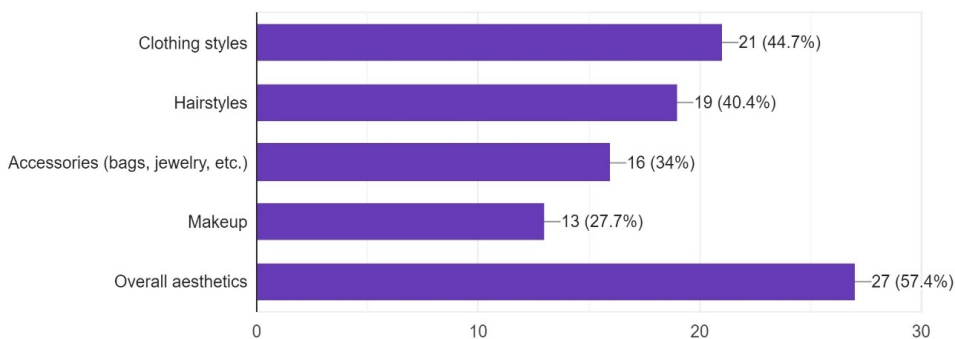


Fig. 5

- Hairstyles also play a prominent role, influencing 40.4% of the sample, highlighting how K-drama characters' haircuts, colors, and styling

techniques are embraced by viewers. Accessories, such as bags, jewelry, and hats, influence 34% of respondents, underscoring the importance of details that contribute to an overall fashion statement. While makeup appears to be the least influential aspect, with only 13% citing it as significant, this may indicate that K-drama makeup trends are more subtle or less relatable to the audience.

What type of Korean fashion do you find most appealing?

50 responses

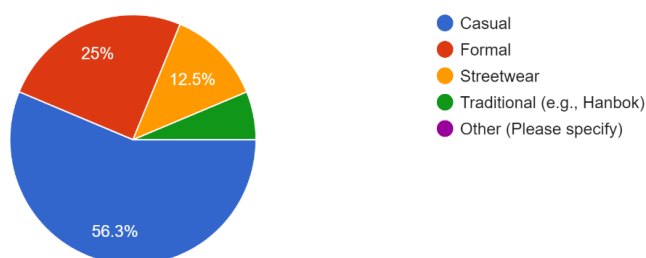


Fig. 6

- **Fashion Preferences:** Casual Korean fashion was favored by 56.3% of respondents, followed by formal styles (25%), while streetwear and traditional Korean fashion had niche appeal. Casual wear, often featured in K-dramas, resonates with the youth for its simplicity, comfort, and effortless style. Formal Korean fashion follows, with 25% of respondents indicating a preference for this more polished and refined look. The sleek, well-tailored outfits often associated with professional or upscale characters in K-dramas seem to captivate those who appreciate elegance and sophistication. Korean formal wear, known for its modern, clean lines and tasteful minimalism, exerts a strong influence on viewers aspiring for chic and professional styles. Streetwear and traditional fashion hold more niche appeal, with 12.5% and 6.3% of respondents respectively favoring these styles. Korean street fashion, characterized by its boldness and trend-setting designs, draws in a smaller group of viewers who are inclined toward more experimental and expressive looks. Meanwhile, traditional Korean fashion, such as the hanbok, attracts a limited but appreciative audience, suggesting an interest in the cultural and historical aspects of Korean fashion.

Do you think Korean dramas are promoting a global fashion trend among youth?

50 responses

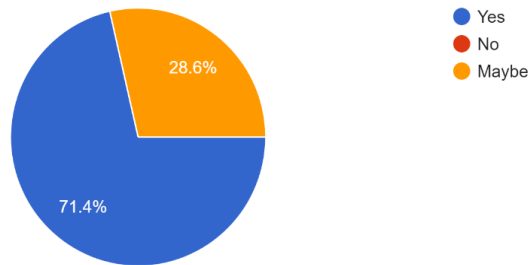


Fig. 7

- **Global Fashion Influence:** 71.4% of respondents believed that K-dramas promote global fashion trends, confirming their role in disseminating Korean styles to a broader audience. Interestingly, no respondents indicated that K-dramas do not contribute to global fashion trends, highlighting the pervasive reach of Korean fashion within the global style narrative. However, the 28.6% of respondents who answered "maybe" reflect a level of ambivalence or uncertainty regarding the extent of this influence. This hesitation may arise from individual differences in how fashion is interpreted and adopted, as well as varying exposure to different fashion cultures.

Do you think Korean fashion is more accessible in Kerala today?

50 responses

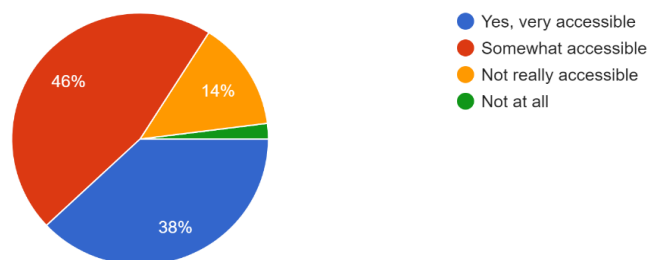


Fig. 8

- **Accessibility of Korean Fashion:** A combined 84% of respondents found Korean fashion accessible in Kerala, primarily through online platforms.

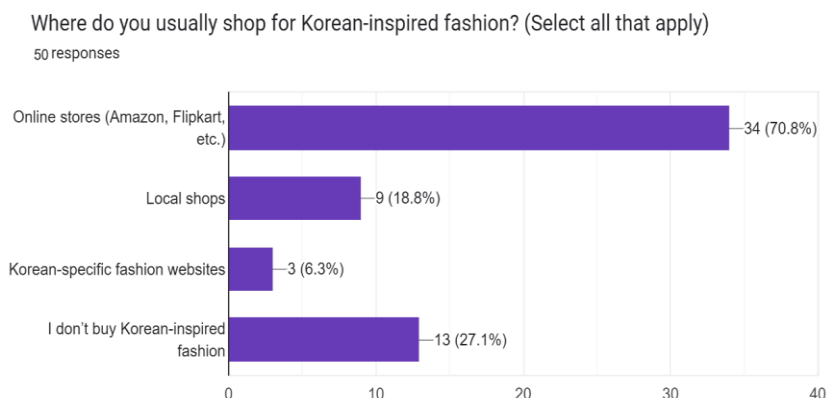


Fig. 9

- **Boosting Confidence of Youth:** About 30.6% of participants reported feeling more confident in K-drama-inspired fashion, while 36.7% said they sometimes experienced increased self-assurance. In contrast, 18.4% did not feel more confident, and 14.3% were unsure about their feelings. This indicates that while K-drama fashion boosts confidence for many, its impact varies based on individual preferences and comfort levels.

Do you feel more confident wearing outfits inspired by Korean dramas?

50 responses

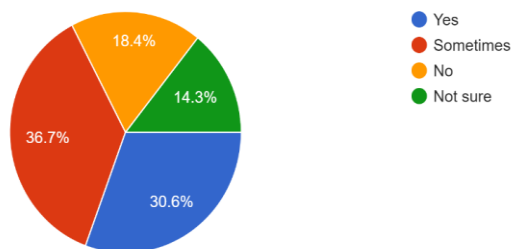


Fig. 10

- **Cultural Connection:** 45.8% of respondents felt that adopting Korean fashion created a sense of cultural connection between India and Korea.

Do you think adopting Korean drama fashion creates a sense of connection between Indian and Korean cultures?

50 responses

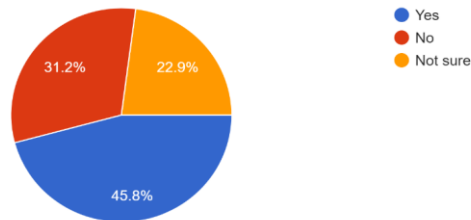


Fig. 11

- **Perceptions of Fashion Trends:** 55.3% of participants saw Korean fashion as a positive trend, reflecting a broader openness to cultural exchange.

Do you think following Korean-inspired fashion is a positive trend?

50 responses



Fig. 12

- This perspective highlights a recognition of the benefits of cultural exchange and the enrichment that comes from integrating diverse fashion influences. In contrast, 36.2% of participants regard this trend as neutral, perceiving it simply as another addition to the vast landscape of fashion without any significant cultural implications. A smaller segment, 8.5%, expressed concern that following Korean fashion could overshadow local styles, indicating awareness of the potential risks associated with cultural homogenization.

Do you feel pressured to follow Korean fashion because of its popularity?

50 responses

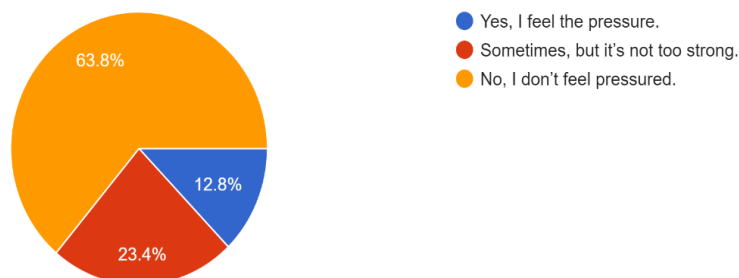


Fig. 13

- **Minimal K-Fashion Pressure:** The data shows that 63.8% of respondents in Kerala feel no pressure to follow Korean fashion, highlighting a strong sense of individuality. While 23.4% experience mild societal influence, it doesn't significantly affect their style choices. Only 12.8% reported feeling definite pressure to conform to K-fashion trends.

The study's findings provide significant insights into the influence of Korean dramas on fashion preferences among youth in Kerala. The cultural backdrop of Kerala plays a crucial role in understanding why Korean fashion trends, as seen in K-dramas, have become so popular in this region. Several factors contribute to this trend, which can be linked to both the global appeal of Korean popular culture and the specific socio-cultural context of Kerala.

Globalization and the Accessibility of Media

One of the primary reasons behind the influence of K-drama fashion on Kerala's youth is the global reach of Korean media. With the rise of digital streaming platforms such as Netflix, YouTube, and Viki, Korean dramas have become easily accessible to audiences worldwide. This widespread accessibility has allowed K-dramas to penetrate regions like Kerala, where audiences are not only exposed to Korean storytelling but also to its visual culture, including fashion.

John Fiske (1989) challenges the notion that media consumers are passive recipients of cultural messages. Instead, he proposes that audiences actively engage with media, reinterpret its meanings, and integrate it into their own cultural frameworks. Kerala's youth are not simply imitating K-drama fashion; rather, they are selecting elements that resonate with their personal tastes and modifying them to fit local

climate conditions, social norms, and fashion preferences. This aligns with Fiske's view that media serves as a site of cultural negotiation, where audiences derive their own meanings rather than accepting dominant narratives.

Impact of the COVID-19 Pandemic

The COVID-19 pandemic played a pivotal role in amplifying the influence of K-dramas on Kerala's youth. With lockdowns and social distancing measures in place, people turned to online entertainment as a means of coping with isolation. K-dramas, with their emotional depth, engaging storylines, and relatable characters, provided a source of comfort and escapism. Many respondents indicated that their viewership of K-dramas increased during the pandemic, which in turn heightened their exposure to Korean fashion trends.

This trend was not limited to Kerala but was observed across India, where the youth, confined to their homes, developed a stronger connection with the characters and their fashion choices.

Kerala's Socio-Cultural Landscape

Kerala has a unique socio-cultural landscape that makes it particularly receptive to global cultural influences. The state has a long history of international trade, migration, and cultural exchange, which has fostered an openness to new ideas and trends. From ancient times, Kerala has been a melting pot of various cultures, including Arab, European, and now, East Asian influences.

The youth in Kerala are highly conscious of global fashion trends and are keen to experiment with different styles. The minimalist and modern aesthetic of Korean fashion aligns well with the sartorial sensibilities of Kerala's youth, who prefer functional yet stylish clothing. Additionally, Kerala's emphasis on education and progressive values means that its younger generation is more willing to embrace cultural hybridization, blending elements of local and global fashion in their wardrobes.

Influence of Character Representation in K-Dramas

Korean dramas are renowned for their well-developed characters who embody both traditional and modern values. The protagonists in K-dramas often portray aspirational lifestyles, including their fashion choices. These characters are often seen wearing a mix of casual, chic, and formal outfits that reflect modern Korean society while respecting cultural heritage. The sleek, modern look combined with subtle cultural elements in Korean fashion appeals to Kerala's youth, who admire these characters and seek to emulate their style.

Furthermore, K-dramas are often set in urban, cosmopolitan environments, showcasing trendy and fashionable lifestyles that resonate with the aspirations of Kerala's youth. These dramas present fashion as an extension of personal identity, self-expression, and success, all of which are key factors influencing youth fashion choices in Kerala.

Cultural Affinity and the Indian-Korean Connection

There is a growing cultural affinity between India and Korea, fostered by the popularity of Korean entertainment. Kerala, in particular, has embraced various elements of Korean culture, including food, music, and now fashion. The study revealed that many respondents felt a sense of cultural connection through fashion, seeing it as a bridge between Korean and Indian identities.

Bhabha (1994) highlights that in the era of globalization, cultures do not exist in isolation but are in constant flux, where dominant global trends encounter local traditions, producing hybridized identities. The digital accessibility of Korean dramas through platforms like Netflix, YouTube, and Viki has allowed Korean fashion to enter the cultural consciousness of Kerala's youth, making it an integral part of their aesthetic and identity. Rather than being a case of cultural homogenization, the study shows that the accessibility of K-dramas has led to cultural hybridity, where global and local styles coexist.

Psychological Appeal of Korean Fashion

The study also found that K-drama fashion has a psychological appeal to Kerala's youth, particularly in terms of self-expression and confidence. Many respondents reported feeling more confident and stylish when wearing Korean-inspired outfits. The clean lines, sophisticated cuts, and minimalism of Korean fashion create an aesthetic that is both polished and approachable, allowing youth to feel fashionable without being ostentatious.

The versatility of Korean fashion, which often includes layering, mixing textures, and blending casual with formal elements, also allows Kerala's youth to experiment with different looks while maintaining their individuality. This adaptability is crucial in a state like Kerala, where fashion trends must balance the hot, humid climate with modern sensibilities.

Cultural Hybridization and Fashion Identity

The data from the study highlights a broader process of cultural hybridization, where global influences such as K-drama fashion are adopted and adapted within local contexts. Kerala's youth are not merely imitating Korean styles but are

integrating them with local fashion sensibilities. This cultural hybridization reflects a shift in how fashion identity is constructed, moving beyond national or regional boundaries to include global influences.

Homi Bhabha (1994) argues that cultural identities are not fixed but are constantly negotiated in a **"Third Space"**, a site of cultural hybridity where different cultural elements interact and create something new. In the case of Kerala's youth adopting K-drama fashion, this **"Third Space"** is evident in how they integrate Korean aesthetics into their local fashion sensibilities rather than merely replicating them. Here, Korean fashion is not replacing Kerala's traditional styles but is being localized and reinterpreted, much like how cultural hybridity allows for a dialogic exchange rather than unilateral influence.

Kerala's youth see themselves as part of a global community, and their fashion choices reflect this cosmopolitan outlook. By adopting elements of Korean fashion, they are not only expressing admiration for Korean culture but are also signalling their participation in a globalized world where fashion is a shared language of identity and self-expression.

Challenges to Local Fashion

While the influence of K-drama fashion is generally seen as positive, there are concerns about its impact on local fashion traditions. A central concern in globalization studies is the potential erosion of local cultural practices. However, Bhabha's hybridity model argues that rather than replacing local traditions, global influences are adapted and reformulated to create new, localized expressions. A small portion of respondents expressed worry that the rising popularity of Korean fashion could overshadow local styles, leading to a homogenization of fashion trends. This tension between global and local fashion reflects a broader debate about cultural preservation in the face of globalization. However, the study also shows that many youths are finding ways to balance global and local influences, incorporating elements of both in their daily fashion choices.

CONCLUSION

The findings of this study underscore the significant influence of Korean dramas on the fashion choices of youth in Kerala. A notable number of respondents indicated an increased interest in Korean fashion; drawn to its aesthetic appeal and the inspiration it provides for personal wardrobes. Elements such as clothing styles and hairstyles from K-dramas resonate with viewers, leading them to integrate these influences into their daily lives. Furthermore, many participants view adopting

Korean-inspired fashion as a means of fostering cultural connections between India and Korea, thereby enhancing appreciation for diverse cultural expressions.

Importantly, while the majority embrace K-fashion as a positive trend, a considerable segment of respondents does not feel pressured to conform, indicating a healthy balance between admiration for global trends and individual expression. This suggests that the popularity of Korean dramas has impacted Kerala's fashion landscape while coexisting with the local cultural context, promoting a harmonious blend of styles rather than overshadowing indigenous fashion.

In conclusion, this study highlights the role of K-dramas as catalysts for cultural exchange, fostering openness to global influences while reinforcing personal identity in fashion choices. This dynamic interplay enriches Kerala's cultural fabric, allowing youth to navigate their fashion identities within a multicultural framework. The ongoing Korean Wave presents opportunities for further exploration of how such global trends can coexist with and enhance local cultural expressions.

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PERFORMATIVE SUBVERSION OF HETERONORMATIVITY: MASCULINITY OF A FEMALE IMPERSONATOR

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Abstract: *The cultured identity of Gender is a conscious repetition of a performance, one that is prescribed by the conventional norms of society. The performance is internalized so much so that a performer does not recognize it as a performance anymore and consciously believes it as the only “norm” of that particular gender identity and any other deviation from that staple performance is either considered as a transgression which then is treated as “unnatural”. Going by Judith Butler’s argument, we can say that in this “stylized repetition” of the act, there are moments of subversion done by the performer consciously or unconsciously. I will be tracing the trajectory of female impersonation concerning Bengal about the porous masculinity starting from Sri Chaitanya Dev to the later female impersonators in the performative field called Jatra and will elaborate on the life and works of Chapal Bhaduri, the living female impersonator of Bengal briefly relating it with the other performances in different regions of India to unfold the different nuances of masculinity and how it is transformed through gender impersonation. I aim to show how these performances, from the receptive and performative point-of-view though for a brief moment challenge the conventional “norm” and create the possibility of subversion by asserting the fact that gender, as a social and cultural construct, is nothing but a performance, open and changeable.*

Keywords: *Female Impersonation, Masculinity, fluidity of Gender, Gender, and Performance, Gender Construct, Challenging Heteronormativity*

Introduction

*If they see breasts and long hair coming,
They call it woman.
If beard and whiskers they call it man.*

*But look, the self that hovers in between
Is neither man nor woman.*

(Dasimayya, the Weaver) (VK 28)

The fluidity of gender determines a free performative space without any strict confinement of gender roles. Therefore, a heteronormative discourse where gender is cocooned to one single definition demands a multifaceted subversion. The theoretical gender discourse can radically challenge a convention verbally using logical arguments. However, the substantiation of the theory happens through performance. As far as the performance of gender is concerned, it is an evolving performative space blurring the binary division without any conscious need to define parameters. To delve deep into this porosity of gender performance, the performance and the performative both should be taken into consideration. In this paper, my focus will be on the act of female impersonation on stage. Trudging along the historical proceedings of female impersonation, we can observe that the psychological transgression of the actor creates a space for subversion which can be described through the performance metaphor. Without solely focusing on the mimetic representation of the female body, the very act of performance is representative of breaking the gender stereotype hence probing deeper into our unidirectional idea of masculinity through performative subversion. The masculinity of a female impersonator is largely based on the porosity of the performance of gender deconstructing the very thin existing line of binary.

Mythology and Impersonation

The various instances of impersonation or the androgynous tradition of any culture have been manifested in the mythological scriptures through metaphorical representations of the cohabitation of the male and female body. Masculinity therefore is proved to be a construction of the various social institutions like—family, schools, religious places, and stringent state apparatus. In the mythology, the psychological dwelling of different genders has been vividly presented asserting the fluidity of any gender. The story of the origin of humans in the *Bible* is thoroughly based on the binary representation of the male and the female whereas in the Hindu philosophy, the concept of origin does not take into account any such binary. It emphasizes the synthesis of gender negating the apparently external duality. The ancient scriptures of *Rig Veda* interpret the monogenic existence of human beings with the splitting of an image into *bhuta* and *prana* which is also reflected in Shaivite hymn as “*Ekohum Bahusyam*” meaning “I am one, but desire to be many” (Mukharjee and Chatterjee 133). In Indian mythology, the concept of

Ardhanariswara is important in this regard. It is a manifestation of the *Purush* (male) and *Prakriti* (female) in the same body mentioned in the *Shiv Purana*. It is said that the image of the *Ardhanariswara* held the potential of becoming a couple that could unite sexually... *Ardhanariwara's* body brought into being the woman, sex and sexuality.” (Mukharjee and Chatterjee 47). Debates can be raised regarding the possibility of the cohabitation of two genders in one single body but it suggests the traditional idea of gods beyond gender, an image of psychological transgression through the metaphorical picture. Shiva has been enumerated in the Indian mythology as a mother as well. According to one such mythology, the mother form of Shiva is known as *Matribhuteswara* where Shiva takes the mother form in order to suckle a litter of piglets abandoned by their mother (Mukharjee and Chatterjee 46).

Besides this representation, this dichotomy is also harmoniously presented in the imaginary performances of gods especially in various dance forms. Shiva's dance known as *Ananda Tandava* is highly symbolic in this regard especially the preparation of this form of dance where on one ear the *kundala* or male earrings have been worn and on the other, there are more decorative female earrings symbolizing "...the embodiment of male and female energies in a single form.” (Mukharjee and Chatterjee 52). Following this dance form, the classical dance forms like Bharata Natyam, Kuchipudi, Kathak, Manipuri, and Odissi also contain *mudras* (gestures) and expressions like *tandava* (Shiva aspect) and the *lasya* (Parvati aspect) evoked by the same performer. Bharata's *Natyasastra* contains the performative theorization of the *purush and prakriti* where the same performer is supposed to master the combination of *anghara*, a soft tender gesture of the limbs, *rasa* (sentiment); *bhava*, (feelings) and *kriya* (activity) (Bhattacharya 53). The mastery of the performer depends on how the performer smoothly transforms the gender role making the transition real and believable. Indians worship goddess Shiva as the representation of male virility, women desire a husband like Shiva whose loyalty to his wife and sexual potency are beyond comparison. Yet in the mythological scriptures, the same god has been represented as a symbol of gender fluidity challenging our unidirectional gender norms. The preaching of religion has segregated the gender roles by psychologically sowing the seeds of discrimination assigning gender roles by creating the non-existent ideal of masculine and feminine. Hence, elaborate comparative research of the religious doctrines vividly tells us the reality of accepting masculinity and femininity not as a strict bipolar representation but as a model of desire to break gender stereotypes. The celebration of fertility and creation in Indian mythology is a psychological state that is not always a physically

viable representation. The topic of female impersonation is therefore a pertinently possible medium of any art form especially the performative arts where in a performative spacio-temporal reality, the body and the mind actually surpass the unidirectional stringent representation of gender illustrating a number of possibilities before us for multifarious performances.

In the Bhakti tradition, the devotees believe in the union of *Jeevatma* and *Paramatma*. It is a state of mind where the devotees while worshipping the deity negate the masculinity and think of themselves as the *Sakhi* (*friends*) of Radha, Krishna's lover. This transformation is also evident in the Indian devotional songs like *Kirtana* and *Bhajana*. In Mira Bai's famous *Bhajana*, the repeated image comes from that of *moti* (*pearls*) and *Dhaga* (*thread*). The image is that of braiding a garland where the thread is entered into the pearl one after the other indicating the sexual metaphor where a female devotee wants to dissolve into her male worshipped god physically without any shed of guilt about her desire. Her feminine self desperately desires the masculine body to be united with her and the longing for the union constitutes Mirabai's songs. A male devotee worshipping the female idol as a mother is a very common example in Indian religious purview. Worshippers like Ramakrishna Paramhansa, Bamakhyapa, and Ramprasad Sen composed many songs about the destructive yet nurturing image of goddess Kali with a desire to become their sons hence rejecting the sexuality of the female deity by raising their stature to the asexual mother figure. On the other hand, we see a brave female worshipper like Mirabai who, abandoning the life of comfort desires a sexual union with Krishna negating the asexual nature of devotion. Moreover, the concept of *Radha-Bhav* in Krishna where at the time of making love with Radha, Krishna enjoys a supreme pleasure being derived not only from his male body but also from impersonating the female body and mind within his psychological space. The pleasure of love-making here signifies the strategic development of dissolving the binary nature of gender and especially in the Vaishnava tradition, the act of love-making is a metaphysical concept of achieving a spiritual union beyond bodily pleasure. In the Indian religious tradition, therefore, impersonating the experience of gender in the body and the mind opens up the opportunity of performance aided by the religious doctrines. In a multireligious country like India, religion is often looked at from an orthodox standpoint barring any existence of differences and diversion. Having said that, we observe that religious rituals and texts are giving us ample chance to rediscover the whole oeuvre of the gender and its performative space; limiting that possibility is surely a patriarchal ploy of excessively defining

the structure and norms of gender debarring the possibility of further experimentation in the domain of gender and performance.

Jatra in Bengal and the Nuances of Performance

When impersonation comes to its performative aspect, it is not only the construction of the performance but the reception of it that determines the worthiness of a successful representation. In the purview of female impersonation, Jatra in Bengal is a prominent form. The *Ranis* of Bengal bedazzling the realm of performance contributed to this deconstruction of the gender binary by successfully imbibing the nuances of the performance. Looking back at the heyday of Jatra, therefore, gives us the story of the successful implementation of performative impersonation with a huge reception from the rural as well as the urban audience. Performance is an act that can be rendered from an altogether subjective perspective. The portrayal of emotions and expressions of a character are different for different actors. This multiplicity of performance results in a plethora of interpretations widening different aspects for us. When a performer performs, it becomes a conscious act of abnegating the “self” by dissolving into the “other”. Going by Stanislavsky’s process of creating a character, we can say that this act of imbibing the experience of another body is not merely a mimetic representation but it goes beyond mere imitation. It is also a psychological subversion where a male actor comes out from his default bodily experience to penetrate into another physical and psychological domain hence meticulously maintaining the gestures, postures, verbal attributes, pronunciations, and renditions of a female body, mind, and sexuality. The “art of experiencing”⁵ that Stanislavsky focuses on gives much importance to technique, style, and rigorous training. Placing this whole theoretical perspective in the domain of female impersonation, one can observe that the male actor transforms into the female character through some process of transformation that includes make-up, jewellery, creating breasts with coconut shells, and finally putting up the costume of that particular character. This part where the actor gets ready to leave his mark on stage is a transition moment, an in-between before the commencement of this transformational journey. In the words of the living female impersonator of Bengal Chapal Bhaduri, “*I oscillate between the identity of Chapal Bhaduri and Chapal Rani till I put colours on my lips. When that is done, I am Chapal Rani.*” The statement shows the important aspect of the performative of the play. In the documentary titled “*Performing the Goddess: The Chapal Bhaduri Story*”, directed by Naveen Kishore in the year 1999, Bhaduri explicitly talks about this transformation “*From Chapal Bhaduri to Chapal Rani, from a man to a woman, from a human to a goddess, from the ordinary to the spectacular*”. He performed

the characters of Goddess Sitala, Kaikei of Ramayana, Razia Sultana, and many other fictional characters where the sheer brilliance of his transformation reiterates the possibility of a successful internalization of gender. Rituparno Ghosh, the famous director of Bengali cinema, traced his journey in celluloid in his film *Arekti Premer Golpo* where the director himself performed the role of Bhaduri. This renowned actor of Jatra also performed in the play *Ramanimohan* by Sekhar Samaddar which shows the emaciated condition of a former Jatra artist Ramanimohan Dutta who has been a perennial embarrassment to his son, the latter believes his father to be effeminate because of his portrayal of female characters on stage. The theatrical resemblance of Bhaduri's life on stage and on the silver screen further elaborated his own comment on gender—"I am not a transgender, I do not wish to undergo any surgery to become a woman. I am a man. I am comfortable in my kurta pyjamas....I have no wish to permanently become a woman, but I like becoming a woman occasionally, and then again returning to being a man." (Mukharjee and Chatterjee 300).

From the transition of the character, it is inevitable that masculinity and femininity if taken as two binary opposites of the human psyche are porous in their very core and completely based on the subjective mode of the performance. However, a slight difference can be noticed when it comes to the masculinity of a female impersonator. Creating the "spectacle" in the performance of a female impersonator is the dexterity of the surrounding circumstances that is to say it takes resorting to external materials like the costumes, make-up, wigs, and other performative phenomena to carve out an internal femininity by physically changing himself into the body of a female temporarily. So, at first, masculinity is subverted on a physiological level followed by the psychological quotient of the change of a male mind to the female experience. Before the performance reaches the level where the audience has to accept a male as a female, the actor has to physiologically as well as psychologically accept himself as a woman. Generally, when an actor performs on stage, he/she has to imbibe the nuances of that particular character. In other words, an actor has to penetrate into the imaginary mind of a character contemplating how the character might have walked, talked, or behaved. But, in the context of female impersonation, this process is constantly experimented on so many levels where a male gets into the physical make-believe body of a female, believes himself to be in a physiologically different body; and then goes on to establish the character of a female and her attributes anticipating the reception of that performance to be real and believable. The successful completion of the character depends on the response on the part of the audience, and their reaction to

the journey of the impersonated being. Gayatri Chakravorty Spivak's idea of "intimate reading" can be applied here. Like intimate reading of a text, the female impersonator tries to intimately read a character—a female character and her possible gestures, expressions, and movements become his text. But here the actor is not an external entity so to say he is not reading the character from outside. The changes happen from within, therefore the performative transformation becomes an integral part of the body, mind, and sexuality.

The *Ranis* (Queens) on Stage

For us to critically invest ourselves into the arena of female impersonation in Bengal, we have to take into account the socio-political scenario of the time. It has a long history which proliferated from the second half of the 19th century when middle-class women were not allowed to participate in stage performances. Performing as a female actor was not referred to as a respectable job during that time. Primarily, for this reason, the male actors used to perform in the female characters. Another major reason was the lack of microphones in the open stage performances for which the immense strength of the voice was needed. The comparatively tender voice of the women was not able to reach ten thousand audience sitting in an open field; therefore the men had to deliver the dialogues. However, the first prominent instance of female impersonation can be found in the early 16th century. The performance of Sri Chaitanya Dev in *Krishna Leela* is important in the domain of female impersonation. The *Radha-bhava* of Sri Chaitanya which incorporates the expression of Radha and Krishna in the same body is one of the earliest implementations of the art of impersonation. Chaitanya is known to have impersonated the characters of Radha and Rukmini in a play at Chandrasekhar Acharya's house. In the same play, he also performed the role of Adi Shakti and Jagatjanani (Mukherjee Chatterjee 118). The very word "leela" which later on has been used in different Vaishnav religious scriptures basically denoted a kind of performance which later proliferated in the form of Jatra. Veteran Jatra performer Janardan Nandi traced the origin of Jatra to the *Leela* which was basically the performance of the pilgrims during their journey to the holy shrines. Having said that we can understand that Jatra in the very beginning has its roots in the folk tradition. The content of Jatra was also based on mythological stories of the epic or religious stories from different scriptures. However, this very rural nature of Jatra gradually changed and it became a form enjoyed and celebrated not only by the rural audience but also by the audience in the urban periphery. Especially, in a metropolitan city like Kolkata, the form of Jatra was applauded by the common people. 19th century onwards, in the urban sphere of Jatra, some of the very

prominent female impersonators are Binodrani (Binod Chakraborty), Rakhal Rani (Rakhal Das), Chabi Rani (Shyamapada Roy), Babli Rani (Prakriti Bhattacharya), Chapal Rani (Chapal Bhaduri), Putul Rani (Sambhu Nayak), Satadal Rani (Sunil Ray), Hari Rani (Harigopal Das), Nirmal Rani (Nirmal Bhattacharya), Sharatchandra Ghosh (1834-1880, played *Abhigyanam Shakuntalam* directed by Nandakumar Roy). On January 1867, the famous Thakur family of Jorasanko staged the play *Nabanatok* written by Ramnarayan Tarkaratna and directed by Jyotirindranath Tagore. The characters of the three wives of the hero were played by Manilal Mukherjee, Binod Ganguly, and Saradaprasad Gangopadhyay (Mukharjee and Chatterjee 98).

As far as the reception of the performances is concerned, there were a lot of passionate and violent incidents. The religious characters that these impersonators portrayed were so realistic that often the audience offered their heartfelt love and devotion by completely submitting themselves to the feet of the impersonators. There are incidents where the female impersonator was abducted after the show was finished and offered a romantic relationship. Sometimes, the Jatra performance ended because the heroine was kidnapped either midway or towards the climactic end. Incidents had happened where the armed guards of the local Zamindar were sent to abduct the beautiful heroine from backstage. Sometimes, the boat in which the performers were supposed to leave was confiscated and the people's demand was to leave the heroine behind as they were totally mesmerized by her beauty. It needed a longer explanation to come to an amicable resolution of believing the fact that the character of the heroine was actually portrayed by a male actor. Keeping aside the amount of craziness involved in all these scenarios, we can understand that the reception of these performances was not based on that of a willing suspension of disbelief; rather the audience was firmly convinced of their identity as a woman. This, in a way, hints at the fact that it is the performance and moreover the choice of an individual performative style that decides the whole purview of masculinity and femininity and not some prescribed norms of the society. Believing in someone's gender depends on the subjective perception and the masculinity of a female impersonator is also a volatile entity where they can choose to be female for a brief time and then again bring themselves back to their actual physiological identity.

The questions that arise therefore are-- where can we posit the masculinity of the female impersonators? What is their perspective about becoming a woman? How do they look at this femininity on stage while accepting their masculinity off-stage? In relation to this, what is the reception of this masculinity and femininity in the society? These questions are some very important parts of this whole journey of

becoming. The performers' journey of on-stage femininity versus off-stage masculinity is a result of an intense psychological adaptation as well as a wholehearted reception from the other end of the performance. But, this performance makes them no less masculine; it would be an entirely wrong perception on our part to say that the performance contests their masculinity and makes their personality inclined towards feminine characteristics. The femininity that these impersonators portray on stage created a fashion statement in society. In the Marathi music theatre (Sangeet-Natak), the prominent name in the domain of cross-dressing and female impersonation is Bal Gandharva whose appearance on stage had been copied by the middle-class Marathi women as the most modern fashion demeanor that was vastly appealing at that time. According to Janaki Bakhle, "The gendered cultural public sphere ... was simultaneously literary, aural, visual and dramatic." Therefore, through Gandharva's performance, the image of the middle-class Marathi women was formed. Women of that time copied the speech patterns, the manner of draping the saree, the flowers in his hair, and even the style of walking. Similarly, Jayshankar Sundari in Guajrati stage, and Padmashri Sthanam Narasimha Rao in Andhra Pradesh – all created a version of femininity that harmoniously cohabits with their own masculinity. It was not a threat or effeminacy of their character but rather a coexistence where they successfully indulged themselves into the performative space voluntarily getting into a process of transformation. Limiting this transformation by questioning their masculinity would be a narrow explanation counterproductive to the whole theorization of gender fluidity by prescribing certain fixed characteristic attributes to compartmentalize our notion of masculinity and femininity.

Conclusion

From all these diverse multicultural enumerations, we can arrive at a point where the body of an actor is a space for deconstruction and reconstruction. The body which is our primary concern is not only a physical being but the expression coming out of it is necessarily subjective and needless to say, unique in its characteristic attributes. But the performative of a gender that is to say the context in which gender is performed, the surrounding that constitutes gender identity, and the act that creates the becoming of gender are important to consider. The presentation of a woman is a part of this process. Judith Butler, in her idea of gender, attributed the performance as a "stylized repetition" through which the moment of subversion takes place. A female impersonator performs every day on stage, uttering the same dialogue time and again in front of a different audience are repetitive acts. What differs is the expression of every day. Performance is a moment, a brief moment

when an actor makes us believe that he is a female and the audience believes it so. This point of believing the “unreal” is the result of a performative. But the reassertion of the performative hints at the fluidity of gender where performance can be changed, altered, remade and the fixed definition of gender is contested at every juncture. Gender acquires an altogether new dimension merged into the performative collaboration and through the psychological translation the body becomes much more than just a physical entity. The distinction between body, sexuality, and the psychological acceptance of an “other” into the “self” is the crux of this gender performative where gender binary is challenged and redefined. The result of this transformation is the belief or trust of an impersonator in his character. We can connect this trust with Steiner’s model of translation where George Steiner believes that the primary necessity of the act of translation is the trust in the target text. For a performer of a play, the drama is the text, his intended destination is from the source body of the biological male to the intended character of a female as a result of the psychological transformation. Not a text-to-text connection but a link between body and mind is being established. The source is the body but the destination is the meticulous representation; both become distinct and distinguishable.

Sherry Simons in her book *Gender in Translation* argues that Steiner’s model of translation is probably the most sexual definition of the act of translation. That is because Steiner defines translation as a violent act of culling out the essence of a text by positioning it in her language. But in the context of gender, this transformation is a process of psychological transmission, one that is forever in translation. The in-between of the performance is that curious moment of performative subversion. The repetition of that subversion time and again in each performance of an actor reasserts the fact that Gender is a culture-specific social construct that cannot ever be described as a fixed identity. The process is that of becoming—the process is important as it allows changes attaching uniqueness to it. Yes, performance is forever evolving, and so is gender.

Notes

1. The first quoted poem is an extract of a poem named *Dasimayya, the Weaver* which is an example of the Karnataka *Veerashiva* tradition. The translation is by H.S. Shivaprasad.
2. Meerabai was a saint and a poet in the 16th-century Bhakti tradition as a devotee of Krishna. She was born into the Rathore Rajput royal family but abandoned her luxury for her indomitable love for Krishna.

3. The lyrics of one of Mirabai's Bhajana is – "Tum bhay moti prabhi/ hume bhai dhaga". The literal translation is "You are my pearl/ I am your thread" (Author's translation).
4. Ramkrishna Paramhansa, Bamakhyapa, and Ramprasad Sen—all of them contributed to the worship of goddess Kali as the supreme mother figure filled with feminine energy in pre-independence Bengal. They have written beautiful songs known as *Shyamasangeet*, songs as an offering to Goddess Kali.
5. Stanislavsky in his famous book *An Actor Prepares* talks about the making of a character on stage by completely getting dissolved in that character. The process is true in female impersonation as well.
6. The quotes about Chapal Bhaduri's transformation process are taken from Chapal Bhaduri's interview in the documentary *performing the Goddess: The Chapal Bhaduri Story* by Naveen Kishore in 1999.
7. The play *Ramanimohan* written by Sekhar Samaddar was directed by Prokash Bhattacharya, and produced by Nandipat, a theatre group in Kolkata. The author watched Bhaduri's performance in this play at Girish Mancha on 3 February ,2007. The author is also a member of Nandipat, hence a direct witness of the rehearsal process.
8. For details on Bhaduri's life, you may also refer to his autobiography *Abhinetrir Bhumikae* (2002)
9. Janaki Bhakle in his book *Two Men and Music : Nationalism in the Making of an Indian Classical Tradition* elaborates on how music, drama, and other performing arts create the performative sensibility of the society.

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REIMAGINING LOST 'HOME' IN KASHMIR: MAGIC-REALISM IN ZUNI CHOPRA'S YOUNG- ADULT FICTION *THE HOUSE THAT SPOKE*

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Abstract: *This paper examines Zuni Chopra's The House that Spoke (2017), a young adult novel written by a fifteen-year-old second-generation Kashmiri Pandit who has heard stories of her erstwhile home in Kashmir from her kin. Driven from Kashmir during the brutal exodus of the late 1980s and early 1990s, her family's memories shape the novel's recurrent trope of home, a key element in narratives about Kashmiri Pandits. Although the text delves into politics and militancy, Chopra adopts this trope to address loss, innocence, and childhood, placing the novel within a double helix configuration of postmodernism and postcolonialism through post-modern magic realism. By constructing an alternative reality based on myth, legends, landscapes, and lived cultural reality, she imaginatively reclaims her lost Kashmiri identity and ancestral space. Set in the scenic locale of Kashmir, the narrative of Zoon and her ancestral home reveals how darkness enters Kashmir through Kruhen Chay, a demon released from an underground cave built over by her Pandit ancestor. Moving from Mughal times to the Afghan period to the present, the novel illustrates rootedness, belonging, exile, and timeless history as Zoon accesses the house's magic to defeat Kruhen Chay and rescue Kashmir from a vortex of violence and unhappiness.*

The House that Spoke (2017), is a young adult novel written by a young adult, fifteen-year-old Zuni Chopra. The author is a second-generation Kashmiri Pandit, who lives in Mumbai, and has heard stories of her erstwhile home in Kashmir from her kin. Driven from Kashmir, during the brutal exodus of Kashmiri Pandits in the late 1980's and early 1990's, Zuni Chopra's parents and grandparents had witnessed firsthand the cruelty meted out to their community, and the postliminary exodus. Zuni Chopra has transposed the idea of home, to the larger context of a troubled Kashmir, on the brink of militancy. The trope of home is recurrent in narratives about Kashmiri Pandits, like *A Long Dream of Home* (2015) by Siddharth Gigoo and *Our Moon has Blood Clots* (2013) by Rahul Pandita, amongst others. Although,

Zuni Chopra does delve into politics and militancy, she has adopted the trope of home to address questions of loss, innocence, and childhood. Using the framework of post-modern magic realism, Zuni Chopra has attempted to place the text amidst a double helix configuration, where postmodernism and postcolonialism are intertwined. Magic realism, as many critics have argued, was engendered with the advent of postmodernism, as a product of the manifold peripheral voices of postcolonial nations across the world. As a result, the dominant discourse of a movement is deconstructed, and a mode of alternative reality is constructed, based on myth, legends, landscapes, and lived cultural reality. This paper argues that Zuni Chopra through *The House that Spoke* reclaims her lost Kashmiri identity, by imagining herself in her ancestral space. By constructing home through the postmodern strategy of magic realism, she reclaims her home imaginatively through the act of writing. Further, in this context, Zuni Chopra imagines the possibility of saving her home, and homes of Kashmiri Pandits, by defeating the symbolic force of evil, named Kruhen Chay, which threatens to drive them out of Kashmir. Zuni Chopra illustrates the meaning of home, rootedness, belonging, possible exile and timeless history, by using magic realism in a landscape full of contemporary harsh reality; thereby voicing a young adult's search for identity, through the idea of home.

Set in the scenic locale of Kashmir, Zuni Chopra's novel *The House that Spoke* seems to be a novel about Zoon, who tries to stop the sale of her ancestral home in Srinagar, Kashmir. However, on closer examination, this novel is about how darkness makes its way into Kashmir, in the form of Kruhen Chay, a demon that haunts Zoon's house, overshadows the narrative, and deepens the growing socio-political tension in society. The novel begins during the Mughal Empire, at the time of Akbar's reign, when Kashmiri Pandits enjoyed extensive privileges and freedom. It is at this point in history, that a Kashmiri Pandit trapped Kruhen Chay in an underground cave, and built a house above it. It was "his masterpiece", which was held together by magic. The setting soon shifts to the year 1752, to Kashmir ruled by the Afghans, when Kashmiri Pandits were mercilessly slaughtered or forced to convert to Islam, and therefore, considered by many as one of the darkest periods of Kashmiri history. The foreboding darkness is evident in the manner of the Kashmiri Pandit family, as they welcomed the British troops to stay in their home for the night. Zuni Chopra reiterates that the Pandit repeatedly warned Lieutenant Hawthorne and his soldiers not to venture anywhere near the boilers. Kout I Peterson, one of the soldiers inevitably disregards the warning, opens the boilers and sets the monster free, unleashing in Kashmir a never-ending state of darkness.

Despite numerous failed attempts by the heirs of the Pandits, including Zoon's father, it now became Zoon's turn to defeat Kruhen Chay, and rescue Kashmir from a vortex of violence and unhappiness. Zoon soon realises her power of being able to access the house's magic; that speaks and interacts only with the rightful heir to the line of illustrious Pandits, her ancestors, who owned the house/ home.

Home is a recurrent trope in children's literature and a distinguishing characteristic between children and adult literature (Nodleman and Reimer, 197-198). The act of leaving home for the big bad world, returning home with a newfound appreciation for the myth of home, and the protection and warmth it offers, is a recurrent trope of children's literature. This meaning of home gradually begins to change and develop as children grow into young adults, as Virginia L. Woolf writes, "...from celebration, to adventure, to memory, to guilt, to irony - from being at home, to attempting to save a home, to internalizing its meaning and value, to recognizing the difficulty of reflecting its meaning and value in one's acts, to having its meaning and value denied" (66). Zuni Chopra, as a second-generation Kashmiri Pandit, reflects upon her lost home in Kashmir, and tries to reclaim it in her writing, as a young adult fiction writer. Chopra realizes that, as a Kashmiri Pandit, this could only be achieved by synthesizing the history and experience of her community, with the protection and warmth that home could offer. Consequently, the narrative mode of magic realism adopted by Zuni Chopra, via the synthesis of myth/history/experience, allows a full realization of contemporary reality.

MAGIC REALISM AND YOUNG ADULT FICTION

Magic(-al) realism is a narrative mode which encompasses elements of 'magic' in the lived 'reality' of the everyday. Though this term is an oxymoron, encompassing two opposed irreconcilable terms 'magic' and 'realism', it does endorse their co-existence to give meaning to the text. Coined by the German Romantic poet Novalis, its success is associated with the German art critic Franz Roh, to describe a new style of painting which highlighted the mundane magic of being. As Roh explains, "with the word 'magic,' as opposed to 'mystic,' I wish to indicate that the magic does not descend to the represented world, but rather hides and palpitates behind it" (16). Critics of magic realism, like Amaryll Chanady, suggest that magic realism presents the reader with a similar situation: the fictional world is characterized by the presence of two diametrically opposed codes which are developed to equal extents. The use of magic realism is suited to young adult fiction because both concepts lie in the "liminal" territory, which mirrors the "in-betweenness" of these two categories. For this reason, it is considered, "magical realism is a mode suited to exploring...and transgressing...boundaries, whether the

boundaries are onto logical, political, geographical, or generic” (Zamora and Faris 5); hence proving suitable to appropriate it to postcolonial and postmodern writing. Homi Bhabha's theories in the postcolonial arena grant a central place to magic realism, referring to it as "the literary language of the emergent post-colonial world" (Zamora and Faris 25). In the view of Stephen Slemon, magic realism as post-colonial discourse can provide, "a positive and liberating response to the codes of imperial history and its legacy of fragmentation and discontinuity” (Zamora and Faris 26).

Magic realism plays an active role in literary decolonization, with its opposition to the master-discourse. Many magic realist texts reconfigure structures of autonomy and/to destabilize established power structures. Though magic realism presents itself in many ways, the fantastical constitutes a cardinal feature, used to highlight and challenge the setting's paradigm, beyond a mere plot device or display, and presenting it as a part of reality. In her book, *A Territory of Desire: Representing the Valley of Kashmir*, Ananya Jahanara Kabir reveals how Kashmir's tragic history has been framed within a discourse of fantasy, to clothe Kashmir in the postcolonial nation's fetish of desire. While this construction of a narrative of paradise does dwell in the nation's imaginary, but it is starkly denied by the reality on the ground. Therefore, the usual setting of the magic realist texts are areas rural, positioned away from influence over, or influence from, the political power centers. Portraying for/from the marginal/margins, for the politically or culturally disempowered, enables magical realist texts to tell the tales of those, on the margins of political power and influential society. Kashmir, the setting of Zuni Chopra's novel, is the disputed territory between two nations, India and Pakistan. Often regarded as a post-colonial space within the decolonized state of India, as Suvir Kaul comments, the state of Kashmir has undergone violent social and political upheavals in recent times, including the exodus of the Kashmiri Pundits. Kashmir is thus an ideal space, which can be examined, re-imagined and re-claimed through the lens of magic realism. Therefore, though Faris, Wendy, Stephen Slemon, Homi Bhabha and others define magic realism in myriad ways, the ways in which it can be applied to young adult fiction (particularly in this case) is to examine the text, as a disruption of events described through magic and realism; consolidation of identity through myth and history. The elements of metamorphosis which heighten the elements of magic, negativity and reality, extend a layered meaning across all the characters and textual settings. It leads finally to questioning the social order, which may or may not be reversed, based on subjective understanding of right or wrong. As Karen Coats writes, “Young adult literature exerts a powerful influence over its readers at a

particular malleable time in their identity formation.... literature has something to say about what it means to be human” (315-316). As a second-generation emigrant, Zuni Chopra is keenly aware of her lost home in Kashmir, and seeks to recover though Zoon, aided by fragments of the past, cultural tools, and through ancestral memory. This varied retrieval is not just an exercise in nostalgia, but the past is looked at with irony, self-parody, and detachment. The details are often quotidian, and small things become important as, “... they constitute the mundane materiality of everyday life, mocking in their earthiness the grand paradigms of history” (Zamora and Faris 21). The idea of a home is a combination of memory and desire, enhanced by the imaginative world of the writer, coloured by the family narrative about the home they left behind. (Zamora and Faris 194).

In *The House That Spoke*, realism is a key feature from the very beginning of the novel, and magic is intertwined inextricably in the narrative. The ‘house’ mentioned in the novel, is located in history and, when magic is introduced, it links the rise of Kruhen Chay with the consolidation of the British Empire metaphorically linking colonial policies to the quagmire of identity politics in Kashmir. In the next chapter, readers are welcomed to “Present Day”, “somewhere in Northern India... so far away... there’s a line on the ground. It’s a nasty little line...- Line of Control” (Chopra 20). Repeated references are made to the ongoing tension between the two countries, which has led to the militarization of the State, evident in the military posts across the city with their barbed wires “slicing Kashmir in half” (Chopra 59). The ‘othering’ of the Kashmiri common man is evident in his treatment by the armed forces. The repeated clash between Kashmiri boys, “...with filthy handkerchiefs tied roughly around their matted hair and hollow cheeks...” (Chopra 60), is not an unfamiliar report in Indian media. Though Zoon lives in a highly militarized Kashmir, she is akin to any young adult, who is unhappy with her appearance, has occasional fights with her mother, and is undergoing changes in her psyche, like any other young adult. Though she distances herself from these violent clashes, the brutality finally reaches her, when Tathi (Zoon’s paternal grandmother) dies of a heart-attack, brought on by a bomb blast near her home. The militarization of Kashmir, as Zoon describes in the novel, disturbs her to the core as it defiles the very landscape of her home; and the ensuing violence leads to defiling of everything sacred and Kashmir. Zuni Chopra draws the readers’ attention to blackening/darkening, repeatedly in the text, to describe the shadow of evil, which touches every aspect of Kashmiri culture, landscape and people. Instances of the shrouding of the revered Shankaracharya Hill in dark thick fog, which makes it barely visible; the waters of the Dal lake turning black and viscous like oil; the hollowed conclave

belly of a stray dog, and the hopelessness of the hawkers; reinforce Kashmir's deepening misery and the growing power of Kruhen Chay, and forebodes the vortex of darkness that will engulf both Zoon and Kashmir. The political conflict in Kashmir owes a lot to its geographical location and its history. The demographic profile of Kashmir can thus be summed up from Suvir Kaul's description as the affluent Kashmiri Pandits lived in perpetual fear of the majority of Kashmiri Muslims, and created a rift never to be bridged. Caught between the crossfire of Hindu-Muslim conflict and the radicalization of the Muslim youth of Kashmir, the author asserts her identity as a doubly marginalized Kashmiri Pandit, trying to forge an identity, amidst the growing rift between the two communities.

LOCATING HOME THROUGH MYTH AND HISTORY

The House that Spoke, is about a house situated in Kashmir and home for Zoon. The idea of home, is always associated with spaces filled with patterns of living and memories, which sustain a family through their life. Reminiscent of the title of V. S. Naipaul's novel *A House for Mr. Biswas*, which addresses a diaspora outside India, Zuni Chopra address the "diaspora" of the Kashmiri Pandits within Kashmir. While narrating the history of the 'house', two facets integral and inseparable to the Kashmiri Pandits, are juxtaposed: their home located in Kashmir and Kruhen Chay, which is central to their cultural beliefs and myths. This allows the writer to anchor the text in recognizable history, and the retelling of myth. Home, therefore, as a "localizable" idea, occupies physical space, and is created in sync with the landscape. The making of "home" begins with the construction of "non-home" which is "a fixed and solid building, full of domestic things", but it all begins as "incomplete projects, with no sign of coming out of the state of confusion, that would lead one day to the regular cycles of home..." (Douglas 289). As Zoon's ancestor, the Pandit, at the beginning of the novel, admires a "majestic infusion of wood and brick. A house. *His* house." (Chopra 1), which is situated amidst a beautiful location, hiding within it a secret, which was not to be told, but to be always controlled. This house was constructed in the year 1591, set in Kashmir, Bharat, during the reign of Emperor Akbar. It is interesting to note that despite Zuni Chopra's attempt to situate the text in history, she has used the term 'Bharat' to denote the geographical space of political India, which is inaccurate and highly problematic. The opening of the book, with its time, and landscape, clearly outlines the realistic intertwined with Barthian "unreality effect", which facilitates the atmosphere of magic in the text, where Zuni Chopra engendered magic with a single phrase, "...It was indeed a masterpiece, *of which only a single room was*

breathing.” (Chopra 8) (emphasis mine). This lease of life attributed to the house, lends itself to multiple possibilities, further on in the novel.

In 1752, the successors of the Pandit who built the house were the occupants and keepers of the secret, that had been trapped into the depths of the house. The historical references in the narrative, situates the text in recognizable reality. A group of lost British soldiers, returning from Rawalpindi through Kashmir, after trying to secure the British trading Company’s prospects, were looking for a place to warm themselves and spend the night. Among them, a young soldier Kout I Peterson imagines his home in London, surrounded by the warmth of a fireplace and love of his family, thus reiterating the importance of home for all. After the soldiers reach the doorstep of the secluded house, they negotiate with the Pandit, and spend a night in the house. Despite repeated warnings about “forbidden” and “prohibited” spaces by the Pandit; enticed by the singularity of the ‘single room’ Kout I Peterson goes to the boilers and lets out the ‘evil’ that the house had trapped for the past two centuries, inadvertently also killing one of their own. The ‘figure’ which emerges from the pit in the boiler room was, “Black. All black.... not emerging from the darkness, but darkness itself” (Chopra 12). The “figure”, which was, “...worse than any sea serpent, any dark nightmare, any mythical monster...” (Chopra 12) brought to the young soldier a sense of “...nothingness, terror, misery and death” before he was burnt to the bones; and the “spirit” escaped its prison of centuries, unleashing the spirit of evil amongst the people of Kashmir. Zoon’s house becomes an allegory for Kashmir, where evil was trapped and later released, invariably by the British. The gruesome sight of the house and the landscape outside compelled Lieutenant Hawthorne to muse upon ideas of “satanic”, “couldn’t be human”, “spirits” and the notion of “voodoo”, which were against his rationalised Western self. The combination of real/rational and the magical/mystical in the narrative happens through the character of Kout I Peterson and his situation in the cold and damp Kashmiri outback. This is accompanied by the mythical, magical aspect of Kruhen Chay, in the same narrative, and as a part of the everyday lived reality of the Pandit and his family. More than one critic has underscored the importance viewing magic realism using the twin lenses of geography and culture. Cooper (4), while endorsing the “local context is of central importance in magic realist writing,” brings to light the West African books which, “are moulded and constructed out of West African cultural and religious heritages” (Kluwick, 37). Though unusual, the event of Kruhen Chay’s escape, and Kout I Peterson’s death, do not seem out of the ordinary, as the reader is well prepared for the rise of the mythical evil.

The revival of mythical imagination is an inseparable element of magic realism. Myths and mythology are an essential part of one's culture, and inextricably linked to one's lived space. Myths facilitate identity formation and help a community imagine its lived conduct. Traditional myths not only portray stories as factual, but position them as hallowed accounts of the deeds of the gods, which in their turn, become figurative or elaborate exemplars of the beginning of the universe. Zuni Chopra uses many myths in the text, which are unique to Kashmiri Pandits and point to the "Hindu" history of Kashmir; evincing a clear intersection with the current times, and the constructed historiography of Kashmir. Mythology is the melting pot that amalgamates the unfathomable tangible universe and the divine sphere, into a crucial dimension of magic realism. The very core of myths often positioned in specific space-time dimensions and far removed from the present, are regenerated and reinforced in the collective memory by constant recall. The unbroken continuity thus developed, empowers myths beyond chronological history, into the realm of ahistorical truth. This method of blurring the boundary between realism and fantasy is a crucial element of magic realism, which is reinforced by the use Hindu Kashmiri myths. The idyllic setting of the age-old house, as Zuni Chopra writes, is a home blessed by Nature, and stands in stark contrast to the dark grim reality of the area beyond. The décor of the interior of the 'house' spoke of a lineage well established in the early part of the novel. The crest, which portrayed three swans, indicated the Hindu heritage of the house, as Mr. Qureishi points out, "...many people would be quite interested in having the family crest of a Pandit on their fireplace. Indeed, a potential selling point" (Chopra, 45). The family crest (Chopra 24) reasserts the history and heritage of the Pandit family in Kashmir. Reference to the Hindu heritage is drawn repeatedly in the various references made to food, beliefs and customs, myths, superstitions and locations, like the creation myth of Dal lake, Bhawani temple and its colour changing pond, belief around *Puranmashi* (full moon) and other similar events. References to these myths are intertwined with the current turmoil in Kashmir, foregrounding the contemporary times as being indicated by the 'magic' of the myths. When Zuni Chopra tells/recalls the myth of the pond in the Kheer Bhawani temple in Kashmir, the myth of magic intertwines with the magic of the myth to create the beliefs and understanding to comprehend the coming year for Kashmir. As Zuni Chopra writes,

‘Goodness, I’ve only just remembered! Have you heard? Kheer Bhawani has changed colour again!’ burst out Rani auntie....’What colour is it now, Rani ?’ ‘Well...’ she sounded

uncomfortable.... ‘Black.’... ‘Without a doubt’.. ‘It’s insufferable! Military posts every mile you walk, barbed wire running through the fields, everyone always on the alert!... (34-35)

The colour changes of the pond to black also foreshadows the darkness that looms over Zuni and her house as *Kruhen Chay*. The myth of Kruhen Chay is emblematic in Kashmiri myth as an ‘evil’ that tries to play havoc in the lives of people and the society at large. The ‘blackening’ of the pond is reminiscent of the ‘evil shadow’ unleashed on the land by Kout Peterson and its consequent impact, as is an equivalent to the militarization of contemporary Kashmir. Myths and legends are an essential part of the lived experience in Kashmir, and this is repeatedly asserted in the novel.

MAGIC REALISM AND THE GROTESQUE

Magic realism can also be read as a strategy to portray violence and grotesque is a component to portray the same. Metaphor in the texts function as an allegory. Kruhen Chay, is the shapeless entity which wreaks havoc in the lives of anyone it chooses to destroy, an allegorical symbolizing evil, as a character and as an abstract idea. Magic and the contemporaneity of Kashmir and Kashmiri Pandits is fully realised in representations of the Gothic and the grotesque that appear in the book. The gothic nature of the text is evident from the very first look at the book, with its double cover, wherein the name of the book is engraved in a black cover and is highlighted by the next part of the cover, which is in red. Keeping with the Gothic tradition, the name of the novel introduces “The House which Spoke”, “...since Gothic novels much more commonly than any other type of fiction were titled with the name with a house castle or abbey...” (Pritchard, 434). This is aided by the uncanny nature of the house, which “spoke”, and as the novel progresses, the house aided by its magic, almost becomes the protagonist in the novel. The mystery of the house is constructed in the spatiality of the house, where the troop of British soldiers were strictly instructed not to open the trapdoor, which led into the entrails of the house, near the boilers which trapped Kruhen Chay, in the all black figure that emerged from “the once hidden chamber” (Chopra 12) and in the grotesquely burnt body of Kout I. Peterson, where he was “...scorched in open flame; his flesh could not be discerned from the rest of him” (Chopra 15). This darkness is also felt by Zoon’s house and manifests it as Zuni Chopra narrates, in the age-old Chinara tree

outside the house, which slowly seems to wither away, rejuvenating only when the sale of the house is thwarted.

The gothic and the grotesque come together in the character portrayal of Mr. Bukhari. Zoon realises that the ‘evil’ Mr. Bukhari, is possessed by Kruhen Chay, resulting in his metamorphosis and disintegration. This representation of the grotesque points towards the integral relationship between the discourse of the body and the history in which that body is located, echoing Faris’s observations of magic realism in general that “[m]any of the magically real bodies we have encountered in magical realism are literally inscribed with their social, political, cultural and geographical coordinates” (Faris, 188), pointing towards the importance of the grotesque, as Bernard McElroy has noted, the grotesque in modern texts is “by nature something exceptional, something set apart or aberrant” (McElroy, 6). The gothicity of the text is aided in the portrayal of the body grotesque, at its peak, when Zoon visits Mr. Bukhari’s office. Mr. Bukhari, is portrayed as the quintessential villain, who threatens to “steal” (Chopra, 6) their ancestral home. The centrality of the extreme throughout the novel, the presence of the Gothic, the dead bodies scattered throughout the text, the look of horror in the face of death, bloody deaths, amongst other situations, manifest the overlap of the grotesque with magic realism. The darkness that has engulfed the characters, and juxtaposed with the deteriorating political situation in Kashmir, is prevalent throughout the text. The gothic nature of the office, in terms of its structure, resembling “a maze of narrow passageways and low ceilings” (Chopra, 142), the lack of natural light, the décor of the room with plastic flowers and books that were bound in “black”, prepares the readers for the persona of Mr. Bukhari, possessed by Kruhen Chay. From her hideout, Zoon could smell “emanating from Mr. Bukhari” (Chopra, 145), which resembled that of a rotting corpse, and she stood frozen watching him until, “...something sickeningly, horrifically lifeless, rotting and foul began to seep out of his ear and trickle onto the floor” (Chopra, 148). It moved like a slug on the floor and spoke loud and clear, Drawing Mr. Bukhari’s attention to its power, and in no uncertain terms, linking its role in “...chipping away into the heart of this merry, magical place” (Chopra, 151) and taunts him, “...Is it not very generous of you to aid in my rebirth?” (Chopra, 151), before re-entering Mr. Bukhari’s body. Contemporaneity is a crucial factor in the narration of Kruhen Chay, as it locates the relevance of the entity in Kashmir. The negative influences of Kruhen Chay are evident throughout the text and reiterated through the numerous bomb blasts which rocks the city of Srinagar, the presence of armed military men manning various check posts across the city, barbed

wires separating lands, clashes between Kashmiri boys and the armed forces, and the forced/ coerced acquisition of Kashmiri Pandits' homes in Srinagar.

MAGICAL REALISM AND/ IN KNOWLEDGE

The 'living' library in Zoon's house, is the memory archive, which juxtaposes the role of magic from the past with the present. The library in Zoon's home is a crucial part of the house and of the story. It is as old as the house itself, and has been created by centuries of Pandits who have lived in this very house. Zoon introduces the books in the library where, "Magic awaits in their worn, yellowed pages" (Chopra, 23). This 'magic' of the library becomes evident to Zoon, when she hears the books in the library making a "curious noise coming from...the walls" of the library (Chopra, 51). As she entered the library, all the books suddenly woke up and sought to engage Zoon's time according to the subject they dealt with, "...until the sturdy armchair.... asked me (Zoon) whether the house was going to be sold or not..." (Chopra, 53). The books, like Zoon were not happy about the sale of the house because the books, like everything else in the house, would die. The books in the library were age-old, on a range of topics spanning from the *Jataka Tales*, *Mahabharat*, *Cookbooks*, *Gardening Guide* and *History* books. Along with recipe cut-outs from magazines to mention a few, the collection re-iterated the century old existence of the house, as well as the various strands of culture and faith, that had influenced the 'magic' of the house. The 'magical' books in the library were symbolic of knowledge, familial as well as historical, that the generations of Pandits had carefully preserved across time. The library in Zoon's house was the space where the conflation of magic and reality took place. This is an essential characteristic of magic realism, where a juxtaposition of the realistic and the magical happens to present, as magic realism question the idea of a single reality. The instability of reality and the logic, behind the introduction of fantastic is established in the text from the beginning of the narrative, in the thematic as well as in the narrative structure. The fantastic ideas/objects are introduced in a manner inextricable with the realistic world, and consequently, become an acknowledged component of the pragmatic realm, Zoon is hardly surprised when she hears the books murmuring to themselves and the old arm-chair trying to interfere, because the magic in the house, which Zoon refers to as her "closest companion" (Chopra, 52) has infused the library with life. This is evident when the books inform Zoon that as soon as they are shifted out of the house, "slowly, little by little, the magic will flow out of us, just as it once flowed in. We'll die, Zoon" (Chopra, 56); because they will be detached from the house. The house, therefore, is not just located across time and space; but also is replete with 'magic' infused in the form of varied

knowledge form which roots the house in a historical socio-temporal space. It is this knowledge which gives the house the power to fight against *Kruhen Chay*, and the proposed buyers of the house. Though Zoon is keenly aware of the power of *Kruhen Chay*, the strength of the forces of darkness and the power of magic are clearly delineated in the parallel narrative that is present in the structure, which could be read as postmodern idea of metafiction. Ann Grieve discusses metafictional texts for children and elaborates on the idea of varied textual formats for children, like picture books, games, and illustrations, as being central to the creation of metafiction in children's texts (Grieve 1). Similarly, Ommundsen identifies three different ways of accounting for self-reflexivity in children and by extension young adult texts and one of them is to locate metafiction firmly in the perception of the reader. A person perusing metafiction will come across indicators in the text, "functioning as statements about the artefact in which they figure" (Ommundsen 1990, 172). The signals in this text are present in the parallel narrative of the text, which are meant to be read separately from the main narrative, as they are included in a different font, are framed by illustrations, and lead us to a 'hyper-reality' which stands outside the control of the protagonist Zoon. The narrative therefore, intensifies the 'magic' of the house and of its situated landscape. The duality of the text is evident from the very physical structure of the book, which sports an unusual cover. The cover page of *The House that Spoke* is layered in design. The outer cover is black with beautiful motifs of vines, whereas the one below is plain red. The title of the novel engraved on the outer cover, emerges refulgent from its background in red, with a disquieting sense of forewarning. This dual cover escapes nomenclature but can be interpreted, as Gérard Genette suggests, "...the 'threshold' that frames a text and governs its interpretation. A paratext is made up of the 'accompanying productions [enabling] a text to become a book and to be offered as such to its readers" (Genette 1). Genette further distinguishes the paratext into two parts: peritext and the epitext, and draws a clear connection between the two which shapes reading and meaning production of the text. In Chopra's novel, the duality and the integration of magic and realism is evident in the materiality of the book itself.

The materiality of the house was not only restricted to the books in the library but extended to the fireplace and the paintings around the house as well. Zoon could never really understand the strange affinity that she shared with the house, until she found the tapestry of her family tree that was hidden out of sight in the library. This method of "defamiliarization of familiar objects", as Scott Simpskin notes, is done "to prevent an overwhelming sense of disbelief" (Simpskin 146). Amidst the magic of the books, the tapestry revealed to Zoon, the 'reality' of her past, and fostered a

recalibration of historical and the impending matters that allowed her to stake a claim to her home in Kashmir. The tapestry reveals to Zoon the secrets of her ancestors, the history of the house, all the Guardians especially of the Kashmiri Pandits, who not only first created this house but also, "...battled the darkness for years...forcing him back with water and flame, using ancient magic to diminish his pulverizing strength.... trapped him (*Kruhen Chay*) within that hollow and surrounded it with steam... So he built a house on top of it, and he poured all his magic into the house..." (Chopra 113-14). The original Kashmiri Pandit was followed by generations until Zoon's father becomes the Guardian of the house and over estimates his own power, which led to his death. This disturbs Zoon and her understanding of life until time point of time. Amalgamation of magic and realism in books on magic realism breaks up the continuity and engenders contradictory understanding of events and unsettling doubts; which in turn, cause the very societal values and modes of presentation to be subject to scrutiny, thus questioning monolithic representation of a lived experience. At this juncture, Zoon is faced with the same dilemma, and has to carve her own identity as the next Guardian of the House. The books in the library inform her that it is her turn to become the Guardian of the house, and realize the magic in her blood, as she is coming-of-age and would soon turn fifteen.

CONCLUSION: BALANCING MAGIC AND REALITY IN YOUNG ADULT WORLDVIEW

Zoon's coming of age in the novel, is an event which most magical elements are looking forward to, because it is at this age that Zoon will fully be able to realise, not just the magic of the house, but will also be able to identify with the lineage of the Guardians of the House, and prepare for battle. This identification, with one's self and with the ancestors, points towards Zoon's being able to lose her fantasies of childhood and prepare herself for adulthood, signified in her fight with the forces of darkness, portrayed in the character of Mr. Bukhari. This liminal zone or "...this liminal territory mirrors the "in-betweenness" of adolescence itself—a state that is no longer childhood and not yet adulthood", and characters belonging to this territory (phase of adolescence) are referred to as young adults. Magic realism likewise occupies the liminal zone, as already discussed, allowing both the author and the protagonist to emphasise the flexibility of character and investigate the power to achieve a sense of liberation, or in this case, to reconstruct the lost home of their ancestors.

Though the young adulthood is usually beyond categorization based on colonial remnants of nation/ethnicity, yet inevitably they do imbibe the politically and

culturally disempowered. In mind and body, their lives encompass the difficult territory of a child morphing into an adult, where breaking of barriers and overcoming institutional authority is their signature and blueprint to self-identity. Kashmiri Pandit adolescents suffer from increased complexities akin to their contemporaries from large underprivileged cultural/ethnic groups. Therefore, the magical realism culture mode is well tailored to fit the heterogenous maze of actuality faced by the adolescent bibliophile. The final word may yet lie with readers, who may argue that realist fiction or fantasy literature also subverts and allows for the fashioning of identity, in magic realism, as Don Latham (np) writes that the irreducible element of magic acts as the primary catalyst for identity formation. The merging of the magical and the real, allows for an alternate view of reality, as it does in *The House tat Spoke*.

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MULTILINGUAL RHYMES FROM SOUTH INDIA: A TRANSLATION STUDY THROUGH *OLUGUTI* *TOLUGUTI*

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Abstract: *Translating is a complex endeavour, especially in the context of nursery rhymes, where both linguistic and artistic elements play significant roles. Translators of rhymes must address the issues of equivalency in meaning and form, as well as the harmony between the translated lyrics and the music (Pratama). Oluguti Toluguti, released by Tulika Books, is a collection of Indian rhymes for children. It is an initiative that familiarises children with India's rich linguistic and cultural diversity by presenting them with a total of 54 rhymes in 18 distinct languages. The initiative offers each rhyme in its native language, along with its English adaptation and English and Hindi transliterations. This paper conducts a comparative study of South Indian rhymes from the collection to explore the challenges of translating rhymes while maintaining their cultural authenticity. Functional Equivalence is applied in this translation study dealing with translation problems in the aspects of meaning and style curated for the child audience. The study examines the preservation or transformation of rhythmic, phonetic, and thematic aspects in translation by analysing the original and adapted versions. The paper can further delve into the difficulties and strategies of maintaining cultural nuances and contextual significance in its English adaptations. The findings focus on the importance of maintaining accurate language representation while also allowing space for creative adjustments when translating rhymes. Translators often sacrifice accuracy to ensure the translated lyrics fit the original rhythm (Pratama). This sheds light on the wider discussion of preserving cultural elements in literary translations. Translation choices in rhymes are influenced by cultural differences and the need to adapt content for children's understanding, resulting in less precise translations.*

Keywords: *Nursery rhymes, equivalence in meaning, equivalence in Form, cultural authenticity, linguistic diversity, literary translations*

Introduction

Children's rhymes are one of the popular as well as effective media employed by adults on children to familiarise environment, language and culture. They act as pointers engaging children with short, entertaining rhythmic lyrics that can be repeated by the kids to recognise their surroundings. While popular English rhymes like "Baa Baa Black Sheep" got historic and cultural roots specific to 13th Century, some are rooted in the immediate setting carrying cultural markers of age, custom, nature etc. It is used by adults to introduce sounds and things for children from their real life, by entertaining them, at instance even distracting them to stop crying or feed them.

Children's rhymes are generally considered as a part of oral tradition rather than a written one. So, it changes according to style and its users. "Nonsensical, ear-pleasing, seemingly innocent verses of childhood soberly reflect much of the worldview of a society and its unique features", thereby people construct and add symbols representing their experiences, and rhymes are a cheery outlet of it in voice sounds. (Hawkins)

India, with its varied culture and tradition, houses a variety of languages and dialects, making it a pothouse of linguistic diversity. This diversity also stems from a long interplay of historical migrations, regional influences, and cultural evolution. The Indian constitution officially recognizes 22 scheduled languages, yet the spoken language exceeds this number according to regional differences, reflecting a shade of India's heritage. South India is home to a significant cluster of Dravidian languages. The four major Dravidian languages spoken in South India are Tamil, Telugu, Kannada, and Malayalam. These languages, while sharing some common linguistic features, also possess their own unique characteristics and historical trajectories. While four of these dominant languages are part of the scheduled languages of the country, or even officially used by the respective state, the linguistic richness extends to numerous dialects and minority languages.

On a closer inspection, it plays a vital role in shaping the cultural, social, and political landscape of the region. Since children's rhymes are a part of oral tradition, the lyric and dialect changes according to the nuanced position of the person who recites it. Thus, rhymes become integral to the identity of their speakers, serving as simplified vehicles for cultural expression, social interaction, and the transfer of traditional knowledge. Rhymes being essential tools for initial communication and education, and considering children being the target audience, the cultural translation of it involves understanding how they are adapted across different

languages and cultures while maintaining their original essence and appeal to children. This process requires careful consideration of linguistic, cultural, and aesthetic elements.

The study attempts to trace to the feasibility of the Functional Equivalence in English translation of the selected South Indian rhymes from a book of rhyme collection, *Oluguti Toluguti*. Functional Equivalence, as a translation strategy, is widely accepted, so a study from the perspective of Nida's Functional Equivalence paves the way for revealing the differences between the rhymes and the English translation caused by cultural differences and language characteristics.

Literature Review

In the article "A Study of Translation on Nursery Rhymes from Reception Aesthetics: Taking Bronze and Sunflower as an Example", the author notes that "nursery rhymes have a unique sense of reading rhythm in children's works, which meets the special aesthetic needs of children readers". The similar traits include short, rhythmic, and repetitive sentence patterns, and simple, vivid, and educational content, facilitating ease of memory and learning for children. Despite rhythmic simplicity and concrete imagery, the uniqueness comes in rhyme schemes, dialogue formats, and cultural references. The paper reflects on how nursery rhymes, as a form of children's literature, should be translated by focusing on children's expectations and aesthetic preferences.

The article titled "A Study on the Lyrics of Chinese and English Children's Songs in International Education" investigates the cultural and linguistic aspects of children's songs, emphasizing their role as carriers of cultural heritage in educational contexts. It identifies both similarities and differences through a comparative analysis using Python tools to analyse the lyrics of 200 classic English nursery rhymes and 200 classic Chinese nursery rhymes.

The article "Translating Rabindranath Tagore's Poems" by Malashri, explores the complexities of translating Rabindranath Tagore's poetry, particularly the challenges posed by cultural nuances, linguistic structures, and poetic sensibilities, as cultural and linguistic elements rarely have exact equivalents. The author claims that the 'distanced original' translated by Tagore himself exercised poetic license by altering meaning rather than strictly adhering to the Bengali original, brought Tagore international fame.

Karen Coats' article "The Meaning of Children's Poetry: A Cognitive Approach" argues that children's poetry should not be evaluated by the standards of adult

poetry. She critiques the assumption that adult perspectives are superior. Coats redefines children's poetry as a form of embodied cognition, emphasizing its ability to attune children to their emotions, language, and social environments.

Roberta Hawkins, in her article "Nursery Rhymes: Mirrors of a Culture", argues that nursery rhymes are more than just whimsical verses for children; they serve as cultural artefacts reflecting the societal values, norms, and historical realities of the societies that produce them. Rhymes encode cultural, economic, and political aspects of life across different societies, offering insight into their traditions, food habits, class structures, and worldviews as they are shaped by the daily lives of the people who create them.

This study looks into the strategies employed in translating rhymes from its South Indian roots to a foreign language, and how far they could carry over the cultural markers while being mindful of the aesthetic needs of the target audience being children.

Objectives

This study undertakes a comparative analysis of selected South Indian children's rhymes, from the multilingual rhyme collection *Oluguti Toluguti* (2011), to explore the intricate challenges inherent in their English translation. It attempts to investigate the specific translation strategies employed, with a particular focus on how these strategies navigate the tension between preserving cultural markers and meeting the aesthetic demands of a young target audience. By applying the framework of functional equivalence, this paper evaluates the extent to which cultural authenticity is maintained or transformed in the English adaptations, while also examining the balance between linguistic accuracy and the preservation of rhythmic and phonetic elements. Furthermore, the analysis delves into the identification of cultural nuances and contextual significances that are either retained or lost during the translation process. Ultimately, this research seeks to contribute to the broader discourse surrounding the preservation of cultural elements in literary translations, particularly within the context of children's literature, shedding light on the complexities of adapting culturally specific content for a diverse readership.

Methodology

This study employs a qualitative comparative analysis to investigate the strategies used to translate South Indian children's rhymes into English. The primary data source is the multilingual children's rhyme collection with translation and

transliteration of the rhymes from its source language, *Oluguti Toluguti*. The study chose to study four rhymes from the South Indian languages from a book of translations featuring 54 rhymes from 18 Indian languages. The research focuses on rhymes from Malayalam, Tamil, Telugu and Kannada to explore the challenges of maintaining cultural authenticity while adapting to a child audience. Functional equivalence, by Eugene Nida, provides the theoretical framework for analysing the translations, focusing on meaning, and cultural context. The analysis involves a detailed textual comparison of the source and translated samples, examining language pattern, content, and cultural markers. The effectiveness of the translations is assessed based on their ability to convey the intended meaning and cultural context to a child audience, acknowledging the inherent limitations of focusing primarily on one multilingual collection. Cultural Equivalence is the core focus of this study.

Nida's functional equivalence theory puts emphasis on cultural factors in translation. Any translation involves language as well as culture, especially the oral literature in translation demands cultural emphasis. Nida argues, translation shall aim at "complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the content of his own culture" and "For truly successful translating, biculturalism is even more important than bilingualism". Therefore, achieving cultural equivalence, that is to say, achieving equivalence in cultural response between the original audiences and the audiences in the target culture is one of the most prominent principles of functional equivalence. This study intends to evaluate the semantic and cultural equivalence employed in translating the selected rhymes from Dravidian languages to English. This process ensures an analysis of linguistic structures, cultural nuances, and adaptation fidelity in the chosen rhymes from South India published in the collection. Thus, the comparative analysis provides deep insights into how effectively the original rhymes are translated while preserving their cultural essence.

Functional Equivalence in Culture

- **Kannada Rhyme - *Naayi mari naayi mari tindi bekey?***

Naayi mari naayi mari tindi bekey?

Tindi beku teertha beku ella beku

Naayi mari ninage tindi eke beku?

Tindu gattiyagi maneya kaayabeku

Naayi mari kalla bandareenu maaduve?

Bau bau endu koogi kareyuve

Jaana mari naanu hogi tindi taruvenu

Naanu ninna maneyannu kaayutiruve (Menon and Rao 22)

The children's literature in its rhythmic forms, serves as a potent carrier for cultural transmission and moral instruction. This is one such compelling example from popular Kannada nonsense verse, where the playful and conversational tone characterizes a rhyme centred on the interaction between a child and a puppy. The narrative unfolds as a curious exchange to instil values of kindness and respect in the young listeners while also suggesting roles of responsibility like taking care of the pet. And the translated version of the rhyme is

Puppy dog, Puppy dog,

Want something to eat?

Something to eat, something to drink,

Everything to eat and drink!

Puppy dog, why do you need food?

To eat and become strong, to guard the house

Puppy dog, what will you do if a thief comes?

I will bark and call out loudly

Smart puppy, I will go and bring food

I will guard your house (Menon and Rao 22)

The English translation of the rhyme effectively preserves the playful tone from the source and retains the core dialogue between the child and the puppy, demonstrating a successful transfer of intent. This fidelity is crucial in maintaining the purpose of the source text and engaging quality for young audiences, especially considering their needs. Yet the reliance on simple, repetitive phrases, a common feature in of nurse rhymes designed to facilitate memorization and comprehension along with relatability to young curiosity, is mirrored in the translation. While this attempt faithfully replicates this structural simplicity, the repetitive questioning in the original Kannada presents a stylistic challenge in English, potentially sounding less natural to native speakers due to lack of the rhythmic repetition of /ey/ and /u/ sounds in translated version, making it less organic.

• **Malayalam Rhyme - *Kaakkey kaakkey koodevidey?***

Kaakkey kaakkey koodevidey?
Kootinagathoru kunjundo?
Kunjinu theetti kodukkaam njaan
Kunju kidannu karayoolay?
Kunjay kunjay nee tharumo
Ninnuday kayyilay nayappam?
Illa tharilla neyappam
Ayyo kaakkay pattichchey! (Menon and Rao 34)

The rhyme under consideration is an extremely popular Malayalam lyric depicting a characteristic playful and light-hearted conversational framework to engage young audiences. This particular rhyme is built on an interaction between a crow and a child, utilizing a dialogue that explores themes of food and nurturing, while simultaneously tapping into the childlike curiosity. The crow, the food and the setting are all taken from the immediate surrounding of a child to invoke recognition. It fosters a sense of familiarity and connection between the child listener and the animal character while also serving to subtly introduce concepts of empathy.

Kaake, Kaake, where is your nest?
Is there a little one in your nest?
If you don't feed it, won't it cry?
Tell me, kaake, don't be shy.
Please, little boy, won't you give me,
The appam in your hand for my little baby?
The appam's mine don't you see?..
Ayyo kaake, you tricked me! (Menon and Rao 34)

The English translation of the rhyme successfully retains the playful and engaging tone from the source language, demonstrating fidelity to the intended effect. However, a notable deviation occurs in the gender of the child; while the Malayalam term "Kunj" is gender-neutral, the English version employs "little boy," introducing a gender specificity absent in the original. Despite this alteration, the translation effectively preserves culturally specific elements by retaining the Malayalam terms "kaake" (crow) and "appam" (a traditional South Indian food). This strategic choice

is crucial, as these terms are deeply embedded in the everyday life and familiar scenarios of children in Kerala. Those terms carry over cultural symbols in the translation, making it an effective conveying of the message. By maintaining these culturally resonant terms, the translation avoids appropriating the source text's context, instead fostering an understanding of the original's cultural milieu within the target language audience. This approach highlights the translator's attempt to balance linguistic accessibility with cultural preservation. Since rhyming schemes are also employed by the translator, the translation suggests an organic rhythm required for the rhyme to make it recitable.

- **Tamil Rhyme - *Dhosai amma dhosai***

Dhosai amma dhosai
Neyyila sutta dhosai
Arisi maavum, ulundhu maavum
Kalandhu sutta dhosai.
Ammavukku naalu
Annanuku moonu
Akkalukku irendu
Pappaavukku onnu. (Menon and Rao 56)

Both the Tamil rhyme and its English translation exhibit a playful and rhythmic tone, effectively functioning as a number song designed for young learners. This shared aesthetic quality underscores the translator's success in capturing the intended musicality and engaging nature of the original. Furthermore, the rhyme is deeply rooted in South Indian culinary culture, specifically referencing "neyyila sutta dhosai" (ghee roasted dosa) and the ingredients "Arisi maavum, ulundhu maavum" (rice flour and urad dal flour). These elements are not merely descriptive; they serve as cultural markers, grounding the rhyme in the specific culinary traditions of the region. The inclusion of these culturally specific terms, even in translation, serves to maintain the rhyme's authenticity and context. This approach highlights the translator's commitment to preserving cultural nuances while adapting the rhyme for a wider audience, demonstrating the delicate balance between linguistic accessibility and cultural fidelity in translated children's literature.

Dosa amma dosa
Ghee roasted dosa
This flour and that flour

Mixed to make the dosa
Five for my father
Four for my mother
Three for my sister
Two for my brother
And one big dosa
All for me! (Menon and Rao 56)

While the English translation of the Tamil dosa-making rhyme successfully preserves the cultural reference to "dhosai," a significant linguistic challenge arises in the form of alliteration. The original Tamil rhyme masterfully employs alliteration to enhance its musicality and memorability, with repeated "d," "n," "s," "m," "k," "a," and "n" sounds creating a rhythmic and engaging auditory experience. This deliberate use of sound devices is a hallmark of children's rhymes, aiding in both enjoyment and retention. However, the English translation, despite maintaining the cultural element, falls short in replicating this intricate alliterative pattern. This discrepancy highlights a common difficulty in translation: the inherent tension between preserving cultural content and maintaining the aesthetic and linguistic features of the source text. In this case, the translator's decision to prioritize cultural reference over alliterative fidelity underscores the complex choices involved in adapting culturally specific children's literature for a different linguistic audience.

- **Telugu Rhyme - *Chemma chekka***

Chemma chekka
Chaaradesi mogga.
Atlu poyanga
Aaraginchanga.
Muthyaala chemma chekka
Mugguleyanga.
Raathnala chemma chekka
Renguleyanga.
Choosi vaddaam randi (Menon and Rao 59)

The Telugu rhyme "Chemmachekka" serves as an example of cultural practices and social interactions being woven into the fabric of childhood play and songs. Primarily a game for girls, "Chemmachekka" involves two to four children, with

two girls typically facing each other, engaging in rhythmic hand-clapping and arm movements while chanting the rhyme. The inherent cheerfulness and rhythmic quality of the chant are integral to the game, as participants synchronize their steps and dance with the song's cadence.

Beyond its function as a playful activity, the rhyme is rich in cultural specificity, incorporating references to "atlu" (a traditional South Indian dish), "muthyaala" (pearls), and "muggulu" (rangoli patterns). These elements are not arbitrary; they reflect the everyday cultural experiences and traditions prevalent in Telugu-speaking regions, particularly during festive occasions such as weddings. "Chemmachekka," therefore, transcends mere entertainment, acting as a cultural repository and a vehicle for transmitting social practices and traditions to young girls.

Pretty pretty flowers,
Chemma chekka.
Let's eat atlu,
Chemma chekka.
Rangoli patterns,
Chemma chekka.
Shine like jewels,
Chemma chekka.
Let's go see them,
Chemma chekka (Menon and Rao 59)

The English translation rhyme retains the essence of the original, effectively maintaining the focus on pleasant and joyful activities. The symbolism associated with beauty, celebration, and festivity is carried over, ensuring that the core message remains intact and engaging for the target audience. While subtle nuances of cultural specificity may be altered in the translation process, the fundamental message and the playful interaction inherent in the rhyme are effectively conveyed, upholding the intent from source text.

The phrase "Chemmachekka" is retained, recognizing its role as a repetitive, rhythmic element that contributes significantly to the rhyme's musicality. This decision to preserve the phrase maintains the sonic texture of the original, even when faced with the challenges of cross-linguistic adaptation. The overall translation strategy reflects a commitment to balancing cultural fidelity, ensuring

that the essence of the "Chemmachekka" game and its associated cultural values are effectively transmitted to a broader audience.

Conclusion

This comparative analysis of four South Indian children's rhymes and their English translations showcases consistent effort to preserve cultural nuances embedded within the original texts. Cultural markers, like specific foods like Appam, Dosai, and Atlu, serve as vital anchors, grounding the rhymes in their regional context and fostering a sense of familiarity for the child audience. Beyond culinary references, the rhymes consistently emphasize elements drawn from the immediate surroundings of South Indian children, encompassing household items, animals, and everyday activities. Linguistically, both the original rhymes and their translations strive to maintain a simple and repetitive structure, essential for engaging young learners. While the intricate alliteration of the source texts often proves challenging to replicate in English, translators adeptly compensate by preserving repetitive phrases and playful tones, ensuring the rhythmic essence remains intact. The translations demonstrate a strong fidelity to the original rhymes, retaining key cultural references and core messages, even when subtle adaptations are necessary to accommodate the English language. Ultimately, this study highlights the effectiveness of cultural translation in conveying the essence of traditional rhymes across linguistic boundaries, demonstrating that with careful consideration and creative adaptation, the heart of a culture's stories can resonate with a global audience.

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RELOOKING AT THE ‘ANCIENT WOMEN’: A STUDY OF VATSYAYANA’S KAMASUTRA

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Abstract: *Kamasutra has always been one of the most popular names when it comes to the field of Ancient Indian literature; since its discovery, it has raised a lot of questions in the minds of scholars all around the world. The text seems to be surprisingly sophisticated, when compared to its contemporary ancient texts. Kamasutra is considered to be very modern in its approach, not only does it throw light on the sexual life of India, but also projects the ideas regarding gender and the stereotypes ascribed to the feminine and masculine natures respectively. Though many critics have opined that, Vatsyayana has held a very liberated view on women’s education and sexual freedom, this paper attempts to counter this notion; and show how Vatsyayana has actually entrapped the women in the shackles of patriarchy by bringing them down to the level of being just an entertainer and a showpiece in this male-centric society.*

Keywords: *Kamasutra, Vatsyayana, Ancient Indian Literature, Patriarchy, Gender Roles, Gender stereotypes, Women’s Education, Sexual Freedom,*

Introduction

There was a time when India’s history was completely unknown to the world. According to Sachindralal Ghosh, the prevalent impression that the majority of educated people had regarding ancient India was full of “habitable forests, dotted at comfortable intervals with hermitages in which man lived in communion with Nature.” This romanticized image was served to the other countries unless *Kamasutra* by Vatsyayana was discovered. The discovery of *Kamasutra* provided a very high seat to India, in respect of cultural history.

Since its discovery, *Kamasutra* has become one of the most celebrated texts all over the world. An American scholar, Wendy Doniger finds *Kamasutra* ‘astonishingly sophisticated’ when compared to the other ancient texts. She states that it was written during the time, when the Europeans were still swinging in trees, both

culturally and sexually. Therefore according to Doniger the text surprisingly projects modern ideas about gender and its stereotypes of both feminine and masculine natures.

Many critics have come up with the view that Vatsyayana held a very liberated view of women's education and sexual freedom. But while going through the translated version of *Kamasutra*, it is derived, that although it talks about women's educational and sexual freedom, somehow it also entraps women in the manacles of patriarchal 'hegemony' (Barry 158), where she is only viewed as a mere entertainer to her male counterpart. This derivation counters the previous idea of *Kamasutra* being a liberatory text for women.

Historical Context

Kamasutra by Vatsyayana is a remarkable book on the sexual life of ancient India. It also provides a striking testimony of the secular life of ancient Hindus. The date of its composition is not completely certain. According to Yashodhara, the book was written about 675 B.C.; but the internal evidence shows this to be highly improbable. It appears to be later than Ashoka the Great; but not later than the third century A.D. in any rate. While Doniger opines that it was composed in North India, probably in the third century C.E.

Nothing is definitely known about Vatsyayana—his personal life or where he belonged to (which part of India), is still clouded. His commentators record that he was born in Taxila in Punjab, in a Brahmin family. His original name was Mallanga, and Vatsyayana was his clan name, as he was a descendant of Vatsya clan. According to Richard Burton, Vatsyayana wrote *Kamasutra* during his stay at Benares. On the other hand, some Indian critics opine that he was probably from the western part of India. As per these critics, he either had travelled nearly the whole of the continental vastness of India and collected information from every land he visited; or he gathered details from the study of all available literature on the subject. However the fact remains confirmatory that the literature describing the sexual customs and traditions of different parts of India is conspicuous by absence. We find references to several other works of ancient India such as *Vabhrabya*, *Dattaka*, *Gonikaputra*, *Charayana*, *Gonardiya* (or *Gonardaniya*), *Subarnabha*, and *Kuchumara*. These works, unlike *Kamasutra*, only lays emphasis on the principles, not on the practices. Vatsyayana's narration of sexual practices and customs in different parts of India is first-hand and authentic, as claimed by Vatsyayana himself. He had analysed, examined, and verified each of the customs. It holds a mirror to the degradation to which an uncontrolled pursuit of sensual pleasures had

been leading and this purpose was to lay down a rational procedure of sexual behavior as the alternative to an inevitable social decadence.

The *Kamasutra* is known in English almost entirely through the translation by Sir Richard Burton, which was published in 1893. But according to Doniger, this translation was not an appropriate one. Most Americans and Europeans think that *Kamasutra* is just about sexual positions. The real *Kamasutra*, however, is not the sort of book that is to be read in bed while drinking. It is in fact the book on the ‘art of living’—about finding a partner, maintaining power in a marriage, committing adultery, living as or with courtesans, using drugs, and also about the positions in sexual intercourse. In the translation by Burton, one might find the shadow of Edward Said, it seems to be about Orientalism. Read in the wake of Michel Foucault, it seems to be about power, and in the wake of Judith Butler, about the control of women and denial of homosexuals. But these are certainly not the primary concern of *Kamasutra*, its primary concern is about gender, and to that extent Said, Foucault, and Butler are essential companions for modern readers.

Sexual Liberation or Control?

Most of the critics have interpreted *Kamasutra* as a liberatory text, with respect to the freedom of women. But the question lies about how far does it actually liberate women? The answer to this question is a bit tricky. Vatsyayana in his *Kamasutra* had encouraged women to get educated. But the real question lies in the fact that does the mode of education suggested by Vatsyayana actually benefit women? Or is it just a mere training for women to tame her as per the requirement of the patriarchal society, in order to shape her as the perfect wife or perfect companion to her male counterpart? The truth is that *Kamasutra* caters to the image of women, where she counts upon a Man, to achieve her identity. As Peter Barry states: “...the focus of interest is on the heroine’s choice of marriage partner, which will decide her ultimate social position and exclusively determine her happiness and fulfillment in life, or her lack of these” (117).

If the text of *Kamasutra* is viewed from the angle of the First Wave of Feminism, then it might seem to liberate women. It is true that Vatsyayana identified the women as living beings and not as mere possessions. He had acknowledged women’s passion and desires, and had given them the right to education. But this education hankers upon the idea of First Wave Feminists, who demanded education for serving the purpose of their household better, and to become a better mother. Similarly Vatsyayana had also talked about educating women so that she can serve her companion well. Whereas seen from a modern perspective, *Kamasutra* fails to

provide any concrete identity to women of being her own self, rather he paints her as a mere entertainer to her partner.

Vatsyayana equates women to a mere thing of beauty. As Venus is represented by the Greeks to stand forth as an epitome of beauty, similarly Vatsyayana describes the Hindu cult of Padmini or Lotus woman as the type of ‘most perfect feminine excellence’(7). The compulsion of being beautiful as a woman recurs throughout *Kamasutra*. For an instance, in the fourth chapter of Part-I, while describing the social gathering, Vatsyayana records: “The women who may be the most beautiful, who may like the same thing that men like, and who may have power to attract the mind of others, are here done homage to”(36). This clearly reflects that the women who are beautiful only are taken to be capable of being paid homage to, which hints at the very fact of being directly judged based on their physical appearance, thereby dragging her identity to a mere showpiece.

Moreover, the concept of being the ‘trophy wife’ is hinted at when Vatsyayana accounts for a few points that are to be kept in mind while marrying a girl—the grounds on which a girl is judged are completely based on her physical attributes. He talks about the points that should be avoided while marrying a girl such as one who has her nose depressed, or nostrils turned up, or who is bent down, or one who has crooked thighs, or who has a projecting forehead or a bald head. In fact, the most important point to be kept in mind while choosing a wife is her purity, which refers to her virginity—one who is ‘polluted’ by others should not be taken into consideration while building the matrimonial alliance. Thus it is observed that the mode of education suggested in *Kamasutra* is completely alluded to the connotation of turning women into perfect wives, who can make their companions happy. She is taught different kinds of culinary activities, singing, dancing, and even about the different positions of sexual intercourse. Now the question is how did the knowledge in these fields help the women? The answer is that these things only helped them to fetch the attention of their male counterparts. She is taught so many things so that she can soothe her partner after his long working day.

Vatsyayana had made the women completely dependent upon the male-centered structure of the society. Her entire life revolved around her marriage—the only aim a woman had was to obtain a wealthy and loving husband. Therefore as soon as a girl turned to marriageable age, her parents would start taking special care of their daughter. They would make her wear nice clothes, and smartly place her where she can be seen by all; as if she is kind of a merchandise, ready to be sold. In fact, Vatsyayana painted the image of women being an object to such an extent that, he

even says if a man wanted to marry a girl, he had all the right to forcibly carry her off.

Even after marriage, a woman's whole world revolves around her husband and his household, Vatsyayana says: "A VIRTUOUS woman, who has affection for her husband, should act in conformity with his wishes as if he were a divine being, and with his consent should take upon herself the whole care of his family" (128). Hence it is posed to be her duty to keep her husband and his family contented because this is the only way she could gain the tag of being 'virtuous'.

It had forever been the topic of discussion among scholars that *Kamasutra* acknowledged the desires of women, and celebrated her passion. But did it really place the passion of women above patriarchy? The answer to this is no, it did not. It is true that Vatsyayana is indeed the first ever Indian, who believed that female semen falls the same way as male semen, hinting at the fact that women's desire for sexual intercourse is no way less than that of men. On the other hand, he suggests women to take medicines so that their desires are satisfied quickly. He stated that a woman must always achieve orgasm in a sexual union before the man. The reason he stated for this comment was that, if the man achieves his orgasm before his female counterpart, then neither the man nor the woman will be satisfied in this union. But if viewed from the modern point of view, it can be interpreted that the unsatisfied appetite for the passion of a woman challenges the male ego, which the patriarchy can never tolerate. It is one of the major duties of the woman to keep her husband's weak points as secrets, and not counter them, as Vatsyayana suggests: "She should moreover make herself acquainted with the weak points of her husband's character, but always keep them secret, and on the whole behave herself in such a way as may lead him to look upon her as a good and devoted wife." (140)

The concept of boosting the Male Ego is one of the most recurrent concepts in *Kamasutra*. This is most evident when Vatsyayana even suggests the courtesans to praise their customers. No matter what, she should never neglect him. Even when he is sleeping, she should embrace him and touch his body parts to comfort him. The ways in which courtesans can extract money also hint at the boosting of male chauvinism, when Vatsyayana says, that the courtesans should praise her customer for his intelligence and she should always fulfill his curious desires, despite the hardships like pregnancy. Hence it seems that the general rule for the survival of a woman is to make herself agreeable to the male sex.

The position of women is dragged down to a point, where she is judged based on the marks of sexual union, that she carries on her body, as mentioned: "Even when a

stranger sees at a distance a young woman with the marks of nails on her breasts, he is filled with love and respect for her.” (68). As these marks fade, she is no longer in that seat of respect anymore. These marks symbolized the husband’s love for her, which made her respectable to others. Hence the pivotal point for the survival of a woman in this patriarchal society is the attention she gets from the male sex. Therefore it is mentioned that the wife or courtesan must take measures as soon as she feels the love of her husband declining towards her. The love between husband and wife is directly equated with the marks of nail on a woman’s body, the spirituality of love is completely neglected in the text. When a woman feels proud to bear the marks of her sexual union, on the other hand, a man is supposed to keep his attraction towards his wife or companion a secret. In fact Vatsyayana inculcates the man with the idea that all women must agree to his attraction towards her as he says: ‘her mouth says no, but her eyes say yes’—this is a dangerous line of thought that leads ultimately to places where no woman wants to be—disregarding a woman’s protest against rape or subjugation, and this kind of treatment of woman is completely unjustified in the modern perspective.

Many critics have opined that *Kamasutra* can be regarded to be a liberatory text only because it allowed women to divorce their husbands. But the grounds on the basis of which a woman can divorce her husband, and the grounds on which a man can divorce his wife are shown to be completely different in the text. A man can divorce his wife based on several grounds: if the wife is ill-tempered, if she cannot give birth to the child, if she is incapable of giving birth to a male child and so on. Whereas a woman is supposed to divorce her husband only if he is not capable of satisfying her in bed. Hence Vatsyayana restricts his view as per the common patriarchal norm of relating Man to ‘Culture’, and Woman to ‘Nature’. The requirement of man shown in the text represents the Culture, while a woman’s hunger for her fleshly passion is equated to the instincts of Nature.

Conclusion

Vatsyayana wanted to correct the guilded vice of the society through *Kamasutra*. He indeed poses sexual function to be a phenomenon of reproduction, and not as taboo or something derogatory. But in his attempt of glorifying the fleshly passion, he somehow binds the women in the strong chains of patriarchy.

He encourages sex education, which can be interpreted as a very modern approach. But in this approach, he objectifies women. Vatsyayana restricts women to the four walls. He never talks about any education that can make the woman a strong power holder in society; rather, he confines her within the bars of patriarchy. She is

expected to live in the interior portion of the house. Her job is to take care of the household and obey the orders of her husband and his family, whereas the man of the house must go out to earn for his family. Thus, Kamasuta projects certain gender roles for both males and females, which are best suited for the Male-centered society. Vatsyayana by encouraging women's education tries to provide wings to the women. But how far do these wings help them in their flight, remains a question. *Kamasuta* is ultimately a product of patriarchy. It provides wings to women but denies giving them the sky to fly. They are only allowed to fly, but only within the cage itself.

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RUSSIAN EMIGRANT WRITING AND MAN-WOMAN RELATIONSHIP: A STUDY OF AYN RAND'S *THE FOUNTAINHEAD* AND VLADIMIR NABOKOV'S *PNIN*

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Abstract: *Ayn Rand and Vladimir Nabokov are Russian emigrant writers of the first wave of Russian emigration. They were born and brought up in pre-revolutionary Russia. They quit the country of birth after the revolution and took shelter in America. The present paper discusses depiction of man-woman relationship in Ayn Rand's The Fountainhead and Vladimir Nabokov's Pnin. It compares the two author's depiction of man-woman relationship and tries to understand how the depiction reflects the authors' views on life, society and culture. The paper compares how the two writers respond to the numerous changes in their lives and around them another extent to which they accepted the new life in America and its culture and what they felt about the Russian life and culture that they left behind.*

Keywords: *Russian Emigrant Writing, Russian Revolution, Man-woman Relationship, Popular literature, Nazies.*

Russian emigrant writing is a rich and vast body of writing. The Russian Revolution of 1918 has been a crucial event in the history of Russian literature which gave rise to the bifurcation of the Russian literature into two currents: Russian emigrant writing or Russian literature abroad and domestic literature produced in the Russian homeland. Russian emigrant writers have enriched and embellished the great Russian literary tradition abroad. The post-revolutionary Russia witnessed four great waves of emigration: 1917-23, 1941-05, the 1970s and 1990s onwards. According Ronald Hingley (1979), the first wave of Russian emigration is the most important from a literary point of view because outstanding literary personalities were driven out by the Revolution of 1918. The Russian authorities expelled in 1922 over a hundred and sixty intellectuals as they were hostile to the new regime.

The Russian émigrés writers and artists settled down and worked in Berlin and Paris and got involved in political and literary controversies.

Prominent writers such as Ivan Bunin, Ayn Rand and Vladimir Nabokov belong to the first wave of Russian emigration who never returned to their homeland. Other non-returners were– Mark Aldanov, Dmitry Merezhkovsky, Aleksey Remizov, Ivan Shmelyon and Boris Zaytsev. As mentioned by Ronald Hingley, Gleb Struve, a well-known literary historian, considers these non-returners as “the best in post-revolutionary prose that left the country” (1979 60).

The present research paper compares how Nabokov and Rand depict man-woman relationship in their selected works and try to understand how this reflects the authors’ views on life, society and culture. It will be essential to compare how they responded to the numerous changes in their lives and around them. It will also be essential to understand to what extent they accepted the new life in America and its culture and what they felt about the Russian life and culture that they left behind.

Alice Rosenbaum, alias Ayn Rand, was born in a distinguished St. Petersburg middle class family on February 2, 1905. Her family was Jewish in origin. Her father owned a small pharmacy in pre-revolutionary Russia. The Russian Revolution of 1918 played a destructive role in Rand's family life. The newly formed Communist government, after the revolution, nationalized Rand's father's pharmacy and her family went into exile in order to avoid terror created by the Bolsheviks. Rand's family took a short residence in Crimea in order to recover financially. During Rand's stay in Crimea, she burned her diary which contained anti-soviet writing. Rand's family returned to Petrograd by the end of the Civil War of 1918-22. Rand witnessed new changes in social, political, economic fields that took place in Russia after the Revolution. She also witnessed the treatment given to the bourgeoisie. The State demanded the members of the society to exist for sake of the state and this was resented by Rand. She got admission in the University Petrograd and graduated in 1924. She was tired of Bolshevik Russia and its atmosphere and decided to leave it. Leaving behind her whole family, Rand left Russia for the United States of America in 1926.

Vladimir Nabokov was born on April 23, 1899 in St. Petersburg, Russia, in a noble and distinguished aristocratic family. Nabokov's father was a jurist, statesman, and a prominent member of the Provisional Government. Nabokov enjoyed his childhood days in pre-revolutionary Russia. The Russian Revolution of 1918 played a very destructive role in his life. After the Revolution, Nabokov family went into exile in Crimea and later on took a short residence of nearly eighteen months in Berlin. A

fatal tragedy occurred to Nabokov family in 1922 when his father was assassinated at a political meeting in Berlin in 1922. This incident led Nabokov family to disperse in Western Europe: Nabokov's mother went to Prague with three children; Nabokov's brother, Sergie went to Paris and Nabokov remained in Berlin and completed his graduation.

Whereas Rand migrated directly to America and began her career as a writer only after going to America, Nabokov was an already established writer and poet of Russian literature before arriving in America. He used to write his works under the penname V. Sirin. Rand's literary career in English started with the publication of a play entitled *Night of January 16th* in 1935. Rand's career as a novelist and philosopher flourished in America. She wrote four novels– *We the Living* (1936), *Anthem* (1938), *The Fountainhead* (1943) and *Atlas Shrugged* (1957) and eight works of non-fiction which expressed her Objectivist ideas.

Vladimir Nabokov left Russia at twenty in 1919. He lived his life in three countries– Germany, America and Switzerland. His literary career as a poet had already started in Russia. In his stay in Berlin, he wrote poems that appeared in Berlin based Russian émigré journals. Despite his physical departure from Russia, Nabokov devoted his life to Russian language and literature even during European emigration. During his stay of nearly twenty years in Germany, he wrote ten excellent novels in Russian language. He left Germany when Hitler rose to power.

Nabokov arrived in America in May 1940 and remained an American citizen till his death. Upon his arrival in America, he met Edmund Wilson and began to write reviews for the *New Republic* and the *New York Sun*. He joined various colleges and universities and taught Russian language and literature. Nabokov's literary career flourished in America. He wrote eight novels in English language but the actual recognition as a writer and economic success was made possible by the publication of his masterpiece *Lolita* in 1955. Later on, he settled in Montreux and devoted his time for the study of Lepidopterology and introduced his Russian novels to English readers through translations.

Dr. Berton Johnson regards Rand and Nabokov as strange bedfellows and pinpoints difference between them regarding literary influences. The literary influence on and the literary development of Ayn Rand and Vladimir Nabokov bring out the differences in them. Both of them were born and brought up in the same period where Nikolai Chernyshevsky was the dominant literary personality of anti-establishment intelligentsia. Both of them were greatly influenced by Chernyshevsky, still, both responded in different ways to this influence.

Chernyshevsky's novel *What is to be Done? From Tales about the New People*, written in prison, laid down the foundation of socialist realism style in Russian literature. Rand and Nabokov were both least fascinated by his socialism but responded to him in diverse ways.

Rand borrowed her utilitarian view of literature from Chernyshevsky. Rand explicitly acknowledges Victor Hugo to be her professional model but Chernyshevsky's Rakhmetov is the role model for Rand's heroes and heroines. In *Atlas Shrugged*, Dagny Taggard and John Galt are trying to build a new society after the fall of the old one. The same attitude is already presented by Chernyshevsky's Rakhmetov. On the other hand, Nabokov's literary career as a Russian novelist started with his novel *The Gift* in which the protagonist of the novel describes Chernyshevsky as 'the bad seed' of the nineteenth and twentieth century Russian cultural history. Nabokov presented him in negative light and held him responsible for displacement of Pushkin's aesthetic tradition which was replaced by Chernyshevsky's utilitarian anti-aesthetic tradition. So, both Rand and Nabokov responded differently to Chernyshevsky.

Berton Johnson also pinpoints difference in their perceptions of Dostoevsky, Tolstoy and Nietzsche. Rand (1969) expresses her admiration for Dostoevsky's mastery of superb plot-structure and also for his merciless dissection of the psychology of evil. Rand also admires Dostoevsky for his gift of melodramatizing philosophical and moral issues. Rand responds to Tolstoy negatively and argues that the reading of his literary works is difficult and a boring act. She further adds that Tolstoy's philosophy and views of life are not only mistaken but are evil. Even if Rand's protagonists can be seen as based on Nietzsche's idea of superman (in fact critics have found them to be direct descendants of characters of Nietzsche like Verbitskaya and Artsybashev), she said she had profound disagreement with Nietzsche's philosophy: "Philosophically, Nietzsche is mystic and an irrationalist (1943 x). Nabokov, who had read *Thus Spake Zarathustra* during his exile in Crimea, immediately took up Nietzsche's concept of 'eternal return' as a part of his search for literary modernity. Nabokov in his autobiography entitled *Speak, Memory* disliked Dostoevsky and his "Bedlam turned back into Bethlehem" aphorism. He regards Tolstoy as the only 'A1' in Russian prose.

Berton Johnson also discusses these two Russian compatriot's opinions about one another. Rand and Nabokov never met each other in their American emigration. We know Rand's views about Nabokov but can only guess Nabokov's views on her work. Rand in her Playboy interview said she found *Lolita* much difficult. In spite of praising Nabokov's brilliant style, Rand despises his sense of life and his views of

man and subject matter as extremely evil. Nabokov never come across Rand but his mocking of Chernyshevsky's views of 'rational egoism' as foundation of human action which is shared by Rand, can be a clue to guess his views about Rand. So, both writers differ immensely in regard to literary heritage.

Rand and Nabokov also differ immensely as far as their views about two countries—the old and the new—are concerned. Rand became an America citizen and accepted American social, political system and went on glorifying individualism, freedom, capitalism. On the other hand, she completely rejected Russian social, political changes and bitterly denounced Russian socialism, communism, and collectivism. In her fictional and non-fictional works, she never says anything good about Russia or mentions any good things there.

Unlike Rand, Nabokov accepts and rejects some social political changes in both countries but his works are not made for political criticism. Though Nabokov denounces some political changes in Russia, the country with its all good things is present in his works. He often alludes to Russian writers, their works. On the other hand, he also passionately declares America as his second home and admires the country. But he is never ignorant about its problems. He hates American consumerism. He maintains balanced views about the two countries. This is another difference between Rand and Nabokov despite their being Russian–American. Let's discuss how these two Russian-American writers perceive man-woman relationship in their selected works keeping in mind cultural as well as literary differences between the two authors as discussed above.

Depiction of man-woman relationship by Rand and Nabokov and their perceptions of man-woman relationship are the focus of the present research paper. Rand's *The Fountainhead* presents Objectivist philosophy. The prime motive and purpose of her writing is: *the projection of an ideal man*. She wants to portray Howard Roark *as an end in himself*. Rand has another aim to present through the novel. She wants to present the kind of social system that will make it possible for her ideal man to exist and to function. That society will be a free, productive, rational system that demands and rewards the best in man. Rand sees such ideal social set up only in *Laissez-Fair-Capitalism*. In short, Rand is trying to present Howard Roark as an ideal man and laissez-fair-capitalism as an ideal social set up. Rand is trying to suggest that rational self-interest, independence and egoism can lead human relationship towards happiness and success. These principles play a very crucial role in the construction of man-woman relationship.

Before presenting her ideas about an ideal man-woman relationship, Rand creates a number of other pairs who act as a foil for the ideal pair. There are numerous pairs: Dominique– Peter, Peter– Catherine, Dominique– Gail Wynand, etc. There are two parent– child pairs. However, both, the blood and the sexual relationship are failed relationships. Rand, to clarify her ideas of ideal relationships, first proceeds to contrast all the failed relationships with the ideal, successful relationship of Dominique–Roark.

Ayn Rand's men and women can be divided into two neat groups: the believers in individualism, freedom and nobility of human beings– the man worshipers– and the believers in collectivism, altruism and the need to put the good of all over that of one– the man haters or parasites or second handers. Depending on which group a man or woman belongs, a reader can guess beforehand if his relationships with others can become successful. As Rand believes only an ideal man and ideal woman can create an ideal man-woman relationship, all other relationships in her novel fail because of the same reason. Her idea of ideal man-woman relationship is, thus, stereotypical: an ideal man, a first hander meets his ideal partner, or an ideal woman who is his perfect priestess. This relationship becomes ideal because the man knows his worth and what he wants and will not compromise with the collective force at any cost. The woman also knows his worth and knows her own interest– to be with him– in which lies her ultimate happiness. As both have the courage to withstand the pressures of the parasites around them and to realize the ultimate greatness of human race, they can make the relationship successful. On the other hand, all other relationships fail because the individuals involved have not realized the greatness of man and the necessity of 'selfishness'. Thus, it is a world only of two colours: the ideal and the evil, the successful and the unsuccessful.

As this world and ideas are based on universal ideals not bound to any particular time or region, in her work, we have no complexities arising from changes in family structure, changes in gender roles, the second World War or Nazi experiences, modernization or consumerism. As she says in the Introduction to the Twenty-Fifth Anniversary Edition of the novel, the motivation, and purpose of her writing is “the projection of an ideal man”, (vii) and also “ ... to present the kind of social system that makes it possible for ideal man to exit and to function...” (vii), it is futile to search for common people, their day-to-day problems and cultural and time specificities. That is why we can find that one ideal man-woman relationship is foregrounded against the background of numerous failed man-woman relationships. We have no variety of colours and shades of unsuccessful relationships.

On the other hand, Nabokov's *Pnin* can be considered as an excellent example of depiction of emigrant experience. As Pnin is both the exile and alien, the problem he faces in adjusting with a new language, life, culture and the attempts he makes to overcome these problems become very poignant. Pnin lives in two worlds simultaneously. His past, his memories constantly keep on intruding with the present and trouble him so much that it causes physical discomfort: breathing becomes difficult and twice he has heart attack. Pnin is completely unable to separate his past from his present. The memories of his near and dear relatives have been a constant source of grief and melancholy. In front of the Cremona audience he gets lost in his thoughts and sees in the audience his dead relatives and friends. Language adds much to Pnin's pathetic state at the second home. English language is an area of special danger in his life and he is unable to express his grief when Liza leaves: "I has nofing," wailed Pnin between laud, damp snifs, "I has nofing, nofing, nofing" (340).

Sometimes he is unable to distinguish between English and Russian words at the second home— America. For instance, at the Whitechurch station, he demands 'Quittance' in Russian instead of 'receipt' in English for his luggage. There are some minor Russian émigré characters who confuse between American and Russian places and the surroundings. In the fifth chapter, Russian émigrés are invited to the Pines by Alexandr Petrovich Kukolnikov where Varvara Bolatov confuses the American countryside, its trees, with that of Russia which she had seen before fleeing the Bolsheviks. So, it becomes impossible to the Russian émigrés to separate themselves and the present from Russian past and culture.

Even if Nabokov has suffered extremely because of the political upheavals in Russia, he loves Russia. So also, his characters try to maintain their bond with Russia through their reading on Russia and its literature. For instance, Pnin undertakes to write history of Russian culture, customs and literary anecdotes. Nabokov's characters appear real human beings trying to cope with specific problems of the time.

There are numerous pairs in the novel: Pnin– Liza, Liza– Narrator, Liza– Eric Wind, Pnin– Mira, Pnin– Betty, Lawrence and Joan Clements, Count Poroshin– Countess Poroshin, Varvara– Bolotov, etc. Additionally, there are numerous unnamed young pairs, university students, and children of the Russian emigrants. These relationships create a colorful canvass broad enough to depict most of the shades of twentieth century American life – of original Americans as well as of Russian emigrants. Some of these characters have been ditched by their partners, some have ditched their partners, some are unwed mothers, some divorcees, and some are loyal

to their spouses. This range is so rich and varied that it can not lend itself to any categorization. Also, unlike Rand, Nabokov's writing is not so simple as to reveal his idea of ideal man-woman relationship easily through contrast with failed relationships.

There are numerous minor characters in the novel creating a rich background of various colours and shades. Their relationships have various degrees of success and failure and we cannot have easy categories like 'man-worshiper' or 'man-hater' or give straightforward reasons for their success or their failures. Each relation is distinct from another and cannot be analysed on a trouble-free scale of success and failure.

Liza– Pnin, Eric– Liza relationship have become the way they are because of their tragic experiences of political changes in Russia and the necessity of emigrating to America. The way intimate relationships change under the pressures of coercive political system has also been shown by Mikhail Bulgakov in *Master and Margarita* and by Gao Xinjian in *One Man's Bible*. Liza is no exception to it and falls prey to the desire to escape to America at the cost of relationships. She has no scruples in deceiving Pnin or anyone else to achieve her objective. On the other hand, American couples in the novel are trying to cope with other problems like changing gender roles, and its effects, premarital sex and children, growing commodification of human body, etc. Some relations like that of Mira– Pnin get nipped in the bud because of tragic events like the Second World War and genocide.

All the relations in *Pnin* seem to be weighed down heavily by social and political issues of the time. Hence, there are no simple categories – successful and unsuccessful– in the novel as in Rand's *The Fountainhead*. Nor are there any simple reasons and solutions to the problems in the novel. In *The Fountainhead*, we have two clear categories of relationships and a formula for successful human beings and relationships. Nabokov, with his rejection of stereotypes, can't be expected to advocate any such formula, and, on the contrary, takes help of parody and cultural multiplicity to talk about life and its problems. This difference between two author's perceptions of man-woman relationship has to do with the difference in the way they look at life as well as their views of literature and its function. Nabokov, a postmodern writer, embraces human life with all its complexities, whereas, Rand, a popular writer and philosopher, resorts to the populist strategy of reducing the complexity of human life into two neat categories of good and evil.

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THE ROLE OF ERRONEOUS JUDGEMENT AS DEPICTED IN LEO TOLSTOY'S "GOD SEES THE TRUTH BUT WAITS, KUAN HAN-CHING'S *SNOW IN MIDSUMMER* AND ILANGO'S *SILAPPATHIKARAM*: A COMPARATIVE STUDY

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Abstract: *Leo Tolstoy vividly describes the role of erroneous Judgement in his short story "God Sees the Truth but Waits'. The young trader Aksinov was arrested, flogged and imprisoned in Siberian Prison for twenty six years for the crime which he had not committed. The real murderer revealed the truth just before the death of Aksinov. In the Chinese play Snow in Midsummer Huan Han-ching describes how erroneous Judgement was pronounced in the case of Tou Ngo who was beheaded without any proper enquiry. In the Tamil epic Silappathikaram, Ilango explains how the Pandiyan king pronounced erroneous Judgement and gave up his life for his hasty decision. Madurai city was burnt by Kannagi's curse. In all these literary forms, Machiavelli villains were there to plot the fall of the Protagonists.*

Keywords: *Machiavellian villains - Erroneous Judgement - sufferings of Protagonists - God sees the Truth but Waits- Snow in Midsummer - Silappathikaram-Consequences of erroneous Judgements*

This research article attempts to analyse the role of erroneous judgement in three different literary forms including the Russian short story, written by Leo Tolstoy. In 'God sees the Truth but Waits', the protagonist undergoes harrowing experience. Ivan Dmitrich Aksinov was a young merchant who lived in Vladimir. One summer he started to go to the fair to sell his goods. He bade farewell to his wife. But she said she saw a bad dream. She dreamt that he returned from the town with grey hair. So, she compelled him to postpone his travel. But, Aksinov believed that her dream was a good sign and proceeded to the fair. On the way he met a fellow trader and both of them stayed in an inn for the night. The next day, Aksinov started in the

early morning and proceeded to the fair. After travelling twenty five miles, he stopped the horses to be fed. He rested awhile in the passage of the inn when two Soldiers approached him and asked who he was and where he stayed the night before. They searched his luggage and drew a blood stained knife out of his bag. They accused him of murdering the fellow merchant the previous night. Aksinov swore that it was not his knife and he did not murder the fellow merchant.

But the Soldiers did not believe him. He was accused of murdering the merchant and robbing him of twenty thousand rubles. Thus he was put in jail where his wife met him with her small children. She saw her husband in prison dress and in chains. She fell down and wept and asked him, " vanya dearest, tell your wife the truth; was it not you who did it ?" Aksinov felt very sad as his wife too suspected him. He wanted to petition the Czar to release him. But his wife said that she had already sent a petition to the Czar but it was not accepted. Aksinov realized that God only knew the truth and he could expect mercy only from him. He was condemned to be flogged with a knot and when the wounds were healed he was sent to Siberia.

Aksinov lived as a convict in Siberia for a period of twenty six years. His hair turned white as snow and his beard turned grey. He walked slowly, spoke little and never laughed, but he often prayed. He made boots in the prison and he read lessons in the church and sang in the choir. The fellow prisoners respected him and called him "Grand father" and "Saint". One day a new group of prisoners came to the prison. One of those prisoners said that he committed a crime long back and escaped but for taking a friend's horse he was considered a thief and brought to prison. He added that he was from Vladimir. Then he learnt from Aksinov's companions the sad story of innocent Aksinov being trapped in a murder case. The new comer Semyonich looked at Aksinov with great surprise and also uttered that he had grown very old. Then Aksinov asked him if he knew the real culprit but Semyonich answered negatively. In the Prison Semyonich tried to escape by digging the earth and making a hole under the wall. It was seen by Aksinov. Semyonich asked Aksinov not to tell the governor what happened there. The next day, when the Governor questioned, Aksinov said that he did not know who dug the hole. That night Semyonich went to Aksinov's bed and requested him to forgive him.

Aksinov replied that God would forgive him. The next day Semyonich informed the prison authorities that he was the real murderer and Aksinov was innocent. But in the meantime Aksinov was dead. Tolstoy describes the feelings of Aksinov after he detected that Semyonich was the murderer:

He saw in his mind, the place where he was flogged, the executioner and the people standing around, the chains, the convicts all the twenty six years of his prison life, and his premature old age. The Thought of it all made him so wretched that he was ready to Kill himself.

The consequences of erroneous Judgement pronounced in the case of Aksinov have been depicted Poignantly in the above passage by Tolstoy.

Kuan Han-ching in his play *Snow in Mid Summer*, explains the tragic Story of Tou Ngo, a young widow who was accused of murdering old Chang by poisoning him. But really the culprit was Chang's son Donkey, who brought the poison from Doctor Lu in order to kill Mistress Tsai. The poisoned mutton tripe soup was offered to Mistress Tsai. But accidentally, she asked Chang to drink it first and he died after tasting it. The plan of Donkey to murder Tsai and marry Tou Ngo was defeated. Yet Donkey put the blame on Tou Ngo complaining her to be the murderer of his father. She was taken to the court. There in the court the Prefect asked the attendant to beat Tou Ngo to confess the crime supposed to have been committed by her. But she denied the accusation and pleaded that she was innocent. Yet the Prefect ordered the attendant to beat the old woman Tsai. Tou Ngo did not want her mother-in-law to be tortured and hence she accepted that she had poisoned the old man. Then the Prefect ordered the attendant to take Tou Ngo to the market place to be executed the next day. Before her execution,

Tou Ngo said three things: I want to say three things. When the sword Strikes off my head, not a drop of warm blood will stain the ground. If injustice, has indeed been done, three feet of Snow will cover my dead body. Then this district will suffer from drought for three whole years.

In the meantime, Tou Tien-Chang, father of Tou Ngo had assumed office as Inspector of the Huai Rover Area. Now he could punish corrupt officials without first reporting to the throne.

Tou Ngo as a ghost entered the office of her father and explained in detail the hardships she had undergone after he left her with Mistress Tsai. Injustice was done to Tou Ngo and eventhough she was innocent, she was beheaded on the orders of the Prefect. She also complained about the murky plot of Donkey which ended with the death of his father. After hearing the tragic story of his daughter, Tou Tien-Chang ordered for the execution of Donkey Chang for murdering his father. The Prefect who passed the wrong sentence should be given one hundred strokes and

had his name struck off official list. Doctor Lu would be beheaded for selling poison. Thus, Tou Tien Chang avenged the death of his innocent daughter.

In the Tamil epic Silappathikaram, Ilango describes the tragic story of Kovalan and Kannagi.

Kovalan was a trader in Pukar city and he was married to a beautiful lady Kannagi. Yet, due to the effect of fate, he fell in love with a dancing girl Madhavi who happened to be a courtesan. He spent all his wealth for the sake of Madhavi. Finally, he returned home after having emotional conflict with Madhavi. Kannagi received him well and offered her anklets so that he could sell them and begin his new business. Hence, they moved to Madhurai to sell Kannagi's anklets. Leaving Kannagi at Madhavi's house, Kovalan departs with one anklet to Madhurai city where he met a goldsmith who was a Machiavellian Villain. This goldsmith had already stolen the queen's anklet and reported the king that Kovalan was the thief who stole the queen's anklet. Hence, under the orders of the King, Kovalan was beheaded by the soldiers. Hearing the sad news, Kannagi took her another anklet and reached the King's court. She broke her anklet before the king and proved that the queen's anklet was different from what Kovalan kept with him. After seeing gems from Kannagi's anklet the king realized his mistake as the queen's anklet contained pearls. The king said, "Am I a ruler- I who listened to the words of a goldsmith? It is I who am the thief". The King and the queen fell down and died at once for the injustice they had committed to innocent Kovalan. Later, Kannagi came out of the palace and cursed that Madurai city should be burnt as a whole. Yet she ordered the fire not to harm Brahmins, ladies, children and elders. She proceeded to a hillock and climbed it up. There she met Kovalan and both reached heaven together. When comparing the protagonists of the Russian short story "God sees the Truth but waits",

Chinese short play 'Snow in Midsummer' and Tamil Epic Silappathikaram, one could not but express serious concerns over the Machiavellian villains depicted in the various works as antagonists. Machiavellian villain is a character who is scheming, cunning, and ruthless and who operates in a secret and immoral way. These villains play the main role in destroying the lives of the protagonists and presenting angst and despair to the family members, relatives and friends of the protagonists. Society in general has to face severe consequences due to the action of the Machiavellian villains. Sacristan States:

Nowadays we find villains with a cultivating nature in literature and films. They are manipulative and pursue their

goals in an obsessive way, leading to the principle of Machiavellianism. They show features like ambition, lack of morality, charisma and strategic manipulation to obtain their secret goals. Characters with these elements are intuitively perceived as Machiavellian. (P5)

To sum up, due to the erroneous Judgements pronounced by the authorities concerned, the protagonists of the three different literary works had suffered immensely. In the Tamil epic *Silappathikaram*, the innocent protagonist Kovalan was beheaded on the orders of the King. Because of the curse of his wife Kannagi, Madhurai city was set ablaze. In the Chinese play *Snow in Midsummer*, the Protagonist Tou Ngo was beheaded on the orders of the Prefect. Because of the curse of Tou Ngo, the entire district suffered from drought for three whole years. In the Russian short story "God. knows the Truth but waits", young Aksinov was flogged and put in Prison in Siberia for twenty six years. He was proclaimed innocent just before his death. Yet, Aksinov generously stated that God would forgive Semyonich, The Machiavellian villain.

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THE THEMATIC CONSTRUCTIONS AND SOCIAL ISSUES DEPICTED IN THE BODO POETRY OF THE BIBAR AND OLONGBAR PERIODS

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Abstract: *This study delves into the intricate thematic construction and the representation of social issues in the Bodo poetry of the Bibar and Olongbar periods. Through a comprehensive literary analysis, the research explores how poets from these eras encapsulated the socio-political climate, cultural transitions, and personal experiences within their works. The Bibar period, known for its reflective and often introspective style, contrasts with the Olongbar period's more outward-facing and socially engaged poetic expressions. By examining key poetic texts, the study identifies recurring motifs, narrative strategies, and the poets' responses to contemporary social challenges such as class disparity, gender roles, and political unrest. This analysis highlights the artistic evolution between the two periods and underscores poetry's enduring relevance as a mirror to societal changes. The findings contribute to a deeper understanding of how literary art forms serve as vehicles for personal and collective expression in times of social flux.*

Keywords: *Social Issues, Thematic Construction, Bodo Poetry, Bibar Period and Olongbar Period.*

Introduction:

Social issues refer to societal challenges or problems affecting individuals, social groups, economic conditions, political landscapes, and the environment. Poverty, criminality, inequality, prejudice, environmental degradation, political unrest, healthcare disparities, and restricted educational access are among the issues addressed. They appear in various ways and impact many elements of people's lives, including their opportunities, health, well-being, and quality of life. Social issues often arise from systemic or structural societal factors, including social norms,

institutions, policies, and power dynamics. Individual behaviours, cultural beliefs, and historical contexts can also influence them. These issues are dynamic and evolve in response to societal changes, economic shifts, technological advancements, and other factors. Addressing social issues requires understanding their underlying causes, effects, and implications. It involves developing strategies to mitigate their impact and promote positive social changes. This may include raising awareness, advocating for policy changes, community organising, education, research, and collaboration among various stakeholders. Addressing these issues is vital for building an equitable, inclusive, and sustainable society.

The term “social issue” refers to the problems faced by a social group or society which have a broad impact on society. In this regard, Ram Ahuja has mentioned *that “a social problem is a condition that affects a significant number of people.”* (Ahuja, 2007). Social issues can emerge in daily life and evolve; what may not be considered a social issue today could become a significant problem tomorrow. While social issues are universal, their intensity and types vary from one society or region to another, yet all are interrelated. Often, social issues are not recognised in their initial stages, gradually becoming major concerns that society attempts to address. As a result, social issues are a serious matter for sociologists, social workers, and social reformers who study and work to solve these problems. Rebecca M. Kulik has said, *“Social issue also called social problem, a state of affairs that negatively affects the personal or social lives of individuals or the well-being of communities or larger groups within a society and about which there is usually public disagreement as to its nature, causes, or solution.”* (Kulik, 2024)

Bibar and Olongbar periods:

Bodo intellectuals and reviewers have thoroughly examined and categorised the evolution of Bodo literature. They have classified “Early Bodo Literature” from 1920 to 1951. This period, identified by Bodo intellectuals and critics, marks the formative years of Bodo literature. It is a classification used by Bodo intellectuals and critics to denote a significant era in their literary history. This era marks the beginning of written Bodo literature. This period sees the rise and formal establishment of written Bodo literature. Literary historians have differentiated two major subgroups throughout this broad time frame with their own thematic and stylistic aspects. These two sections are known as the Bibar Period (Bibar Era) and the Olongbar Period (Olongbar Era). The Bibar Period spanned from 1920 to 1937, while the Olongbar Period extended from 1930 to 1950 (Lahary, 2008). The poetry as written literature was first published in Bibar, the first magazine in the Bodo language which was released in the handwritten form in 1920” (Boro, 2012). The

Bibar magazine was edited by Satish Chandra Basumatary, and published in 1924 for the first time. Notably, eight issues were released between 1924 and 1925. The *Bibar* era likely represents the initial part of the Early Bodo literature period. *Bibar*, the pioneering Bodo magazine, marked the dawn of authentic Bodo literature with its inception. Published in *Bodo*, *Assamese*, and *Bengali*, *Bibar* has been a cornerstone of Bodo's literary heritage since its launch. The literature from this era emphasizes the importance of Bodo identity and heritage. It shows Bodo intellectuals asserting cultural uniqueness amidst external influences and modernization. During the *Bibar* era, the primary focus was preserving Bodo culture, language, heritage, and reformation.

After the *Bibar* era, the *Olongbar* era represents a later stage within the early Bodo literary period. This may indicate a period of growth in literary maturity and thematic complexity. The *Olongbar* era saw a diversification of themes, including modernization, political awareness, and greater engagement with contemporary social issues. Literary genres may evolve to include new forms, more sophisticated narrative techniques, and a wider range of poetic expressions. Many poetry books were published during the *Bibar* and *Olongbar* periods. Notably, some poems appeared in journals. The first poetry book of the *Bibar* era is 'Bathu Nam Bwikhaguni Gidu' (1920) by Prasanna Kumar Boro Khaklary, followed by 'Khonthai Methai' (1923) by Promod Chandra Brahma and Madaram Brahma, and 'Bibar' (1924) by Satish Chandra Basumatary, the mouthpiece of Bodo Chatra Chanmiloni. 'Jentokha' (1925) by Satish Chandra Basumatary. Then came 'Bodoni Gudi Sibsha Arw Aroj' (1926) by Madaram Brahma, a unique and extraordinary poetry book for which the author was awarded the Padmasri in 1988. Additionally, three journals were published: 'Bithorai' in 1932, 'Sanshri arw Mushri' in 1932, and 'Olonbar' in 1938, all edited by Promod Chandra Brahma. Following this, the fully romantic poetry book 'Sonani Mala' was published in 1938, and 'Phami' (1939, unpublished handwritten form) by Ishan Chandra Mushahari. The 'Hathorkhi Hala' magazine was published in 1940, edited by Promod Chandra Brahma. The 'Angubwi' is a magazine published exclusively by female students of Abhiyapuri High School in 1950 and edited by Hareshwari and Nirupama Narjinari. Journals have significantly boosted Bodo literature and poetry, along with past poetry books. During this time, young Bodo writers had a chance to express their creativity through poetry, short stories, and other writings in journals and periodicals. Contributors to poetry literature in *Bibar* period journals include Satish Chandra Basumatary, Parsuram Brahma, Bishnu Charan Basumatary, Rupnath Brahma, Judisthir Hajugsumary, Jogendra Kachari, Modaram Brahma, Rothiram Brahma,

Surendranath Brahma, Jalodor Brahma, Moniram Islary, Indumothi Kochahari, and Jagadsing Kachari. In the Olonbar period, notable contributors are Pramod Chandra Brahma, Ishan Chandra Mushahari, Jalador Brahma, Kalikumar Lahary, Horeswari Hajowary, Kumari Pramila Brahma, Domointi Brahma, Harmoni Brahma, Kironmoyi Brahma, Romni Brahma, and others.

Thematic Construction: Bibar Period:

When noticing the thematic construction of the Bodo poetry, it is evident that it concerned the Bodo society. During Bibar, Bodo writers and poets began to capture their cultural narratives, traditions, and social issues in a structured literary form. These themes were depicted in various ways. The poetry focused on the social context of the Bodo community because they were underdeveloped at the time. Poets from the Boro community chose subjects in their poetry to awaken and encourage the underdeveloped Bodo community. Their primary objective is to bring prosperity to the Bodo community through language, literature, education, religion, economy, culture, and the reformation of society. In the early period, the thematic construction of poetry was made in the community awakening or counsel, Prayer to God, Poem of romantic thoughts, love of nature, based on life's joys and sorrows.” (Basumatary, 2013)

Prioritising education is necessary to improve the community. The Bodo community has historically undervalued education, causing them to fall behind. The poet urges everyone to pursue education from a young age, emphasizing that opportunities diminish with age, much like a flower withering in the sun. The poet encouraged everyone to pursue education together, as schools were not available in nearby villages. The only school was centrally located, making it hard to attend alone. This is a suggested poem about education. "Rupnath Brahma's poem 'Bibar Khanai' emphasizes the importance of education for all through poetic language.

Look, night has become the day
Flowers bloomed in the garden
Sisters Dwisari Laishari Monshari
Let's walk together, hand in hand.

(Rupnath Brahma, Bibar, p-3)

Giving importance to education, Satish Chandra Basumatary tried to highlight those who have had no education, then what may become. The poet shows the mother's love for their children to do better in the future. The mother tries to make the child

think about the future. Because, if we are not aware of the future, we will be in danger. The concept of alerting children, students, and mothers about the future is conveyed through Satish Chandra Basumatari's poem 'Bima-Fisa'.

During childhood, if not learned education
Being smart, if not earned money
Remember there will be problems.

(Rupnath Brahma, Bihar, p-7)

Religion plays a crucial role in unifying a society. During the Bihar period, the Bodo people failed to grasp the significance of the 'Bathou' religion, which is the original religion of Bodos that has been passed down through generations. The Bodos had religious problems since they did not regard their religion and started converting to other faiths. In this regard, Rupnath Brahma's poem 'Methai' appears to emerge as an effort to popularize the Bathou religion and remind the Bodo people of its value, promoting the idea of religion for public acceptance.

Mom and Dad, don't leave

Don't leave your own
All of you don't go to others
By leaving your own
Everyone thinks about it
The value of Shijwo.

(Rupnath Brahma, Bihar, p-2)

Again, in this same poem's middle stanza, the poetry reflects that Bathou is the God form of Brahma, Bishnu and Moheswar. Brahma is primarily known as the creator of the universe and all living beings. Vishnu's primary role is to preserve and protect the universe and maintain cosmic order. Shiva, also known as Maheswar, is the destroyer of the universe. His destruction is necessary for transformation and renewal, not negative. It paves the way for new creation. The Bathou alone has the power of all three.

We have Brahma Bishnu
And Maheshwar
Take about Bathou

That alone is filled with three people.

(Rupnath Brahma, Bibar, p-2)

The economy is the key to fulfilling people's dreams. During that time, the Bodo people were unable to attend school or purchase valuable items for a better life due to a lack of money. Poor economic conditions negatively impact families and society. However, the poets tried to highlight the socio-economic status of the Bodo community through poetry. The poet urges people, who have money to donate to students to pursue education and eat. This theme was reflected in the 'Habab Bima' poem by Ruphnath Brahma –

Sons and daughters of the community

Look as your child.

Other people's children are also our children

Pay attention to this word.

Have a love for the people of their community.

With love to the poor children

Being happy by donating rice will lead to salvation.

(Rupnath Brahma, Khonthai-Methai, p-7)

Unity is crucial for uplifting a society. The poetic references point to a difference between the educated and the uneducated. It appealed to the educated not to neglect the uneducated. It also notes that despite the education, some people have engaged in unethical practices, entered the work of others, and stigmatized the Bodo community by labelling them 'dirty'. The message urges unity, respect regardless of education, and community guidance against misuse of education. The poet Surendranath Brahma expressed his disappointment through his poem "Sikhangdw," which urged people not to abandon the poor in favour of the rich. He encouraged staying with and supporting the underprivileged and unskilled members of society. The poem says:

Oh educated

You also look back on us as educated

Do not quit by thinking uneducated

Being educated some have entered another's

By saying dirty, did not stay in Bodo.

(Surendranath Brahma, Khonthai-Methai, p-43)

In the early period of Bodo poetry, mystic poems played a significant role. These works often delved into themes of divine power and spiritual experience. Bodo poets, including the notable Rupnath Brahma, composed poems that vividly depicted the omnipotence and benevolence of the almighty. Brahma's "Mwnhasoywi Hwua" is a remarkable example, illustrating God's unseen yet profound influence in assisting humanity during times of need. These early mystic poems serve as a mirror reflecting the spiritual beliefs and expressions of the Bodo community. the poem says –

Without you, nothing happens

No one cannot live

Why I still don't know!

Who are you in my mind?

Hey friend, who are you?

(Rupnath Brahma, Khonthai Methai, p-1)

Modaram Brahma's poem "Bathouwa Swr" (Who is Bathou) is also mystical. In this poem, Brahma portrays Bathou as encompassing everything in the world, both visible and invisible, as the creator of all. The poet proclaims that God Bathou is the creator of our bodies and everything in the world. Mainly his Book "Boroni Gudi Sibsa Arw Aroz" is rooted in the Bodo traditional religion of Bathou. These poems depict Bathou as the original religion of the Bodos, presenting him as the almighty God. Bathou is both the creator and the destroyer without his benevolence, no one can thrive.

What elements are there in your body?

Think about how they formed.

Full is this universe.

With trees, creepers and things varied.

Who has created these

Who has regulated them in trim and order?

Tell me dear, how are they keeping alive

What is in their grip,

What are they aspiring for?

(Modaram Brahma, Boroni Gudi Sibsha
Arw Aroj, p-7)

In the early Bibar period, Romantic poetry is also seen, the renowned writer and editor Rupnath Brahma introduced Romanticism into Bodo literature. His poem "Angni Khwina" is a romantic piece. In it, the poet fondly describes a girl as exceptionally beautiful in her appearance, mannerisms, actions, and thoughts. The poet loses himself in the fantasy of his infatuation.

You are not just a sight to behold,

Oh, my bride, who are you?

Inside is something of it:

I know her today.

(Rupnath Brahma, Khonthai-Methai, p-30)

Thematic Construction: Olongbar Period

Following the Bibar period, the themes of romantic love, satire, feminism, and women's education emerge as cornerstones of Olongbar period poetry. While romantic themes primarily explore the nuances of affection and relationships, the satirical, feminist, and educational themes go further by offering critiques and suggestions for reform in areas where societal progress has stalled. During this period, Ishan Chandra Mushahari and Pramod Chandra Brahma emerged as notable romantic poets. This period is particularly renowned for its romantic poetry. Two poets, Ishan Chandra Mushahari and Pramod Chandra Brahma, contributed significantly to romantic poetry. Their works generally concentrated on the themes of nature's beauty and love, with figurative language utilized to accentuate the poetic aesthetic. Many of their poetry appeared in the magazine 'Hathorkhi hala' (Constellation, 1940), edited by Pramod Chandra Brahma.

Ishan Chandra Mushahari is considered the greatest romantic poet in the history of Bodo literature. His most renowned works are 'Sonani Mala' (Chain of Gold, 1939) and 'Phami' (Lotus, 1939). Meanwhile, most of Pramod Chandra Brahma's poetry has been published in the latest compilation Hatorkhi Hala (stars, 1940), 'Sonakhi Bizab' (Golden Book, 1962), which Brahma edited himself. Both poets revere nature as the foundation of their spirits and the source of their inspiration. Ishan

Chandra Muchahari's poem 'Mwnabili' is a high-quality romantic poetry. The beautiful woman in this poem is a fantasy learner. The poet meets the imaginary girl every evening in the western sky and is amazed by her beauty. One day, the two get married in a dream. Here, the beauty of the red sun of the sunset evening of the west corner is compared to the beautiful Face of a woman. The scene in the evening is wonderful and the poet is amazed at the beauty.

Oh, evening girl
No one knows, only we know.
We had married very quietly.
Near the sky of the west
You come by giving a sound
Blowing in the air
Long scarf of Broun colour.

(Ishan Chandra Mushahari, Sonani
Mala, p-2)

Pramod Chandra Brama's poetry often celebrates the natural world, depicting landscapes, flora and fauna with vivid imagery and deep appreciation. He uses nature as a backdrop to explore deeper emotional and philosophical questions. Romanticism is a central theme in Brahma's works. His poems delve into the nuances of love, capturing its joys, sorrows, and complexities. Beyond love, Brahma explores a wide range of human emotions, from joy and hope to melancholy and introspection. His poems often reflect on the human condition and the intricacies of personal experiences. His 'Hayenni Suphine' is an example of the love of nature and a picture of village life.

Wide valley clear
Surrounded by three hills;
Still dry straw in the paddy field
Near muddy fit live snail.

(Pramod Chandra Brama, Hathorkhi Hala,
p -44)

Kali Kumar Lahary wrote a satirical poem and published his poetry book, 'Khonthai Bijab' (Poetry Book, 1951). In addition to his satirical poems, he has explored

Romantic, Religious, and Advisable themes in his writing. Through comedic language, he satirized Bodo's young men and women who neglected their education and were preoccupied with showing off. His satirized aim is that to reform the society. In society, if such bad people are ruled by their style, it is terrible for the development of society. So, poets tried to bring change by satirized. "Sarkar Jalai" is a satirical poem published in "Khonthai Bijab" that depicts uneducated people dressed in standard attire performing roles of highly educated individuals. The poem reads:

Young government who are you
Bwisagu monsoon has arrived.
The young government has forgotten,
With a half-pen
Imagining could be
You did not hold a Wooden Plough.

(Kalikumar Lahary, Khonthai Bijab, p-28)

Social issues depicted in the Poetry of the Bihar period:

During the Bihar period, Bodo poetry highlighted various social issues and challenges of Bodo society. The Educational, religious, and economic concerns influenced Bodo society. These three major social issues encompass unity, women's education, cultural preservation, domination, and others. Exploring social issues through poetry aims to provoke change or reform in society. The educational issue has been depicted in Rupnath Brahmas's poem 'Habab Bima'. Due to a lack of education, many Bodo students miss out on educational opportunities. Consequently, the Bodo community was lagging behind others. The poet emphasised how difficult it is to foster development and transformation within the Bodo community if we do not educate our children. The poem highlights the lack of educated individuals in the community, where impoverished Bodo children, unable to afford education, are forced to drop out. This results in a community that cannot progress or prosper due to the absent mind of knowledge and resources.

There are neither intelligent nor educated people in our community
Domination underfoot for the loser

Bodo children from a poor family
Have no money and wealth

Had to leave studies to learn
Like this, poor children who have dropped out of school,
If cannot gain knowledge by teaching education
Our community cannot progress and prosper.
Cannot - We don't have any property.

(Ruphnath Brahma, Khonthai Methai, p-6)

Economics is crucial for everyone's life, constantly on our minds as we work tirelessly for it. Economic issues such as unemployment, lack of education, and alcoholism significantly impact families and society. The child's family is poor, lacking basic financial stability and resources. They struggle to meet their everyday needs and have limited access to necessities like food, clothing, and shelter. Poverty in the family is the main cause of problems in society. They couldn't afford basic needs, let alone school fees, uniforms, books, and other educational materials. In the "Habab Bima" poem, the poet prays for the Bodo society, highlighting their economic struggles at the time. This indicates numerous financial problems, as reflected in the poem.

Bodo child from a poor family
Have no money and wealth
Had to drop out to learn.
Like this poor child who has dropped out of school
If couldn't give knowledge by teaching education
It is not possible to heft and enlarge our caste.

(Ruphnath Brahma, Khonthai Methai, p-6)

The poet sought to unite the Bodo community by raising his voice through poetry. Not everyone realizes that unity is essential for a community to achieve change and development in all sectors. However, some poems revealed that significant social issues, particularly those related to unity, were present in Bodo society at the time. These unity issues were evident in religion, culture, and among educated individuals. Surendranath Brahma's advisory poem 'Sikhangdw' addressed these unity issues, striving to foster cohesion. The poem reflected:

Oh educated
You also look back on us as educated

Do not quit by thinking uneducated
Being educated some have entered another's
By saying dirty, did not stay in Bodo.

(Surendranath Brahma, Khonthai Methai, p-42)

The poet noted that the Bodo community was underdeveloped in various aspects, which enabled others to dominate them. This dominance led to the Bodo people being ruled by others. Realising the extent of the oppression faced by the Bodo community moved the poet to tears. These significant social issues are depicted in Ruphnath Brahma's poem "Habab Bima." The poem's lines convey:

Sad words of our society/community
When going to talk
Oh, mother! Tears will flow.
There are neither intelligent nor educated people in our
community
Kept underfoot as a loser.

(Ruphnath Brahma, Khonthai Methai p-6)

The poet observed that the lifestyle of the Bodo people during this period was challenging, as their gardening was untidy and they kept birds, pigs, and cows near their living spaces. This led to unpleasant smells from the animals' waste spreading around their homes. Because of these conditions, the Bodo community was looked down upon and neglected by others, who derogatorily referred to them as "Mlec," "Mesh," and "Dog Eater." Such hateful treatment was unacceptable, but the Bodo people could not respond or argue against it due to their limited knowledge and communication skills. Modaram Brahma's poem "Swnabni Boro" reflects this significant issue of hatred towards the Bodo people, as highlighted in the poem's lines:

Oh, Boro sons, even today they call you 'mech.'
Tomorrow, they will still call you 'mech, mech, mech.'
Days have passed with this name.

(Modaram Brahma, Khonthai Methai, p-35)

At that time, the Bodo people grew disillusioned with their religion and converted to other religious philosophies. The lack of a written religious text or customs left

them without discipline and guidance. Consequently, they felt estranged from others. Unfortunately, some educated member of the Bodo community also abandoned their traditions, converting to other religions and assimilating with different communities. The poet Ruphnath Brahma addresses this issue in his poem "Methai," where he powerfully conveys this sentiment in the following line:

Do not leave
Don't leave your own.
Don't go to others
Leaving your own.
Think all of your
Sijwo's value
You should save
Worship Culture of Bathou.

(Rupnath Brahma, Khonthai Methai, p-2)

Social issues depicted in the Poetry of the Olongbar period:

The Olongbar period in the Bodo community was marked by significant social issues, particularly concerning women's education. During this time, women's education was seen as fundamental for the overall education of the family, as mothers played a crucial role in imparting moral values and life skills to their children. Despite recognizing its importance, women in the community faced numerous barriers, such as being denied access to schools and public spaces. These issues were portrayed in poems written by women poets.

Women's education is fundamental for the family's education because mothers play a crucial role in imparting moral values and essential life skills to their children. Educated women can guide children with ethics and academic support, fostering well-rounded development. This early foundation is critical for nurturing responsible and informed individuals. Therefore, it is vital to educate women, as investing in education benefits individuals and families and contributes to broader society's growth and well-being. Keeping in mind, the importance of women's education, poet Hareshwari Hazowari revealed women's education in the poem 'Lama Khinthinai', published in 'Angubwi' (1950). The poem states that once women understand the importance and methods of education, they will work

diligently to improve and uplift their community step by step. It emphasizes the transformative power of education in advancing community progress through informed and educated women. which reads:

When they recognize the method of education
They will try to upgrade the community line-by-line
They will proceed on this path
by abstaining from alcohol and pork.

(Hareswari Hazowary, Angubwi, P-12)

The poet highlights the curiosity and eagerness of Bodo women to learn and fulfil their aspirations by acquiring an education. Despite their understanding of its importance, women in the Bodo community faced significant barriers. Traditionally, they were not permitted to attend school, visit markets, or participate in other public activities. This lack of gender equality was rooted in the belief that women were only meant for domestic work and therefore did not need an education. As a result, Bodo women experienced discrimination from their parents and relatives, limiting their opportunities to study and achieve empowerment. This issue is poignantly captured in Kumari Romney Brahma's poem 'Hawasi Barini Hinjau Bio'. The poem reflects:

Listen to my friend's reason
She thought about going to school
But illiterate parents do not leave him at school
This is why the mind has become unstable.

(Kumari Romni Brahma, Angubwi, p-18)

Religious issues can emerge in various aspects of society, not limited to a specific area. The Bibar period differs from the Olongbar period, as shown in the poem. The poet suggests that understanding social life requires not just education, but a strong foundation in religious knowledge. The poet believes that understanding religion leads to a deeper grasp of knowledge and education. However, in the Bodo community, women have been marginalized in religious practices, which has also hindered their access to education and involvement in community development. Recognizing these issues, the poet encourages women to pursue education. These

concerns are portrayed in Hareswari Hazowary's poem 'Lama Khinthinai.' The poem expresses:

Unable to think and understand.
The women of the Bodo community are backward
Taking inspiration from religion
I stand amongst the daughter
To reveal the meaning of religion
When knowing about religion
Daughters will know what education is.”

(Hareswari Hazowary, Angubwi, p-12)

In addition to this, there are many verses in the women's poetry written by women instructing and advising women to learn, such as: 'Gwjwnglainai Din' by Kumari Domanti Brahama, 'Hawashi Barini Hinjaw Biyw' by Kumari Romni Brahma, 'Hangkhainai' by Nirupoma Narzari.

Conclusion:

The analytical study of the thematic construction and social issues in the poetry of the Bibar and Olongbar periods reveals a rich tapestry of cultural, political, and personal narratives that reflect the socio-political climate and evolving cultural consciousness of the Bodo community. The paper has highlighted the distinct interconnected characteristics of these two literary eras through the meticulous exploration of key poetic texts.

The Bibar period, characterized by a reflective and introspective style, focuses on themes, such as education, religion, economy, and unity. Poets from this era used their works to awaken and encourage the underdeveloped Bodo community, emphasizing the importance of education, the preservation of religion, and economic upliftment. The poetry of the Bibar period mirrors the community's struggle with underdevelopment and the poets' efforts to inspire social and cultural progress.

In contrast, the Olongbar period exhibits a more outward-facing and socially engaged poetic expression. This era is marked by the emergence of themes such as romantic love, satire, feminism, and women's education. The poetry from this period not only celebrates nature as a romantic ideal but also critiques regarded societal norms and advocates for reforms. Poets like Ishan Chandra Mwchahary and

Pramod Chandra Brahma contributed significantly to the romantic tradition. Through the magazine "Angubawi", women poets explored topics such as education, religion and social expectations affecting women.

The thematic evolution from the Bibar to the Olongbar periods underscores poetry's enduring relevance as a mirror to societal changes and a vehicle for personal and collective expression. The study enriches the understanding of Bodo literature's historical development and its role in reflecting and shaping the community's identity and aspirations.

In conclusion, this research affirms that the poetry of the Bibar and Olongbar periods offers valuable insights into the Bodo community's cultural heritage and social dynamics. By capturing the essence of their times, these poetic works document the past and inspire future generations to continue the journey of cultural preservation and social progress.

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RELOOKING AT THE ‘ANCIENT WOMEN’: A STUDY OF VATSYAYANA’S *KAMASUTRA*

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Abstract: *Kamasutra has always been one of the most popular names when it comes to the field of Ancient Indian literature; since its discovery, it has raised a lot of questions in the minds of scholars all around the world. The text seems to be surprisingly sophisticated when compared to its contemporary ancient texts. Kamasutra is considered to be very modern in its approach; not only does it throw light on the sexual life of India, but also projects the ideas regarding gender and the stereotypes ascribed to the feminine and masculine natures, respectively. Though many critics have opined that Vatsyayana has held a very liberated view on women’s education and sexual freedom, this paper attempts to counter this notion and show how Vatsyayana has actually entrapped the women in the shackles of patriarchy by bringing them down to the level of being just an entertainer and a showpiece in this male-centric society.*

Keywords: *Kamasutra, Vatsyayana, Ancient Indian Literature, Patriarchy, Gender Roles, Gender stereotypes, Women’s Education, Sexual Freedom*

Introduction

There was a time when India’s history was completely unknown to the world. According to Sachindralal Ghosh, the prevalent impression that the majority of educated people had regarding ancient India was full of “habitable forests, dotted at comfortable intervals with hermitages in which man lived in communion with Nature.” This romanticised image was served to the other countries until *Kamasutra* by Vatsyayana was discovered. The discovery of the *Kamasutra* provided a very high seat to India, in respect of cultural history.

Since its discovery, the *Kamasutra* has become one of the most celebrated texts all over the world. An American scholar, Wendy Doniger, finds the *Kamasutra*

‘astonishingly sophisticated’ when compared to the other ancient texts. She states that it was written when the Europeans were still swinging in trees, both culturally and sexually. Therefore, according to Doniger, the text surprisingly projects modern ideas about gender and its stereotypes of both feminine and masculine natures.

Many critics have come up with the view that Vatsyayana held a very liberated view of women’s education and sexual freedom. But while going through the translated version of *Kamasutra*, it is derived, that although it talks about women’s educational and sexual freedom, somehow it also entraps women in the manacles of patriarchal ‘hegemony’ (Barry 158), where she is only viewed as a mere entertainer to her male counterpart. This derivation counters the previous idea of *Kamasutra* being a liberatory text for women.

Historical Context

Kamasutra by Vatsyayana is a remarkable book on the sexual life of ancient India. It also provides a striking testimony of the secular life of ancient Hindus. The date of its composition is not completely certain. According to Yashodhara, the book was written about 675 B.C.; but the internal evidence shows this to be highly improbable. It appears to be later than Ashoka the Great; but not later than the third century A.D. in any rate. While Doniger opines that it was composed in North India, probably in the third century C.E.

Nothing is definitely known about Vatsyayana—his personal life or where he belonged to (which part of India), is still clouded. His commentators record that he was born in Taxila in Punjab, in a Brahmin family. His original name was Mallanga, and Vatsyayana was his clan name, as he was a descendant of Vatsya clan. According to Richard Burton, Vatsyayana wrote *Kamasutra* during his stay at Benares. On the other hand, some Indian critics opine that he was probably from the western part of India. As per these critics, he either had travelled nearly the whole of the continental vastness of India and collected information from every land he visited; or he gathered details from the study of all available literature on the subject. However the fact remains confirmatory that the literature describing the sexual customs and traditions of different parts of India is conspicuous by absence. We find references to several other works of ancient India such as *Vabhrabya*, *Dattaka*, *Gonikaputra*, *Charayana*, *Gonardiya* (or *Gonardaniya*), *Subarnabha*, and *Kuchumara*. These works, unlike *Kamasutra*, only lay emphasis on the principles, not on the practices. Vatsyayana’s narration of sexual practices and customs in different parts of India is first-hand and authentic, as claimed by Vatsyayana himself. He had analysed, examined, and verified each of the customs. It holds a

mirror to the degradation to which an uncontrolled pursuit of sensual pleasures had been leading, and this purpose was to lay down a rational procedure of sexual behaviour as the alternative to an inevitable social decadence.

The *Kamasutra* is known in English almost entirely through the translation by Sir Richard Burton, which was published in 1893. But according to Doniger, this translation was not an appropriate one. Most Americans and Europeans think that *Kamasutra* is just about sexual positions. The real *Kamasutra*, however, is not the sort of book that is to be read in bed while drinking. It is in fact the book on the ‘art of living’—about finding a partner, maintaining power in a marriage, committing adultery, living as or with courtesans, using drugs, and also about the positions in sexual intercourse. In the translation by Burton, one might find the shadow of Edward Said, it seems to be about Orientalism. Read in the wake of Michel Foucault, it seems to be about power, and in the wake of Judith Butler, about the control of women and denial of homosexuals. But these are certainly not the primary concern of *Kamasutra*, its primary concern is about gender, and to that extent Said, Foucault, and Butler are essential companions for modern readers.

Sexual Liberation or Control?

Most of the critics have interpreted *Kamasutra* as a liberatory text, with respect to the freedom of women. But the question lies about how far does it actually liberate women? The answer to this question is a bit tricky. Vatsyayana in his *Kamasutra* had encouraged women to get educated. But the real question lies in the fact that does the mode of education suggested by Vatsyayana actually benefit women? Or is it just a mere training for women to tame her as per the requirement of the patriarchal society, in order to shape her as the perfect wife or perfect companion to her male counterpart? The truth is that *Kamasutra* caters to the image of women, where she counts upon a Man, to achieve her identity. As Peter Barry states: “...the focus of interest is on the heroine’s choice of marriage partner, which will decide her ultimate social position and exclusively determine her happiness and fulfillment in life, or her lack of these” (117).

If the text of *Kamasutra* is viewed from the angle of the First Wave of Feminism, then it might seem to liberate women. It is true that Vatsyayana identified the women as living beings and not as mere possessions. He had acknowledged women’s passion and desires, and had given them the right to education. But this education hankers upon the idea of First Wave Feminists, who demanded education for serving the purpose of their household better, and to become a better mother. Similarly Vatsyayana had also talked about educating women so that she can serve

her companion well. Whereas seen from a modern perspective, *Kamasutra* fails to provide any concrete identity to women of being her own self, rather he paints her as a mere entertainer to her partner.

Vatsyayana equates women to a mere thing of beauty. As Venus is represented by the Greeks to stand forth as an epitome of beauty, similarly Vatsyayana describes the Hindu cult of Padmini or Lotus woman as the type of ‘most perfect feminine excellence’(7). The compulsion of being beautiful as a woman recurs throughout *Kamasutra*. For an instance, in the fourth chapter of Part-I, while describing the social gathering, Vatsyayana records: “The women who may be the most beautiful, who may like the same thing that men like, and who may have power to attract the mind of others, are here done homage to”(36). This clearly reflects that the women who are beautiful only are taken to be capable of being paid homage to, which hints at the very fact of being directly judged based on their physical appearance, thereby dragging her identity to a mere showpiece.

Moreover, the concept of being the ‘trophy wife’ is hinted at when Vatsyayana accounts for a few points that are to be kept in mind while marrying a girl—the grounds on which a girl is judged are completely based on her physical attributes. He talks about the points that should be avoided while marrying a girl such as one who has her nose depressed, or nostrils turned up, or who is bent down, or one who has crooked thighs, or who has a projecting forehead or a bald head. In fact, the most important point to be kept in mind while choosing a wife is her purity, which refers to her virginity—one who is ‘polluted’ by others should not be taken into consideration while building the matrimonial alliance. Thus it is observed that the mode of education suggested in *Kamasutra* is completely alluded to the connotation of turning women into perfect wives, who can make their companions happy. She is taught different kinds of culinary activities, singing, dancing, and even about the different positions of sexual intercourse. Now the question is how did the knowledge in these fields help the women? The answer is that these things only helped them to fetch the attention of their male counterparts. She is taught so many things so that she can soothe her partner after his long working day.

Vatsyayana had made the women completely dependent upon the male-centered structure of the society. Her entire life revolved around her marriage—the only aim a woman had was to obtain a wealthy and loving husband. Therefore as soon as a girl turned to marriageable age, her parents would start taking special care of their daughter. They would make her wear nice clothes, and smartly place her where she can be seen by all; as if she is kind of a merchandise, ready to be sold. In fact, Vatsyayana painted the image of women being an object to such an extent that, he

even says if a man wanted to marry a girl, he had all the right to forcibly carry her off.

Even after marriage, a woman's whole world revolves around her husband and his household, Vatsyayana says: "A VIRTUOUS woman, who has affection for her husband, should art in conformity with his wishes as if he were a divine being, and with his consent should take upon herself the whole case of his family" (128). Hence it is posed to be her duty to keep her husband and his family contented because this is the only way she could gain the tag of being 'virtuous'.

It had forever been the topic of discussion among scholars that *Kamasutra* acknowledged the desires of women, and celebrated her passion. But did it really place the passion of women above patriarchy? The answer to this is no, it did not. It is true that Vatsyayana is indeed the first ever Indian, who believed that female semen falls the same way as male semen, hinting at the fact that women's desire for sexual intercourse is no way less than that of men. On the other hand, he suggests women to take medicines so that their desires are satisfied quickly. He stated that a woman must always achieve orgasm in a sexual union before the man. The reason he stated for this comment was that, if the man achieves his orgasm before his female counterpart, then neither the man nor the woman will be satisfied in this union. But if viewed from the modern point of view, it can be interpreted that the unsatisfied appetite for the passion of a woman challenges the male ego, which the patriarchy can never tolerate. It is one of the major duties of the woman to keep her husband's weak points as secrets, and not counter them, as Vatsyayana suggests: "She should moreover make herself acquainted with the weak points of her husband's character, but always keep them secret, and on the whole behave herself in such a way a may lead him to look upon her as a good and devoted wife." (140)

The concept of boosting the Male Ego is one of the most recurrent concepts in *Kamasutra*. This is most evident when Vatsyayana even suggests the courtesans to praise their customers. No matter what, she should never neglect him. Even when he is sleeping, she should embrace him and touch his body parts to comfort him. The ways in which courtesans can extract money also hint at the boosting of male chauvinism, when Vatsyayana says, that the courtesans should praise her customer for his intelligence and she should always fulfill his curious desires, despite the hardships like pregnancy. Hence it seems that the general rule for the survival of a woman is to make herself agreeable to the male sex.

The position of women is dragged down to a point, where she is judged based on the marks of sexual union, that she carries on her body, as mentioned: "Even when a

stranger sees at a distance a young woman with the marks of nails on her breasts, he is filled with love and respect for her.” (68). As these marks fade, she is no longer in that seat of respect anymore. These marks symbolized the husband’s love for her, which made her respectable to others. Hence the pivotal point for the survival of a woman in this patriarchal society is the attention she gets from the male sex. Therefore it is mentioned that the wife or courtesan must take measures as soon as she feels the love of her husband declining towards her. The love between husband and wife is directly equated with the marks of nail on a woman’s body, the spirituality of love is completely neglected in the text. When a woman feels proud to bear the marks of her sexual union, on the other hand, a man is supposed to keep his attraction towards his wife or companion a secret. In fact Vatsyayana inculcates the man with the idea that all women must agree to his attraction towards her as he says: ‘her mouth says no, but her eyes say yes’—this is a dangerous line of thought that leads ultimately to places where no woman wants to be—disregarding a woman’s protest against rape or subjugation, and this kind of treatment of woman is completely unjustified in the modern perspective.

Many critics have opined that *Kamasutra* can be regarded to be a liberatory text only because it allowed women to divorce their husbands. But the grounds on the basis of which a woman can divorce her husband, and the grounds on which a man can divorce his wife are shown to be completely different in the text. A man can divorce his wife based on several grounds: if the wife is ill-tempered, if she cannot give birth to the child, if she is incapable of giving birth to a male child and so on. Whereas a woman is supposed to divorce her husband only if he is not capable of satisfying her in bed. Hence Vatsyayana restricts his view as per the common patriarchal norm of relating Man to ‘Culture’, and Woman to ‘Nature’. The requirement of man shown in the text represents the Culture, while a woman’s hunger for her fleshly passion is equated to the instincts of Nature.

Conclusion

Vatsyayana wanted to correct the guilded vice of the society through *Kamasutra*. He indeed poses sexual function to be a phenomenon of reproduction, and not as taboo or something derogatory. But in his attempt of glorifying the fleshly passion, he somehow binds the women in the strong chains of patriarchy.

He encourages sex education, which can be interpreted as a very modern approach. But in this approach, he objectifies women. Vatsyayana restricts the women within the four walls. He never talks about any education that can make the women a strong power holder in the society, rather he confines her within the bars of

patriarchy. She is expected to live in the interior portion of the house. Her job is to take care of the household and obey the orders of her husband and his family, whereas the man of the house must go out in order to earn for his family. Thus Kamasuta projects certain gender roles for both males and females, which are best suited for the Male-centered society. Vatsyayana by encouraging women's education tries to provide wings to the women. But how far do these wings help them in their flight, remains a question. *Kamasuta* is ultimately a product of patriarchy. It provides wings to women but denies giving them the sky to fly. They are only allowed to fly, but only within the cage itself.

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RELOCATING MAHABHARATA: INDIAN EXPERIENCE OF REIMAGINING TRADITION THROUGH *YAJNASENI* AND *THE PALACE OF ILLUSIONS*

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Abstract: *India possesses a great textual heritage accompanied by intellectual inquiry rooted in religious doctrines. The intellectual achievements of Indian thought are magnificently stretched across several fields of study, vehemently in the Ramayana and Mahabharata. These two epics have exerted power to continuously inspire the realms of contemporary Indian literature through timelessness and universality. Reimagination of these epics is a common trend in Indian literature, where it blends tradition with modernity. The capability of Indian literature to blend tradition with modernity captures the essence of a multi-dimensional tapestry. Pratibha Ray's Yajnaseni and Chitra Banerjee Divakaruni's The Palace of Illusions are the reimaginations of the Mahabharata from Draupadi's angle. Draupadi resurrects as a modern and contemporary woman through these excellent narrations. Deconstructing the Dharma of an ideal wife by interrogating alternative ideologies of womanhood constitutes the crux of both novels. This paper proposes a comparative study of Yajnaseni and The Palace of Illusions from the ground of Indian feminism to illustrate the reimagination of tradition in contemporary works. How these narrations constitute a simultaneous portrayal to announce and denounce tradition is an area of discussion.*

Keywords: *Tradition, reimagination, modernity, feminism, epics*

Introduction

While considering Indian literature, it is needless to say Ramayana and Mahabharata are never regarded as mere literary productions but rather as the foundations upon which the literary lineage has been built. Revisiting occurs from the cognisance that the past has much to offer, and thus it can be framed as a deliberate radical re-interpretation from literary tradition to contemporary literary fashion.

Yajnaseni by Pratibha Rai and *The Palace of Illusions* by Chitra Banerjee Divakaruni are the first-person narratives of Draupadi, where the writers cut down the story of two warring patriarchal dynasties by bringing a woman to the forefront to engineer a feminist retelling of the epic. These two come under the category of perspective retellings.

Revisions of literary texts through the lens of the oppressed are inevitably oppositional and often challenge the authority of the source. Re-imagination through *yajnaseni* and *The Palace of Illusions* can be taken both as an announcement and a denouncement where the writers flesh out, extend and recapitulate the relegated position of neglect on womanhood.

Conflicts of Tradition and Modernity in *Yajnaseni* and *The Palace of Illusions*: A Comparative Study

Conserving tradition was a prerogative assigned to Indian women for years. Conflict between tradition and modernity, in fact, inflamed or yoked a constant comparison of contemporary women with their mythical or traditional representations. Feminism in the post-modernist era redefined the considerations bound to life and literature and shackled the conventionality of redundant prejudices plumed by stereotyping. Re-imagination deconstructs and reconstructs a new history through granting layered perspectives to the past. A newer domain of tradition is being created in the changing socio-cultural milieu.

Odia writer Pratibha Ray is often commended for handling human frailties with compassion and uniqueness. Her vision regarding human nature, while being offended, is effective enough to blend detachment and empathy. By choosing an epic character, Pratibha Ray has made a courageous attempt to prove and explore the hidden recesses of the female psyche. She declares in the Afterword to her novel: “Draupadi is a challenge of womanhood”.

Ray suggests that apart from being a mythical figure, Draupadi is a woman whose inner voice is silenced by Vyasa due to the complicated choices on the moral front. Through this recreation, Ray tried to foreground the problems underlined in the traditional representation with a changed outlook of the modern scenario. The novel is structured like a letter to Krishna where she poured all her emotions regarding her life trials with the Pandavas. She introduces the letter like “This is not a letter; this is my life” (399). In her view, the story of her life “is nothing other than the life story of any human being on this mortal world”. Here she speaks over and above her fulminations against patriarchy. Despite being eternally subjugated, it is unfair

that the road to heaven was blocked to her. Draupadi is conscious of her birth, that she has come to fulfil the vow of her father to take revenge on Dronacharya.

By birth itself, she has been bred to fulfil the wishes of somebody; this practice of inequality continues in all the realms of her life where she is denied her very right to choose. Dhruvpad wished a great warrior to adorn the role of son-in-law, and that is the reason why he selected Arjuna. What rankles in her mind is that she was a well learnt woman and capable of for her to decisions. But the system denied her rights. She laments that she has no say in any of her affairs, her birth, life and death all were controlled and directed by someone near to her.

Her response to the incidents in her life is invariably intelligent, rational and clear. She has possessed a sceptical ideology in regard to conventional “dharma” and “honour “. When Kunti inadvertently asks the Pandavas to share what they got equally, Yudhisthir asserts the supremacy of their mother over their decisions, and all the brothers silently agree to share Draupadi equally. Taking this incident, which absolutely stagnated her life, Draupadi questions the so-called “dharma” and “honour”.

All her sacrifices, her travails, her loyalty to five brothers gone in vain at the end when she was deprived of attaining the pleasure of heaven by falling in the foothills of the Himalayas. None of the five, except Bhima, turned around and were concerned for her. They all just left to their goals, leaving her behind as helpless and broken, waiting for death.

She was, ironically enough, both the strength and weakness of the Pandavas. Her mind rebels against what is vividly an atrocity on her conscious as a woman. Her character was beyond the thinking capacity of the Dvaparayug. When Shakuni speaks against her only because of asks unsettling questions. He goes on speaking about her education, which is according to him, is a ruin to herself. When Dushasana tugs at her hair in front of all the elders in the Kuru court, Draupadi addresses them by questioning the ethics of such an action. “In my condition, is it not shameful to drag me by the hair into this crowded hall? Will no one answer my question?

Shakuni said to Karna in answer to her question. The greatest offence a woman commits is to try to be learned. It is because she became wise and scholarly that her condition is thus! (2002:238) This statement of Shakuni is very controversial in today’s outlook, where education and self-sufficiency matter in the standard of living. Provision of education to women is a fundamental necessity in societies like India to dismantle gendered violence and to produce a more inclusive society.

While waiting for her death, Draupadi recalls her entire life and ends her letter Krishna whom she adored the most. In her narration, Draupadi depicts the whole gamut of events, clashes, and treacheries culminating in the big war of Kurukshetra that lasted for 18 days. Other than the narrative style of Mahabharata here the reader could see a departure from war and its glorification, where war is depicted as a curse on the land. While she recalls her life, she realised that it is the end of Dvaparayug and time has marched to the Kaliyug. Draupadi hopes that the people of Kaliyug would be able to tell the world about her subjugation, and she asks them to evaluate her life and the roads of torments she has traversed, all in the name of protecting dharma and honour.

The novel ends by giving a cyclic structure with the word of the letter to Krishna 'Finis.' Disarmingly, she declared the bond between she and Krishna like this: "The name of that relationship is not known to me".

She implicitly trusts Krishna and his divinity. But she became confused at the end, when Krishna explained war as a conflict between dharma and adharma. Her independent thoughts never allowed her to perceive killing an unarmed person as dharma. This is the way through which Draupadi interrogates the established conventional schools of thought. As a brave woman of the modern age, she contests norms and clichéd thinking, which are ultimately futile to humanity as such.

Coming to the second retelling, *The Palace of Illusions*, Chitra Banerjee Divakaruni brought a homodiegetic narrative style where the first-person narrator is a participant. Writings of Divakaruni are primarily located within the genre of diasporic or immigrant writing. Being an Indo-American writer, her essence of writing is spirituality which is the heart of the Indian psyche.

The Palace of Illusions, a deconstructed version of Mahabharata is the corollary of her childhood dissatisfaction regarding the representations in Mahabharata. Like Ray, Divakaruni also brought Panchali or Draupadi to the forefront of actions. She named each chapter of the novel to succinctly convey the essence recounted in it. First and last chapters are named 'fire', which describes the miraculous birth of Draupadi and the end of her life, seeming to signify the cyclical aspect of life and death. In the initial chapters of the book, Draupadi explains her life from her rebellious childhood to the revolutionary steps she stepped forward to reconcile the gendered approach of her society. She dreamt of a palace which is quite unlike to her father's, in which she would be able to actualize the prophecy about changing the course of history. Conventional thoughts of Mahabharata have been rewritten through various aspects in Divakaruni's narration. Rather than seeing husbands as

heroes, here Panchali sees them as husbands and each of them flawed in his own way. She describes Arjun as jealous at having to share her with his brothers, and regarding Yudhistir, who is conventionally seen as upright, moral and duty-bound.

From the very beginning, Draupadi's married life was full of thorns. She had no say in her own life and was often treated as an object or commodity. By marrying five men together, she became the most powerful woman in the country, and she played a crucial role in making her husbands great warriors of Bharat. But her fascination towards Karna never ended. She questioned this action and constantly reprimanded herself. Divakaruni also narrates the relationship between Bheem and Panchali the most. Bheem was honest with Draupadi, and he showered his love towards her. She bore their children and stood by them for everything, yet she felt something was missing.

In the original version of the epic, Draupadi serves as a *deus ex machina*, an instrument, playing her assigned roles. On the other hand, in Divakaruni's Draupadi narrates the struggles behind her destiny. She creates a unique voice that articulates how she feels about her destiny, which bravely critiques the patriarchal order where she is the ultimate victim. Divakaruni portrays her as a romantic heroine who keeps a deep passion with Karna and who secretly craves a palace of her own, which is quite different from the oppressive nature of her father's, on which she has considerable say regarding the shape and design. The story of unrequited love between Draupadi and Karna finds a place in the Mahabharata, and in the novel, the writer foregrounds it to express the indifferent machinations of God and society. Her polyandry is singularly unusual, seems exotic and audacious, for the freedom to have many spouses is a privilege that has always been accessed but men alone. But being a woman in a conservative society, her story differed from that of men who have several wives.

Though Dharmaraj tried to console me by saying that finally I had the freedom men had had for centuries, my situation was very different from that of a man with several wives. Unlike him, I had no choice as to whom I slept with and when. Like a communal drinking cup, I would be passed from hand to hand, whether I wanted it or not. (Divakaruni 120)

Regarding her boon of regaining virginity when she moved from one to another in their shared conjugal life, she remarks:

Nor was I particularly delighted by the virginity boon, which seemed designed more for my husband's benefit than mine. That seemed to be the

nature of boons given to women- they were handed to us like presents we hadn't quite wanted.

Since the novel follows a homodiegetic narrative style, there are obviously large sections of the story that Draupadi cannot narrate. Homodiegetic narrators would not be able to narrate incidents not involving them, resulting in gaps in narration. But Divakaruni cleverly fills the gaps in the narrative by using storytelling techniques. Draupadi tells us her story, and in turn, she is told stories by the characters in the story. This technique stands as an interesting parallel to Vyasa, and the style itself used to mimic the nature of Mahabharata itself as a story collection handed down orally over the years by different narrators.

Just like Ray's view in *The Palace of Illusions*, Krishna has been the true and constant love of Draupadi's life. But in the latter, she realised it only at the end of her life. She had an epiphanic vision in which she saw that Krishna had always been there at the crucial times of her life, and only his love lasted till the brink of her death. Draupadi turns out to be a player with a role in Krishna's universe, where he is the doer and she is the instrument. Divakaruni faithfully reproduces this aspect of the epic in her novel and shifts her focus to Draupadi's salvation through Krishna. Besides that, Divakaruni gives her triumph to join with her love Karna at the end of the novel, absolutely beyond the mortal world.

Considering this novel, one could easily identify it as the epitome of feminist ideals.

Reading the feminist angles of the texts

When she time of her birth, Dhairya called her the "Girl Who Wasn't Invited" (Divakaruni 1) to attribute a name to her. Along with her brother, she also came out of the fire to "change the course of history" (Divakaruni 5), but being a girl, her father refused to hold out his arms for her. This unwelcoming attitude prevails today just as King Drupad wished for. The emergence of a female fetus itself is a curse for many parents, and feminism has much to do.

Draupadi was a victim of racism; her blue-skinned body was mocked by the society around her. She says:

"In a society that looked down its patrician nose on anything except milk and almond hues, this was considered most unfortunate, especially for a girl" (Divakaruni 8). Draupadi courageously reacted to this atrocity and she asserted: "I, too, am beautiful, I told myself. Overnight, I who had been shunned for my strangeness became a celebrated beauty" (Divakaruni 9-10).

It was a challenge for Draupadi to learn something in a society where educating women is taboo. Her brother Dhri was being tutored, and she used to give prompting answers to the questions to her brother, and the teacher rebuked her. Her polyandry was an alien concept where only polygamy exists. The boon of virginity assigned by Vyasa in fact, hypocritical as she denied her choices.

Both novels showcase the mental realms of Draupadi, who suffered a lot under male supremacy. She questions the conservative notion of womanhood, as they are the root cause of all problems, and it is their highest concern to serve their men. She was a heroic woman who had progressed enough to question the inequalities but was forced to bear. making women fit into the norms maintained by society is an ongoing process. The roles assigned to her are vividly not for her. It is to satisfy the needs of the opposite gender. The woman has to be trained to think, talk and act in a way that society wants to observe them where they have no power.

Conclusion

These two novels are the reimaginations of Mahabharata through perspective retellings. Both of the novelists have tried to challenge the epic's usual patriarchal representation of women through centralising Draupadi, the most suppressed female figure. Fixing Draupadi as a feminist symbol who triumphs over the constraints of a society dominated and controlled by male chauvinists. By creating a potent female representation, both writers challenge the authority of the epic, which is deeply rooted in the conventionality of every Indian mind. By showcasing her relationship with other characters in the epic, both narrations succeeded in providing a light on her hardships and victories. Apart from being similar in theme and content, a startling difference could be seen in the styles of narration. In *Yajnaseni*, Karna doesn't play the role of a jilted lover, but Lord Krishna has a sacred bond with Draupadi. But in *Palace of Illusions*, Draupadi subtly compares Arjuna to Karna.

The literary world has produced numerous readings of canonical texts so far. With the advent of feminism, there was a tendency to re-examine how women have been portrayed and how this portrayal cements the very existence of patriarchy and conditioning. Representation possesses a deep influence to create labels that get extended to society, so it shouldn't be misrepresentations.

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WALKING GENTLY ON EARTH: JAIN PHILOSOPHY'S AHIMSA, *APARIGRAHA* AND *ANEKANTAVADA* IN MODERN ENVIRONMENTAL ETHICS

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Abstract: *Jainism is one of the oldest religions and philosophical concepts in India. The ideas in Jainism promotes a worldview which is deeply intertwined with reverence for life and harmony amongst all living beings. Through the in-depth study of the scriptures ascribed to Jainism, we can understand the concept of ahimsa and aparigraha and their relationship with ecological sustainability, which is the need of the moment. The concept of ahimsa promotes and advocates absolute avoidance of violence against any living being. The concept is not only confined to the aspect of physical violence but encompasses mental, emotional and spiritual harm as well. Jain philosophy believes in the interconnectedness and interdependence of all life forms and hence promotes ecological preservation through the propagation of an ethical concept like ahimsa amongst its followers. Furthermore, concepts like aparigraha emphasise non-possessiveness and leading a simple life, which minimises material consumption, which ultimately leads to ecological balance and sustainability of natural resources. This paper tries to explore the relevance of Jain philosophy in addressing important environmental challenges such as resource depletion, loss of biodiversity and changing climate by drawing parallels between the principles of Jainism and the environmental movements of the contemporary era with special reference to concepts like ahimsa and aparigraha. Ultimately, this research article underscores the timeless wisdom of ancient Jain philosophy and its potential to counter modern global issues through interdisciplinary dialogue and cross-cultural engagement.*

Keywords: *Jainism, Ecological Sustainability, Climate change, Ahimsa, Aparigraha*

Introduction

The world today is engrossed in dangers associated with unprecedented challenges related to environment, ranging from slow movement of biodiversity towards extinction and climate change and this requires prompt transformative action. As mentioned in an article published by E.W. Chu and J.R. Karr in the website of National Library of Medicine, “By now it is clear to economists and ecologists alike that human progress has reached scales unprecedented in the history of life. We have altered Earth’s physical and chemical environments, changed the planet’s water and nutrient cycles, and perturbed its climate.” (Chu and Karr). In search of sustainable solutions, we can try and rely upon diverse philosophical traditions that not only offer valuable insights into the nature of life and beings but also resonate well with the ecological need of the hour. According to Dr. B Sharma, the Indian Philosophical tradition opines that each and every element, object and living being in the universe is created by the same Supreme Being i.e., Brahman. Therefore, man cannot have special right or dominance over nature and natural beings (Sharma). One such philosophy is the ancient Indian Jain philosophy that acts a repository of ecological wisdom that promotes harmony amongst all living beings on Earth. In this research I strive to delve into a scholarly exploration of the ecological needs of mother Earth and whether the concepts of Jainism are relevant enough to counter the environmental issues we are facing in the contemporary world.

Jainism has its origin in ancient India and it stands as one of the oldest living religions in the world. The philosophy of Jainism is characterised by its deep reverence for all forms of life and principles of non-violence (Ahimsa) towards all living beings. Followers of Jainism believe in the presence of eternal soul (Jiva) in all living entities, be it humans, animals, plants or even microscopic organisms. Concepts like these promote interconnected and interdependent nature of all life forms, bringing with it a sense of empathy and duty of minimising harm towards all.

The core Jain philosophy consists of the principle of *anekantavada* which literally translates to ‘many-sidedness’ which suggests non-absolutism. According to this principle, truth can be multifaceted and one cannot claim that their version of truth is absolute and supreme. *Anekantavda* plays a pivotal role in promoting tolerance, humility and respect for others’ opinion and viewpoints. This might prove to be an essential feature of Jainism to promote ecological harmony.

In order to counter the environmental crisis and enhance and escalate sustainable development, the ecological principles of Jainism can prove to be of utmost importance. By offering profound insights into the viewpoints of all living beings

and by shedding light upon the ethical frameworks required to foster ecological resilience, Jain philosophy can be used as a powerful tool. Through critical examination of the inherent laws and principles in Jainism, this research aims at enriching the contemporary environmental discourse.

The subsequent sections of this paper delve deeper into the philosophical ideas and concepts of Jainism to cater practically to environmental cause. The aim of this paper is to suggest a collaboration between ancient wisdom and modern environmentalism to sustain the well-being of all beings on Earth in near future.

Ahimsa and Environmental Conservation

The complex intermingling of socio-economic, cultural and environmental factors results in violence against flora and fauna. “Deforestation, overgrazing, pollution, and climate change all contribute to environmental degradation and can lead to decreased crop yields and water shortages.” (Lazaro). Human-centric approach towards environment leads to such over-exploitation and abuse of natural beings and resources.

Severe and frequent violence against ecosystem has given rise to threats against human well-being. Biodiversity loss due to human interference and violence has made the ecosystem vulnerable to disturbances such as climate change and disease outbreaks. The State of the Global Climate 2023 report from the World Meteorological Organization (WMO) shows that records were broken, and in some cases smashed, for greenhouse gas levels, surface temperatures, ocean heat and acidification, sea level rise, Antarctic Sea ice cover and glacier retreat. (“State of the Global Climate 2023.”). Moreover, disturbances in ecological balance can affect other natural phenomenon such as seed dispersal, water quality, global warming, water scarcity, and agricultural productivity. Ultimately, it is uncontrolled human activity that is a serious threat to human civilization.

The principle of ahimsa forms the core of Jain philosophy which advocated refraining from violence not only in deeds but also in thoughts and words. Ahimsa is not just abstention from violence against living beings but also positive kindness to all creation. (Radhakrishnan and Mohanty 271) Jainism, through its concept and practice of ahimsa cultivate reverence for all the living entities in this world, recognizing the inherent sanctity of life. Hence, not only the well-being of humans, but also animals, plants and other microscopic organisms is taken care of by the proponents of Jain philosophy.

He who injures these (animals) does not comprehend and renounce the sinful acts; he who does not injure these, comprehends and renounces the sinful acts. Knowing them, a wise man should not act sinfully towards animals, nor cause others to act so, nor allow others to act so. He who knows these causes of sin relating to animals, is called a reward-knowing sage. Thus, I say. (Jacobi 37)

Jainism recognizes the importance and value of all life forms on Earth. *Acaranga Sutra* has many such sermons where it is taught to take care of all life forms. Just as humans, all other living beings on Earth deserve to live its due course of life without interference. The principle of ahimsa encourages to develop a sense of harmony between humans and nature. Ahimsa extends its sphere beyond human-centric ethics and engulfs the welfare of every sentient being. Satishchandra Chatterjee and Dhirendramohan Datta in their book on Indian Philosophy write that “A jiva or soul is a conscious substance.” (Chatterjee and Datta 87). Since consciousness is inherent to all living beings, hence all living forms on earth has jiva. Rather than viewing nature as inanimate, and hence as a resource to be exploited, Jains believe in the presence of soul in all life forms on Earth and so ethics make it our intrinsic duty to safeguard and preserve ecological balance by refraining from activities like deforestation and pollution that may result in a harm caused to the natural habitat of wildlife. This viewpoint of Jainism is clearly important to adopt in order to promote sustainable practices and minimize degradation of environmental balance. “Jains make considerable efforts not to injure plants in everyday life as far as possible. Jains accept such violence only in as much as it is indispensable for human survival, and there are special instructions for preventing unnecessary violence against plants.” (qtd. in “Jain vegetarianism”)

Moksha is one of the key concepts in Jainism and Indian philosophical system in general. “The body perishes at the time of death and the spirit gets out of the cage and attains perfect satisfaction. This satisfaction moves to eternal peace, i.e. moksha (emancipation) and thus ends the cycle of life and death.” (Arya 83). In Jain philosophy, harming other living beings is conceived as harm to oneself as such an action hampers one’s strife towards liberation. (Aristarkhova 639). Dr. Palanisamy in his article on philosophical significance of Jainism says that, “Nonviolence is the first principle of Jainism and the most well-known; jain believe that all violence is inherently bad and is a manifestation of internal enemies.” (Palanisamy 66)

In order to meet the basic need for food, Jainism can be used to advocate sustainable agricultural practices. Sustainable agriculture demands refraining from the use of harmful chemicals, fertilizers and pesticides that fills the soil and nearby water

bodies with poisonous elements and results in the death of earth-borne and water-borne living beings. “As Jainism considers soil is alive with microorganisms, it prevents the use of harsh chemicals and pesticides that will accidentally harm the good nutrients and living microbes in the soil. Protecting all life (Ahimsa) is central to the Jain principles.” (Rathi)

Organic farming methods refrains from using harmful pesticides and fertilizers which may harm not only the quality of soil but also the result in harm committed towards the plants and the organism dependent on it for survival. It uses natural methods and manures to enhance the growth of plants without compromising on its natural quality and life. Jain philosophy favours organic farming methods that preserve the health of the ecosystem. According to Acaranga Sutra, not harming the soil, water and conversely all living beings living on it, is a form of Ahimsa that Jain philosophy promotes. (Jacobi 31-72) Jainism shows a possibility of bridging the gap between food security and environmental integrity with the help of organic and ethical farming methods, the motive behind which is an act non-violence towards living forms on Earth.

Aparigraha – A Jain Ethical Principle for Environmental Stewardship

Earth has limited resources and rising population and overconsumption have led to excessive utilization of resources without providing much time to Earth to replenish them. Considering the depletion rate of Earth’s natural resources, it has become a pressing need of the hour to conserve the existing flora and fauna and use the other resources wisely.

There are a number of factors which lead to over-consumption of resources. Modern economic system of the globe puts great emphasis on GDP and Per-capita expansion. Advertisements, marketing and popular culture has set material possession as a parameter to judge the growth of lifestyle of an individual.

Advertising is believed to enhance people’s materialism (Bandura, 1973; Jhally, 2000; Lasch, 1978; Pollay, 1986; Wulfemeyer & Mueller, 1992). A number of content analyses have concluded that there is a worldwide trend of increasing materialism displayed in advertising across all types of media (Pollay, 1986; Wulfemeyer & Mueller, 1992). For example, Belk and Pollay (1985a, 1985b) examined advertisements in popular magazines between 1900 and 1980 in the United States and found a trend towards highlighting a material product for the sake of possessing the product rather than for the product’s function. After heavily exposing themselves to

such advertising, consumers are likely to attach social meanings to material possessions (Bandura, 1973) and attempt to find life meanings in the material products (Lasch, 1978). This association between advertising exposure and consumers' increasing materialism has received robust support. (Jiang and Chia 321)

These material possessions mostly come at the cost of ecological disturbances and excessive usage of natural resources.

Most of the world's consumption of non-renewable resources is concentrated in Europe, North America, and Japan. Per caput consumption levels in the richest countries are 50 or more times higher than in the poorest countries. The OECD nations, with 15% of the world's population, are responsible for 77% of all hazardous industrial waste. More than 80% of the gases in the atmosphere that contribute to the greenhouse effect arise from production or consumption in developed world. (Who Commission On Health And Environment and World Health Organization 16)

Moreover, to cater to the wants of the people, innovations are made in the fields of technology which can result in mass production and goods dissemination. The mass production of goods requires large quantities of natural resources leading to their over-consumption and ultimately depletion beyond recovery.

The ramifications of over-consumption are evidently visible in biodiversity loss. A study on ecological collapse by Swiss Re Institute show that one-fifth of all countries are at risk of ecological imbalance and collapse due to loss in biodiversity. ("A fifth of countries worldwide at risk from ecosystem collapse as biodiversity declines, reveals pioneering Swiss Re index"). Practicing intensive agriculture and using harmful pesticides and fertilizers to meet the rising demand of individuals and population have led to massive deforestation and degradation in the quality of soil spoiling the health of Earth and nature.

Due to rising human population, and the need to meet the demand of their well-being and providing them hospitable environment to live in, the ecological biodiversity is disturbed due to human interference. The demand to hoard the resources for the well-being of an individual and family has resulted in over-exploitation of natural resources. In this context, understanding the Jain concept of *aparigraha* becomes ethically important.

Aparigraha is one of the five vows (*mahavratas*) that has been prescribed by Jain philosophy to both its ascetics and other people. The term *aparigraha* literally means ‘non-possessiveness’. According to the principle of *aparigraha* one should limit their possessions to the bare minimum essential for survival and abstain from unnecessary accumulation of wealth and resources. It encourages an individual to lead a simple life and consume mindfully. According to Radhakrishnan and Mohanty, Jainism believes that every jiva is a composite of body and soul, of which soul is active and body is passive. Hence, Jainism avoids both mental and material defects. (Radhakrishnan and Mohanty 257)

The consumerist culture of the contemporary world is marked with a pursuit of material possessions to secure one’s future and well-being.

Thomas Berry rightly says that in early age people are conscious of prerequisites for dependence on nature. As scientific and technological developments keep growing, the old ideas of co-existence keep fading away. The distinct, advantage of nature as a natural ally has been transformed into exploitation of nature in name of wanton growth and development. Such manipulations have led to disruption of the entire complex of life forms. (qtd. in Singh 57)

This often leads of overconsumption which ultimately leads to environmental degradation. *Aparigraha* acts as a challenge to this attitude by proposing a life of simplicity and contentment. Jainism gives needs a priority over wants and promotes minimalist lifestyle which would ultimately have an ecological impact. *Aparigraha* can be understood as a way to check the irresponsible exploitation of Earth’s resources. By reducing consumption and wastage of resources, practitioners of *aparigraha* help in keeping the balance in environment and promote sustainability. Furthermore, the practice of non-possession develops a deep respect for nature and all living beings.

Practicing *aparigraha* requires conscious consumption, reduction of waste and investing ethically. By consciously selecting minimal products with minimal packaging, opting for eco-friendly objects and sustainable business models we can employ non-possession and environmental stewardship and develop a sense of harmony between man and nature. And last but not the least, practicing non-possession and helping ecology can foster mental peace and contentment by limiting obsessive possessiveness.

***Anekantavada* – Reverence for Multiple Perspectives**

The assumption that humans are superior to other living beings has been fed to the human civilization through centuries which has in turn shaped human interaction with the environment. Human-centrism can be traced back to ancient western philosophical and theological beliefs in which humans were positioned in the centre of the universe as was proposed and followed by Judeo-Christian tradition. This belief along with the Cartesian dualism enforced human-nature separation and made the humans believe that they have an intrinsic right over all other living beings on earth. This anthropocentric approach without any regard to other living beings' viewpoints have led to environmental degradation to a much larger extent.

Interestingly, while the Enlightenment is celebrated for ushering in the Age of Reason through its supposed challenge to Christian dogma, it is the Enlightenment whose emphasis on Christianity's Cartesian dualistic approach to humans and nature that advanced the idea of superiority of the 'rational human mind' over 'non-rational nature'. This paved the way for the conquest of nature by the 'superior' human. Nature was reduced to a commodity, the knowledge of which was necessary not live with or in it, but for utilisation of 'natural resources. (Deepak 64)

In an era where humanity is facing ecological crisis and environmental degradation, it is a paramount need of the hour to address these challenges by transformative perspectives and approaches. *Anekantavada* in Jainism is one such concept that motivates us not only to start thinking about various viewpoints but also inspires us to develop empathy for them.

The word '*Anekantavada*' is derived from the Sanskrit words 'aneka' meaning 'many' and 'anta' meaning 'end'. This concept of Jain philosophy encapsulates its belief in multiplicity of perspectives and relativity of truth, "that nothing could be affirmed absolutely, as all affirmations were true only under certain conditions and limitations." (Dasgupta 175) According to the concept of *Anekantavada*, reality cannot be just one. Rather, reality is inherently complex and cannot be fathomed by a single point of view. Every individual has their own perception of truth, but each offering a partial glimpse of the whole. Anand Singh says that the ethics of Jain does not believe in the creation of plants and animals for the benefits of human beings. Hence it provides a wider spectrum to move beyond the geographical space and embrace the whole universe. (Singh 58) *Anekantavada* helps us understand the importance of humility and open-minded nature if we want to engage and co-exist

amidst multiple viewpoints. As pointed out by Irina Aristarkhova in one of her articles, “In human actions, more often than not, harm is done when humans claim animal bodies and animal territory for their own needs.” (Aristarkhova 642). This humility and open-mindedness can act as a motivation for an individual to act with care and responsibility towards the natural world and lay the foundation for environmental stewardship.

Jain philosophy believes in the existence of “Lokas” which refers to different dimensions of existence which extends beyond the material world and encompasses various celestial and infernal realms. The inhabitants of these realms stretch from the highest celestial beings (devas) to the lowest infernal beings (narakas). The humans, animals, plants and other living beings lies somewhere in these realms. *Anekantavada* promotes interconnected and interdependent nature of all these realms and life forms existing within these realms. This helps us in thinking beyond human perspective and develop a deep relationship with other celestial and cosmic beings.

As already discussed above, one of the central concepts of Jain philosophy is the concept of Ahimsa or non-violence. The commitment to ahimsa in Jainism is not just restricted to human beings but also extends to all living beings, including plants, animals and microorganisms. The reinforcement of the ethics of non-violence is guided by *anekantavada* which identifies the dignity and importance of all living beings. Jainism believes in the presence of soul in all living forms on Earth and it also recognizes the interconnected nature of them. This worldview of Jainism rightly underscores the intimate relationship of human beings and environment, and the effects human actions can have on nature and well-being of the planet. *Anekantavada* develops reverence for the natural world and fosters ethical kinship with nature, which can prove to be vital maintaining ecological balance.

Challenges and Opportunities

Though the Jain concepts of ahimsa, *aparigraha* and *anekantavada* discussed above offers valuable insights into environment and its conservation, it is not an easy task to implement them in practical world. Globalization, rapid industrialization, rising population and urbanization have already led to a widespread degradation in environment and natural resources. Man’s social conditioning, intent to lead a lavish life and hunger for hoarding resources pose a huge hurdle in Jain-inspired sustainability.

However, the ray of hope and opportunities lie amidst these challenges. We can see increasing awareness about environmental causes and enhancing sensibilities of human beings towards other life forms. Following the principles of ahimsa, *aparigraha* and *anekantavada*, we can develop fertile grounds for sustainable development. By harnessing the principles of Jainism, realising the interconnectedness of all life forms and by collective action we can not only start a discourse directed towards ecological balance but also change the face of Mother Nature very soon.

Conclusion

Concluding by reiterating that modern environmental ethics have a profound connection with ancient Jain wisdom. Jain philosophy's emphasis on non-violence, non-possession and non-absolutism offers valuable and fertile grounds for addressing the serious issue of environmental well-being and fostering sustainability. By practising the ancient principles of this Indian philosophical school, we can shift the current from environmental degradation to environmental enhancement and increase the lifespan of Earth and all the life forms living on it.

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THE UNCANNY MIRROR: MODERNIST REFLECTIONS IN FRANZ KAFKA'S *THE METAMORPHOSIS*

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Abstract: *The novella The Metamorphosis (1915) unravels the pathetic story of Gregor Samsa, a travelling salesman, who wakes up one morning to find himself transformed into a grotesque vermin. Along with the trauma of Gregor, readers are led to an unbelievable world where it becomes difficult to distinguish between real and the fantastic. Emotions and intellect gets entangled in a ludicrous world where Samsa finds difficult to survive. Through this well structured linear narrative, Kafka is able to encapsulate the theme of isolation, alienation, fragmentation, existentialism and absurdism that defined the society after the First World War. The way Samsa family treats Gregor after the metamorphosis finds a fine expression through the stream of consciousness narrative used in the novella. My paper is an attempt to trace the journey of Gregor Samsa and to establish the book as an apostle of modernism in the post-truth era.*

Keywords: *Modernism, Alienation, Absurdism, Fragmentation, Existentialism*

The Metamorphosis (1915) by the German-language writer of visionary fiction Franz Kafka expresses the anxieties and alienation felt by many in the 20th C Europe and North America after the First World War. Originally written in German as *Die Verwandlung*, this novella opens with a shocking line “One morning, when Gergor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin” (18). This opening line sums up the whole tempo of the plot challenging our frontal lobe. My paper tries to explore the journey of Gregor Samsa as he transforms into a giant bug and the way in which this metamorphosis is used to critique the social structure and individual identity in a changing world. It also delineates how the templates of modernism are successfully deployed in the narrative.

Gregor’s unbelievable transformation creates an uncanny world for his family, the readers and himself. He soon realizes that he has missed his train and

reconciles with his new found body but worries about his odious job as a travelling salesman. The members of his family – father, mother and sister shortly notice that something is wrong and knocks at the door, but he shortly discover that he is unable to produce human speech and also not even able to open the door. Gregor's struggles to adapt to his transformed body fuels the narrative's core conflict. Beneath his repulsive exterior, he grapples with preserving his inner humanity, seeking reconciliation between his identity and new physical reality. Rather than being consumed by his physical transformation, he focuses on the everyday concerns that truly define him. Gregor's anxiety about losing his job weighs heavily on him. The metamorphosis allows Gregor to remain free and stay "innocent" a passive victim of uncontrollable calamity (Sokel 206).

In Kafka's *The Metamorphosis*, the dehumanizing effects of societal pressures are starkly portrayed within the framework of capitalism. Gregor's unbelievable metamorphosis into a symbol of alienation poignantly depicts isolation and marginalization as the consequence of societal expectations. As Gregor transforms from a breadwinner to a burden, his vulnerability exposes the delicate nature of human existence. The narrative also throws light on the industrial revolution's brutal impact that stripped the workers of their humanity and treated them as mere profit-making tools. Gregor's job-centric worries, even in his transformed state, underscore this dehumanization. His prior feelings of insignificance and worthlessness echo the widespread devaluation of workers. He is the one who supported his family and worked hard to pay off his unmotivated father's debts. Interestingly, his father remains unnamed throughout the narrative, reinforcing his estrangement from Gregor, echoing Kafka's estranged relationship with his own father. Gregor recollects his career thus: "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!" (*Metamorphosis*20). Later the Chief Clerk comes and reprimands him for his strange behaviour and warns him that he might get fired from the job. He also advises him saying that "... I must say that if we people in commerce ever become slightly unwell then, fortunately or unfortunately as you like we simply have to overcome it because of business considerations" (31). Finally, Gregor comes out and delivers a long speech about his punctuality and dutifulness in job and implores him to recommend him to the boss. He wants the Clerk to support him and justify his position to protect his position in

the office. People fail to comprehend Gregor's speech and are appalled at his new found appearance. Gregor's identity is shaped by societal constructs, rather than being inherent. The way others treat him profoundly impacts his self-perception. His transformation into an insect not only changes his physical form but also strips him of language a vital means of self-expression and self-regulation. After losing the voice, Gregor's fellow beings could no longer see his humanity, "For the world he has become nothing but an insect although continuing to be a human being for himself" (211). Unfortunately the Clerk runs away, and the first part of the narrative closes with Gregor's father pushing him into the room and injuring him in the process. With Gregor's alienation, the novella sparks a significant literary shift, launching a profound exploration of human existence and the complexities of alienation. The narrative also delves into the existential themes of meaningless and the search for purpose in an apathetic world echoing a common modernist concern.

The whole story is told chronologically from the third person limited perspective of Gregor, whose horror and isolation is unfolded along with his transformation and alienation. The story's central event, the 'metamorphosis' of Gregor is innately absurd and lacks a clear cut explanation. This reflects the modernist writers' exploration of the irrational and inexplicable aspects of life. The second part of the narrative shows that he cannot even drink milk given by Grete – an all time favourite – and he has to adjust his whole body to drink it. Even though Gregor feels himself proud about the life he has provided his family but is now worried about an unhappy ending. He crawls up and down the room to avoid thinking about his family's sad plight. Grete tries to appease and test the taste of Gregor by bringing him different food items and places water in a dish and leaves the room without disturbing him. Gregor determines to save his family from the trouble caused due to his metamorphosis. Doomed to spend his life in the present horrible state, life to him becomes a struggle to align his lingering humanity and his transformed physicality.

Finally, Grete brings rotten food and Gregor eats it hungrily. No one understood Gregor, but he could understand them. Gregor happens to hear his family discussing their financial struggles and feels regret over his inability to support them. They are also determined to return to work. Gregor takes control over the family once his father loses his job but receives no affection in return for his money or hard work. He fondly remembers that he gave colours to Grete's dream to be a violinist amidst financial struggles. Grete loses interest in Gregor as time passes by. About this Gregor observes thus: "It had become very unpleasant for him, now, whenever she entered the room. No sooner had she come in than she would

quickly close the door as a precaution so that no one would have to suffer the view into Gregor's room then she would go straight to the window and pull it hurriedly open almost as if she were suffocating" (*Metamorphosis* 64). One day Grete finds that Gregor is out of his hiding space and is very upset. Soon Gregor realizes the sad fact that his appearance is unbearable and it will remain so for all. Even though mother wants to meet Gregor, Grete and father persuaded her against it. Grete with the help of her mother tries to remove the furniture so that Gregor can crawl more freely in the room. Grete feels that Gregor would feel abandoned if they remove the furniture and she does not like Gregor to lose hope by doing so. But, on the other hand, Gregor desperately wants to hold on to the furniture, his last tangible connection with the mankind. He determines to climb the wall and clings on to the picture of the lady in the fur, determined to save at least that one thing. This act upsets his mother, who returns to the room only to faint. When Gregor's father finds him in the dining room upon his return, he viciously throws apples at him, resulting in serious injuries. "This act of anger differs from the clenched fist of the father who didn't throw a punch when Gregor first revealed himself. This change in physical manner is representative of Mr.Samsa becoming the head of the family again. He has matured, regained his confidence and stature, and now assumes his paternal place in the household as breadwinner and leader" (Stoops). Mother and sister try to save Gregor but in vain. Further, the apple remains there as a "visible reminder of his injury" (*Metamorphosis* 81).

As another month drags on, Gregor slowly recuperates from his injury, but his family members are increasingly drained from their grueling work schedules, leaving Gregor feeling isolated and neglected. To supplement their income, the family takes in three boarders, but this change only exacerbates Gregor's feeling of isolation, making him even more neglected and invisible. During one night Grete tries to impress the new lodgers by playing her violin. Even though the boarders appear bored, Gregor is captivated by the beautiful music and is compelled to move out of his room. He hopes that he might be able to reconnect with his family once more and regain his former closeness with his caring sister Grete. But in a surprising turn of events, the lodgers find the disgusting presence of Gregor, and promptly decide to vacate the house without settling their outstanding bills. The family members get disappointed and Grete utters the most painful words about Gregor for the first time that seals his fate forever: "we can't carry on like this. May be you can't see it, but I can. I don't want to call this monster my brother, all I can say is: we have to try and get rid of it" (*Metamorphosis*100). Father also feels the same and mother is not even able to respond and she appears deranged. As his

alienation deepens, Gregor retreats to his room that night, and meets a tragic end. To Sokel, the passing of Gregor Samsa “is a deliberate act of self-sacrifice, executed with a sense of moral duty to spare his family from further suffering” (Kiruthick). Although the death of Gregor signifies a tragic failure to end his own “self-alienation” (R. V. Asha Devi), the falling action indicates that the death is positive and transformative in the sense that enables the family an opportunity to lead an independent life. They travel to the countryside which is a stark contrast to their cramped apartment. They also plan to shift to a flat that is cheaper and more practical. The final pages of the book lead us to another transformation that of Grete coming out of her youthful cocoon and the parents realizing the need to find a husband for her.

The narrative delineates the tragic death of a person who is treated in a worst manner once he loses his position as the breadwinner of the family. The plight of Gregor has a universal appeal and hence the work gets much appreciation even now. Kafka dexterously employs the stream of consciousness narrative technique to underscore Gregor’s fragmented and often disjointed thoughts and feelings, characteristic of modernist story telling.

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**ആഖ്യാനം നോവലിലും സിനിമയിലും: ‘ധാത്രികുട്ടി എഴുത്തുൻ’,
‘പരിണയം’ എന്നീ സൃഷ്ടികളെ മുൻനിർത്തിയുള്ള പഠനം**
ഷിജിന കെ.സി.

ഗവേഷക, മലയാളവിഭാഗം, കണ്ണൂർ യൂണിവേഴ്സിറ്റി

NARRATION IN NOVEL AND FILM: A STUDY BASED ON THE WORKS

‘DHATHRIKUTTY EZHUTHUNNU’ AND ‘PARINAYAM’

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പ്രബന്ധസംഗ്രഹം: കുറിയേടത്ത് താത്രിയുടെ സ്മാർത്തവിചാരം പ്രമേയാക്കി നമ്മുടെ സാഹിത്യലോകത്ത് നിരവധി സൃഷ്ടികൾ ഉണ്ടായിട്ടുണ്ട്. സൃഷ്ടികളിൽ ഒരേ പ്രമേയം തന്നെ കടന്നു വരുമ്പോഴും ഇതിവൃത്തം ഉൾപ്പെടെയുള്ള ആഖ്യാനഘടകങ്ങൾ വ്യത്യസ്തമായി അവതരിപ്പിക്കപ്പെടുന്നതിൽ അതാത് കാലഘട്ടത്തിന്റെയും സന്ദർഭത്തിന്റേയും രാഷ്ട്രീയത്തിന്റെയുമൊക്കെ സ്വാധീനം ഉണ്ടാകാറുണ്ട്. ലിഖിതപാഠത്തെ/ കലാസൃഷ്ടിയെ സാംസ്കാരികപഠനത്തിന്റെ വെളിച്ചത്തിൽ വിശകലനം ചെയ്തുകൊണ്ടുമാത്രമേ ഓരോ ചരിത്രസന്ദർഭത്തിനും നിദാനമായ അനുഭൂതിയുടെ ഘടനകളെ കണ്ടെത്താനാവൂ. കുറിയേടത്ത് താത്രിയുടെ സ്മാർത്തവിചാരം എന്ന സംഭവം ചരിത്രത്തിലൂടെ സഞ്ചരിക്കുമ്പോൾ വിഭിന്നങ്ങളായ മാധ്യമങ്ങളിൽ അവ വിരിഞ്ഞുവന്നത് വ്യത്യസ്ത തലത്തിലാണ്. നോവലിലെയും സിനിമയിലെയും ആഖ്യാനഘടകങ്ങളെ വിശകലനം ചെയ്ത് സ്മാർത്തവിചാരത്തിന്റെ മലയാളാവിഷ്കാരങ്ങളായ ഏ. സി. രാജയുടെ ‘ധാത്രികുട്ടി എഴുത്തുൻ’, എന്ന നോവലും എം.ടി. വാസുദേവൻ നായരുടെ ‘പരിണയം’ എന്ന സിനിമയും അവലോകനം ചെയ്യുകയാണ് ഈ പഠനം.

താക്കോൽ വാക്കുകൾ: ആഖ്യാനം - ആഖ്യാനഘടകങ്ങൾ-നോവൽ - സിനിമ - സംസ്കാരപഠനം.

കല/ സാഹിത്യ സൃഷ്ടിയെ രൂപപ്പെടുത്തിയെടുക്കുവാൻ സ്രഷ്ടാവ് സ്വീകരിക്കുന്ന ഏത് കാര്യവും ആഖ്യാനതന്ത്രത്തിന്റെ ഭാഗമാണ്. സൃഷ്ടിയിൽ സ്രഷ്ടാവ് സ്വീകരിക്കുന്ന ആഖ്യാനതന്ത്രങ്ങളാണ് സൃഷ്ടിയെ വ്യത്യസ്തമാക്കുന്നത്. ആഖ്യാനഘടകങ്ങളുടെ വിശകലനത്തിലൂടെ സൃഷ്ടിയുടെ സൂക്ഷ്മമായ അവലോകനം നടത്താൻ കഴിയും.

ചിത്രകല, നൃത്തപ്രകടനം, നാടകം, സിനിമ, കാവ്യം, കഥ, നോവൽ തുടങ്ങി എല്ലാ കലാസൃഷ്ടികളിലും ആഖ്യാനം പ്രധാനപ്പെട്ടതാണ്. പ്രമേയം ഒന്നുതന്നെയാണെങ്കിലും ആഖ്യാന തന്ത്രങ്ങളെ ഉപയോഗിക്കുന്നതിന്റെ സവിശേഷത ഒന്നുകൊണ്ടുമാത്രം സൃഷ്ടികൾക്ക് വ്യത്യസ്തത കൈവരുന്നുണ്ട്. ഓരോ സ്രഷ്ടാവും പറയാനുദ്ദേശിക്കുന്ന കാര്യം വെറും വിവരണമാകാതെ കഥാപാത്രങ്ങളിലൂടെയും സംഭാഷണങ്ങളിലൂടെയും സംഭവങ്ങളിലൂടെയും ആസ്വാദകലോകത്ത് എത്തിക്കുന്നത് വ്യത്യസ്ത ആഖ്യാനതന്ത്രങ്ങൾ ഉപയോഗിച്ചാണ്. പ്രമേയം, ഇതിവൃത്തം, കഥാപാത്രം, ശൈലി, സ്ഥലം, കാലം, സംഭാഷണം എന്നിവയിലൊക്കെ ഓരോ എഴുത്തുകാരും തന്റേതായ സവിശേഷതകൾ

കൂട്ടിച്ചേർത്ത് വ്യത്യസ്തമായ ആസ്വാദകരെ സാധ്യമാക്കുന്നിടത്ത് സ്രഷ്ടാവിന്റെ ദർശനവും പ്രതികരണവും കടന്നുവരുന്നത് കാണാം.

ആഖ്യാനത്തെക്കുറിച്ചുള്ള വ്യത്യസ്തമായ നിർവ്വചനങ്ങളിൽ ആഖ്യാനഘടകങ്ങൾ വിശകലനം ചെയ്യേണ്ടതിന്റെ പ്രാധാന്യം വ്യക്തമാക്കുന്നുണ്ട്. "ഏതൊക്കെ സാഹിത്യകൃതികളിലാണോ കഥയുടെ സാന്നിധ്യവും ആഖ്യാതാവിന്റെ സാന്നിധ്യവുമുള്ളത് അവയാണ് ആഖ്യാനങ്ങൾ" എന്ന നിർവ്വചനത്തിൽ (Page. 4, The Nature of Narrative) ആഖ്യാതാവിന്റെ പ്രാധാന്യത്തെക്കുറിച്ചും "യഥാർത്ഥമോ കൽപിതമോ ആയ ഗതകാലസ്മരണകൾ മൗലികമായ ഭാഷയിലൂടെ പ്രതിനിധാനം ചെയ്യുന്നതാണ് ആഖ്യാനം" (Page. 248, Linguistics for a Studies of Literature) എന്ന നിർവ്വചനത്തിൽ സൃഷ്ടിയിൽ അവതരിപ്പിക്കപ്പെടുന്ന ഭാഷയുടെ പ്രാധാന്യത്തെക്കുറിച്ചും, "സന്ദേശം വിനിമയം ചെയ്യപ്പെടുന്ന പ്രക്രിയയായും സന്ദേശം പ്രസരിപ്പിക്കാനുപയോഗിക്കുന്ന വാചികസ്വഭാവത്തിലുള്ള മാധ്യമം" (Page. 2, Narrative Fiction Contemporary Poetics) എന്ന നിർവ്വചനത്തിൽ സ്രഷ്ടാവ് പ്രസരിപ്പിക്കുന്ന സന്ദേശത്തിന്റെ പ്രാധാന്യത്തെക്കുറിച്ചും സൂചിപ്പിക്കുന്നുണ്ട്. വ്ളാഡിമിർ പ്രോപ്പ് കഥാപാത്രത്തെ അടിസ്ഥാനമാക്കിയാണ് ആഖ്യാനത്തെ സമീപിച്ചത്. ലെവിസ്-ട്രോസ് പുരാവൃത്ത ചിന്തയ്ക്കാണ് പ്രാധാന്യം നൽകിയത്. ആഖ്യാനമാതൃകകളെ ബന്ധിപ്പിക്കുന്നവയെ സംബന്ധിച്ച്, ആഖ്യാനത്തിലെ ലോകവും ആഖ്യാനം പ്രതിനിധാനം ചെയ്യുന്ന ലോകവും തമ്മിലുള്ള ബന്ധം കേന്ദ്രീകരിച്ച്, വാക്യങ്ങൾ ചേർന്ന് പാഠമാകുന്ന ഭാഷാപരമായത് എന്നീ മൂന്ന് മാനങ്ങളിലൂടെയാണ് സ്വെന്താർ തോദറോവ് ആഖ്യാനത്തെ വിശദീകരിക്കാൻ ശ്രമിച്ചത്. ആഖ്യാനത്തിന് ധർമ്മം (Function), പ്രവൃത്തി (Action), ആഖ്യാനം (Narration) എന്നീ മൂന്ന് തലങ്ങളെ വിശദീകരിച്ചുകൊണ്ട് ആഖ്യാനത്തെ വിശകലനം ചെയ്യാൻ ശ്രമിക്കുകയാണ് റൊളാണ്ട് ബാർത്ത്. അനുകരണം, സംഗ്രഹം, ആഖ്യാനകേന്ദ്രീകരണം, കഥാഖ്യാതാവ്, സമയാവിഷ്കരണം കഥയിൽ, കഥയുടെ ക്രമീകരണം സംഭാഷണം ചിന്ത എന്നിവയുടെ ക്രമീകരണം എന്നീ ആറ് ഘടകങ്ങളെ മുൻനിർത്തി ആഖ്യാനത്തെ വിശദീകരിക്കുകയാണ് ജെറാൾഡ് ഷെനറ്റ്. സൃഷ്ടിയെ മനസ്സിലാക്കാൻ ആഖ്യാനവിശകലനത്തിലൂടെ സാധിക്കുമെന്ന് സൈദ്ധാന്തികരുടെ നിഗമനവും വ്യക്തമാക്കുന്നു.

നോവലിലെ ആഖ്യാനം

ഭിന്നമായ സാഹിത്യവിക്ഷണവും പ്രമേയസങ്കല്പനവും ഭാഷാശൈലിയും കാഴ്ചപ്പാടുമുള്ള എഴുത്തുകാർക്ക് വ്യത്യസ്ത ആഖ്യാനശൈലി ഉണ്ടാവുക സ്വാഭാവികമാണ്. സാഹിത്യനിർമ്മിതിയിലെ അടിസ്ഥാനഘടകമായ കഥയിൽ നിന്ന് പൂർണ്ണകൃതിയിലേക്ക് നോവലിനെ കൊണ്ടു പോവുന്നിടത്താണ് ആഖ്യാനം പ്രസക്തമാവുന്നത്. ഇതിവൃത്തം മുതൽ നോവലിലെ ആഖ്യാന ഘടകങ്ങൾ അവലോകനം ചെയ്യുന്നതിലൂടെയാണ് ആഖ്യാനഘടനയെ നാം മനസ്സിലാക്കുന്നത്. കഥ, ഇതിവൃത്തം, കഥാപാത്രങ്ങൾ, സംഭാഷണം, സ്ഥലകാലങ്ങൾ, ആഖ്യാനം, ആഖ്യാതാവ് തുടങ്ങിയ ആഖ്യാനഘടകങ്ങളുടെ വിശകലനത്തിലൂടെ ഓരോ സൃഷ്ടിയും മറ്റുള്ളവയിൽനിന്നും വ്യത്യാസപ്പെട്ടിരിക്കുന്നതെങ്ങനെയെന്ന് മനസ്സിലാക്കാൻ കഴിയും.

തനിക്ക് സമൂഹത്തോട് പറയാനുള്ള ഒരു പ്രധാന ആശയമായിരിക്കും കഥ എന്ന ആഖ്യാന ഘടകത്തിൽ എഴുത്തുകാരൻ അവതരിപ്പിക്കുക. പല നോവലുകളിലും ഒന്നിലധികം കഥകളുണ്ടാവാം. ഇവയുടെ ഇഴകൾ വേർപെടുത്തി സൂക്ഷ്മമായി പരിശോധിക്കുമ്പോഴാണ്

എഴുത്തുകാരൻ അവതരിപ്പിക്കാൻ ശ്രമിക്കുന്ന ആശയം വെളിപ്പെടുകയുള്ളൂ. ജീവിതത്തിൽ നിന്ന് നോവലിലേക്ക് അംശങ്ങളെ സ്വീകരിക്കുന്ന നോവലിസ്റ്റ് ആ അംശത്തെ തന്റേതായ ശൈലിയിൽ പാകപ്പെടുത്തിയെടുക്കുകയാണ് ചെയ്യുന്നത്.

സംഭവങ്ങളുടെ യുക്തിപൂർവ്വമായ കൂട്ടിച്ചേർക്കലാണ് ഇതിവൃത്തം. കഥയെ ഇതിവൃത്തമാക്കി നിർമ്മിച്ച് രചയിതാവിന്റെ സാന്നിധ്യം വ്യക്തമാക്കപ്പെടുന്നു. ജോർജ്ജ് ഇരുമ്പയം 'മലയാളനോവൽ 19-ാം നൂറ്റാണ്ടിൽ' എന്ന പുസ്തകത്തിൽ ഇതിവൃത്തത്തിലെ രചയിതാവിന്റെ സാന്നിധ്യത്തെക്കുറിച്ച് പറയുന്നുണ്ട്. സംഭവങ്ങളെ യുക്തിബന്ധമാക്കുന്ന ഇതിവൃത്തത്തിൽ എന്തുകൊണ്ടെന്നെ സംഭവിച്ചു എന്ന ചോദ്യത്തിനത്തരം നൽകാനാണ് ശ്രമിക്കുന്നതെന്ന പ്രസ്താവന രചയിതാവിന്റെ സാന്നിധ്യത്തെക്കുറിച്ച് സൂചിപ്പിക്കുന്നു. (പുറം. 40, മലയാളനോവൽ 19-ാം നൂറ്റാണ്ടിൽ).

നോവലുകൾ പലപ്പോഴും ഓർമ്മിപ്പിക്കപ്പെടുന്നത് കഥാപാത്രങ്ങളിലൂടെയാണ്. കഥാപാത്രങ്ങളിലൂടെ, നിലനിൽക്കുന്ന കാലത്തോടും, സാമൂഹികാവസ്ഥയോടും സംസ്കാരത്തോടും ആചാരത്തോടുമുള്ള രചയിതാവിന്റെ ഇഷ്ടാനിഷ്ടങ്ങളും അഭിപ്രായവും പ്രകടിപ്പിക്കാൻ സാധിക്കും.

എല്ലാ എഴുത്തുകാർക്കും അവരുടെതായ ഭാഷാശൈലി ഉണ്ടായിരിക്കും. എഴുത്തുകാരുടെ അനുഭവങ്ങൾ, ചിന്ത തുടങ്ങിയവയുടെ ഫലമായിട്ടാണ് അവരുടെ ശൈലി രൂപം കൊള്ളുന്നത്.

കഥാപാത്രങ്ങൾ വെളിപ്പെടുമ്പോൾ സംഭാഷണങ്ങളിലൂടെയാണ്. കഥാസന്ദർഭത്തിനും കഥാപാത്രങ്ങളുടെ പരിതോവസ്ഥയ്ക്കും സംസ്കാരത്തിനുമിണങ്ങുന്നതായിരിക്കണം അവർ ഉപയോഗിക്കുന്ന ഭാഷ. സംഭാഷണത്തിന് കഥാപാത്രങ്ങളെ മാത്രമല്ല നോവലിസ്റ്റിന്റെ വീക്ഷണത്തെയും ദർശനങ്ങളെയും വ്യഞ്ജിപ്പിക്കാൻ കഴിയും.

ആഖ്യാനഘടകങ്ങളിൽ പ്രധാനപ്പെട്ടവയായ സ്ഥലവും കാലവും പരസ്പരപൂരകങ്ങളാണ്. ഏത് സംഭവവും നടക്കുന്ന കഥയ്ക്കും കഥാപാത്രങ്ങൾക്കും ഇണങ്ങുന്നതായിരിക്കണം സ്ഥലകാലങ്ങളും. സ്ഥലകാലങ്ങളുടെ ഇഴകളിലൂടെയാണ് അന്തരീക്ഷത്തെ നെയ്തെടുക്കുന്നത്. (പുറം. 41, ആധുനിക നോവൽ ദർശനം) നോവലിസ്റ്റുകൾ തങ്ങൾ സ്വീകരിക്കുന്ന ഇതിവൃത്തത്തിനും ക്രിയയ്ക്കും വീക്ഷണത്തിനുമനുസരിച്ചായിരിക്കും സ്ഥലങ്ങൾ തെരഞ്ഞെടുക്കുന്നത്. സ്ഥലത്തെപ്പോലെ തന്നെ നോവലിൽ പ്രധാനപ്പെട്ടതാണ് കാലവും. "ഇതിവൃത്തത്തിന്റെ അംശങ്ങളായ സ്ഥലവും കാലവും സമൂഹത്തിന്റെ ഗതിമാറ്റങ്ങൾക്കനുസരിച്ച് ചലനാത്മകത കൈക്കൊള്ളുന്നു. കഥ നടക്കുന്ന സ്ഥലത്ത് സംഭവിക്കുന്ന സാമൂഹികമാറ്റം ഇതിവൃത്തത്തെ സ്വാധീനിക്കും. കാലഘട്ടത്തിലൂടെ പരിണമിക്കുന്ന സമൂഹവും നോവലിന്റെ ഇതിവൃത്തത്തെ ഗണ്യമായി സ്വാധീനിക്കാറുണ്ട്.

എഴുത്തുകാർക്ക് അവരുടെ സൃഷ്ടി അവതരിപ്പിക്കുന്ന രീതിയാണ് ആഖ്യാനം. അനുവാചകൻ നോവലിനെ നോക്കിക്കാണുന്നത് നോവലിനെ സൃഷ്ടിച്ചെടുക്കുന്ന കോണിലൂടെയാണ്.

സിനിമയിലെ ആഖ്യാനം

ദൃശ്യങ്ങൾ കൊണ്ടുള്ള ആഖ്യാനരീതിയാണ് സിനിമയ്ക്കുള്ളത്. തിരക്കഥയിൽ തന്നെ സിനിമയുടെ ചട്ടക്കൂട് തയ്യാറായിരിക്കും. തിരക്കഥയിലെ ഘടകങ്ങളെ പ്രാഥമികമെന്നും ദ്വിതീയമെന്നും തൃതീയമെന്നും തിരിക്കാവുന്നതാണ്. കഥ, പ്രമേയം, ഇതിവൃത്തം, കഥാപാത്രങ്ങൾ, സംഭാഷണം, ദൃശ്യശബ്ദസൂചനകൾ, സംഘട്ടനം, ശരീരഭാഷയുടെ വിനിയോഗം എന്നിവയാണ് ഒരു തിരക്കഥ സൃഷ്ടിക്കാനുള്ള പ്രാഥമിക ഘടകങ്ങൾ. ദ്വിതീയഘടകങ്ങളാവട്ടെ ഉപബോധമനസ്സിന്റെ പ്രവർത്തനം, മസ്തിഷ്കത്തിന്റെ

പ്രവർത്തനം, മൈൻഡ് മാപ്പിന്റെ പ്രവർത്തനം, സർഗ്ഗാത്മകതയുടെ പ്രവർത്തനം, ഭാവനയുടെ പ്രവർത്തനം തുടങ്ങിയവയാണ്. രചയിതാവിന്റെ അനുഭവങ്ങളും വികാരങ്ങളും ആശയങ്ങളുമടങ്ങുന്ന വ്യക്ത്യധിഷ്ഠിതമായ ഘടകങ്ങളാണ് തൃതീയഘടകം (പുറം. 22-23, ജോസ് കെ. മാണവൽ).

ആശയം, കഥ, പ്രമേയം, ഇതിവൃത്തം, കഥാപാത്രം, സംഭാഷണം, ദൃശ്യശബ്ദാഖ്യാനം ശരീരഭാഷ തുടങ്ങിയവയാണ് തിരക്കഥയിലെ ആഖ്യാനഘടകങ്ങൾ. ഒരു കഥയുണ്ടാക്കുവാനുള്ള പ്രഥമഘടകം ആശയമാണ്. ഏതെങ്കിലുമൊരു സാഹചര്യത്തിൽ നിന്നോ സന്ദർഭത്തിൽ നിന്നോ ദൃശ്യത്തിൽ നിന്നോ, ആശയം തിരഞ്ഞെടുക്കാറുണ്ട്. ഒരു കഥ എന്തിനെപ്പറ്റി പറയുന്നുവോ, അതാണ് അതിന്റെ പ്രമേയം. ഒരു കഥ ഒന്നിലധികം കാര്യങ്ങളെപ്പറ്റി പറഞ്ഞാൽ അതിൽ ഒന്നിലധികം പ്രമേയങ്ങളും ഉണ്ടായിരിക്കും. സ്നേഹം, ക്രൂരത, പ്രതികാരം, വിജയം, വിധേയത്വം, ഭയം തുടങ്ങിയ ഓരോന്നും ഓരോ പ്രമേയത്തിന് ഉദാഹരണമാണ്. കഥയെ സവിശേഷ രീതിയിൽ അവതരിപ്പിക്കുകയാണ് ഇതിവൃത്തത്തിലൂടെ.

സിനിമയിൽ മുഖ്യകഥാപാത്രങ്ങളും ഉപകഥാപാത്രങ്ങളുമുണ്ടാവും. സിനിമ ജനകീയമായതിന് ഒരു കാരണം സിനിമയിൽ അവതരിക്കപ്പെടുന്ന കഥാപാത്രങ്ങളാണ്.

തിരക്കഥയിലെ കഥാപാത്രങ്ങളെ വെളിപ്പെടുത്തുന്നത് സംഭാഷണമാണ്. സിനിമയുടെ വൈകാരികഭാവം, ബൗദ്ധികതലം, മനശാസ്ത്രം തുടങ്ങിയവയെ അനുവാചകരെ അനുഭവിപ്പിക്കുന്നത് സംഭാഷണത്തിലൂടെയാണ്.

സിനിമ ആഖ്യാനം ചെയ്യാൻ ദൃശ്യത്തിന്റെയും ശബ്ദത്തിന്റെയും സഹായം ആവശ്യമാണ്. "ദൃശ്യവും ആ ദൃശ്യം നൽകുന്ന അനുഭവത്തെ മികവുറ്റതാക്കാൻ കഴിയുന്ന എല്ലാ ഘടകങ്ങളും ചേർന്ന് ഉരുത്തിരിയുന്ന സമഗ്രമായ ദൃശ്യരൂപമാണ് ദൃശ്യഭാഷ". (പുറം. 2, കെ എസ് രാജശേഖരൻ) ശബ്ദത്തിന് അർത്ഥവ്യഞ്ജകശേഷിയുണ്ട്. കാഴ്ചയ്ക്ക് വ്യക്തവും കൃത്യവുമായ അർത്ഥപൂർത്തീകരണമുണ്ടാവാൻ ശബ്ദത്തിന്റെ സാന്നിധ്യം ആവശ്യമാണ്.

ആശയവിനിമയത്തിനായി കഥാപാത്രങ്ങൾ നടത്തുന്ന ശരീരചലനവും ധരിക്കുന്ന വേഷഭൂഷാദികളും മറ്റ് അലങ്കാരവസ്തുക്കളും ചേർന്നതാണ് ശരീരഭാഷ. കഥാപാത്രത്തിന്റെ ചിന്തയും സ്വഭാവവും വെളിപ്പെടുത്താൻ ശരീരഭാഷ സഹായിക്കും.

തിരക്കഥയിലെ കാലസങ്കല്പത്തെ ആഖ്യാനകാലം, രചനാസമയത്തിലെകാലം, അവതരണ കാലം, എന്നിങ്ങനെ മനസ്സിലാക്കാം. മറ്റ് കലാരൂപങ്ങളെന്നപോലെ അതതു കാലത്തെ സിനിമകളും അവ നിർമ്മിച്ച കാലത്തെ സാമൂഹിക സാമുദായിക രാഷ്ട്രീയ ചരിത്രത്തിന്റെ പരിച്ഛേദങ്ങളാണ്.

സിനിമയിൽ ആഖ്യാതാവിനെ കണ്ടെത്താൻ കാഴ്ചക്കോൺ ആണ് ശ്രദ്ധിക്കേണ്ടത്. ചലച്ചിത്രത്തിന്റെ ആഖ്യാനത്തിന് പല രീതികളുപയോഗിക്കാം. ഇതനുസരിച്ചായിരിക്കും ക്യാമറയുടെ ആംഗിൾ. ഒരു സിനിമയുടെ വീക്ഷണകോൺ എന്നത് പ്രത്യയശാസ്ത്രപരമായും സാമൂഹികമായും ഏത് സംഭവവുമായി ബന്ധപ്പെട്ട് നിൽക്കുന്നു എന്നതിനെ ആശ്രയിച്ചാണ് നിശ്ചയിക്കുന്നത്.

സ്റ്റാർത്തവിചാരം

സ്റ്റാർത്തവിചാരമെന്നാൽ സൂക്ഷ്മമായ കുറ്റവിചാരണയാണ്. കേരളത്തിലെ നമ്പൂതിരി സമുദായത്തിൽ നിലനിന്നിരുന്ന ഒരു തരം കുറ്റപരിശോധനാ രീതിയാണിത്. ഒരു അന്തർജനത്തിനു മേൽ അടുക്കളദോഷശങ്ക (ചാരിത്ര്യദോഷം/വ്യഭിചാരസംശയം) തോന്നിയാൽ അവരെ സ്റ്റാർത്ത വിചാരത്തിന് വിധേയമാക്കിപ്പോന്നു. സ്റ്റാർത്തവിചാരത്തിൽ കുറ്റം തെളിയിക്കപ്പെട്ടാൽ ഭ്രഷ്ടാണ് ശിക്ഷ.

കേരളത്തിൽ നടന്ന സ്റ്റാർത്തവിചാരത്തിൽ ഏറ്റവും പ്രസിദ്ധമായത് കുറിയേടത്ത് താത്രിയുടെ സ്റ്റാർത്തവിചാരമാണ്. കൽപകശ്ലോരി അഷ്ടമൂർത്തിയുടെ മകളും കുറിയേടത്ത് ഇല്ലത്ത് രാമൻ നമ്പൂതിരിയുടെ ഭാര്യയുമായ താത്രിയുടെ സ്റ്റാർത്തവിചാരം നടന്നത് 1905 ലാണ്. കുറിയേടത്ത് താത്രിയോടൊപ്പം അറുപത്തിനാല് പുരുഷന്മാരാണ് ഭ്രഷ്ടരായത്. തന്നെ ലൈംഗികമായി ചൂഷണം ചെയ്തവരുടേയും ഇഷ്ടപ്രകാരം ബന്ധപ്പെട്ടവരുടേയും പേരുകളും ചിലരുടെ അടയാളങ്ങളും താത്രി വചാരണയിൽ പറഞ്ഞിരുന്നു. അറുപത്തിനാല് പുരുഷന്മാരുടെ ഭ്രഷ്ടിന് കാരണമായ താത്രിയുടെ വിചാരണ പല രീതിയിലാണ് സമൂഹത്തെ സ്വാധീനിച്ചത്. നാട്ടുമാഴികളായും, സാഹിത്യ/ കലാസൃഷ്ടികളിലെ പ്രമേയമായും താത്രിയുടെ ജീവിതം വ്യത്യസ്തതരത്തിൽ അവതരിപ്പിക്കപ്പെട്ടു. താത്രി വിപ്ലവകാരിയായും മോശക്കാരിയായും വ്യഖ്യാനിക്കപ്പെട്ടു. വിചാരണയുടെ വിവരങ്ങൾ ജനങ്ങളിലെത്തിച്ച പത്രങ്ങൾ പോലും വ്യത്യസ്ത നിലപാടുകളാണ് സ്വീകരിച്ചത്. ലേഖനം, പാഠനം, കഥ, നോവൽ, നാടകം, സിനിമ തുടങ്ങിയ വ്യത്യസ്ത കലാ/സാഹിത്യ സൃഷ്ടികളിൽ താത്രി വ്യത്യസ്തമായി അവതരിപ്പിക്കപ്പെട്ടു.

സ്റ്റാർത്തവിചാരം - ധാത്രിക്കുട്ടി എഴുതുന്നു എന്ന നോവലിൽ

കുറിയേടത്ത് താത്രിയുടെ ജീവതത്തെ അടിസ്ഥാനമാക്കി ഏ. സി രാജ എഴുതിയ നോവലാണ് 'ധാത്രിക്കുട്ടി എഴുതുന്നു'. ധാത്രിക്കുട്ടി എന്ന പേരാണ് പ്രധാന കഥാപാത്രത്തിന് നൽകിയിരിക്കുന്നത്. കുറിയേടത്ത് താത്രിയുടെ ജീവിതത്തോട് സമാനത പുലർത്തുന്ന രീതിയിലാണ് നോവലിൽ കഥ അവതരിപ്പിച്ചിരിക്കുന്നത്.

രണ്ട് പ്രധാന കഥകളാണ് നോവലിൽ അവതരിപ്പിച്ചിരിക്കുന്നത്. കുറിയേടത്ത് രാമനുമായുള്ള താത്രിയുടെ വിവാഹവും ജീവിതവും ഭ്രഷ്ടം, തോമസുമായുള്ള താത്രിയുടെ വിവാഹവും ജീവിതവും. സ്വത്തും സ്ത്രീ ശരീരവും മാത്രം ആഗ്രഹിച്ച് വിവാഹം കഴിക്കുന്ന യാഥാസ്ഥിതിക നമ്പൂതിരിമാരുടെ ജീവിതമാണ് കുറിയേടത്ത് രാമനും ധാത്രിക്കുട്ടിയും തമ്മിലുള്ള ജീവിതാവതരണത്തിലൂടെ വ്യക്തമാക്കുന്നത്. വിവാഹ ദിവസം രാത്രി ധാത്രിയുടെ മുറിയിലേക്ക് വരുന്നത് ഭർത്താവിന്റെ ജ്യേഷ്ഠനാണ്. ഭർത്താവിന്റെ സമ്മതപ്രകാരമുള്ള ജ്യേഷ്ഠന്റെ കടന്നുവരവ് ധാത്രിയിൽ വലിയ മാനസിക സംഘർഷമുണ്ടാക്കിയതായി നോവലിൽ പറയുന്നു. പിറ്റേ ദിവസമുള്ള ഭർത്താവിന്റെ പീഡനവും കഴിഞ്ഞതോടെ ധാത്രി തന്റെ ജീവിതം തുടർന്ന് എങ്ങനെയുള്ളതാണെന്ന് മനസ്സിലാക്കുന്നു. ബന്ധങ്ങൾക്കോ, മൂല്യങ്ങൾക്കോ പ്രാധാന്യം നൽകാതെ ജീവിച്ചിരുന്ന ഒരു സമുദായത്തെയും കാലഘട്ടത്തെയും സൂചിപ്പിക്കുവാനാണ് നോവലിസ്റ്റ് ശ്രമിച്ചത്. ഭർത്താവിന്റെ കത്തഴിഞ്ഞ ജീവിതവും, ബന്ധുക്കളുടെയും പരിചയക്കാരരുടേയും തന്റെ ശരീരത്തോടുള്ള താൽപര്യവും കാണുന്ന ധാത്രി വിവാഹം ജീവിതം അവസാനിപ്പിക്കുകയാണ് ചെയ്യുന്നത്. ധാത്രിയെ സ്റ്റാർത്ത വിചാരണയിലേക്കും ഭ്രഷ്ടിലേക്കും തള്ളിവിടുന്നത് ഭർത്താവായ രാമൻ നമ്പൂതിരിയാണ് എന്ന നിലയിലാണ് കഥാവതരണം നടത്തിയിരിക്കുന്നത്. അധികാരത്തിൽ വലിയ പിടിപാടുണ്ടായിരുന്ന രാമൻ നമ്പൂതിരിയുടെ പ്രവർത്തികളെ രാജാവിന് പോലും എതിർക്കാൻ കഴിഞ്ഞില്ല എന്ന് അവതരിപ്പിക്കുന്ന നോവലിസ്റ്റ്

അധികാര വ്യവസ്ഥയിലെ നീതികേടുകളേയാണ് ചൂണ്ടിക്കാട്ടുന്നത്. ഭ്രഷ്ടായ ധാത്രിക്കുട്ടിയുടെ വീട് കൊള്ളയടിക്കുകയും വീടിന് തീയിടുകയും ചെയ്ത ശത്രുക്കളുടെ അവതരണം സ്വതന്ത്രമായി ജീവിക്കാനാഗ്രഹിക്കുന്ന സ്ത്രീകളെ നശിപ്പിക്കുന്ന സാമൂഹികാവസ്ഥയുടെയും പുരുഷാധിപത്യവ്യവസ്ഥയുടെയും അവതരണം കൂടിയാണ്. ഭ്രഷ്ടിനുശേഷമുള്ള ധാത്രിയുടെ ജീവിതാവതരണത്തിലൂടെ മറ്റൊരു സാമൂഹികാവസ്ഥയാണ് ചൂണ്ടിക്കാട്ടുന്നത്. മദിരാശിയിലേക്കുള്ള യാത്രയ്ക്കിടെ അച്ഛനെയും അമ്മയെയും നഷ്ടപ്പെട്ട ധാത്രി ആത്മഹത്യ ചെയ്യാനായി ടാക്കിലേക്ക് കയറി നിന്നപ്പോൾ ചെറുപ്പക്കാരനായ ലോക്കോ പൈലറ്റ് രക്ഷിക്കുകയും ആതുരസേവാകേന്ദ്രത്തിലേക്ക് അയക്കുകയും ചെയ്യുന്നുണ്ട്. പരസ്പരം സ്നേഹിക്കുകയും സഹായിക്കുകയും ചെയ്യുന്ന ആധുനിക തലമുറയെ ഇവിടെ സൂചിപ്പിക്കുന്നു. ആതുരസേവാകേന്ദ്രത്തിലെ ഫാദർ ദന്തഡോക്ടറായ തോമസ്സുമായുള്ള വിവാഹം നടത്തികൊടുത്തതായി പറയുന്നുണ്ട്. മതങ്ങളുടെ വ്യത്യസ്ത സമീപനരീതി ഈ വിവാഹത്തിലൂടെ വായനക്കാരിലെത്തിക്കാൻ നോവലിസ്റ്റ് ശ്രമിക്കുന്നു.

നോവലിലെ ഓരോ കഥാപാത്രത്തിലൂടെയും വ്യത്യസ്ത ആശയങ്ങൾ അവതരിപ്പിക്കാൻ നോവലിസ്റ്റ് ശ്രമിക്കുന്നു. ധാത്രി എന്ന കഥാപാത്രത്തിലൂടെ നമ്പൂതിരി സമുദായത്തിൽ ജീവിക്കുന്ന പെൺകുട്ടിയുടെ ജീവിതാവസ്ഥയാണ് അവതരിപ്പിക്കുന്നത്. സ്വന്തം സമ്മതപ്രകാരമല്ലാതെ വിവാഹം കഴിക്കേണ്ടിവരികയും ലൈംഗികമായ ചൂഷണം നേരിടേണ്ടി വരികയും ചെയ്യുന്നത് മിക്ക പെൺകുട്ടികളും നേരിട്ടിരുന്ന പ്രശ്നമായിരുന്നു. ഈ അവസ്ഥയെ വളരെ വ്യക്തമായി ധാത്രിയിലൂടെ നോവലിസ്റ്റ് അവതരിപ്പിക്കുന്നു. സ്ത്രീകളെ ഉപഭോഗ വസ്തുവായും പണം ഉണ്ടാക്കാനുള്ള വഴിയായും കാണുന്ന നമ്പൂതിരിയുവാക്കളുടെ പ്രതിനിധിയാണ് കുറിയേടത്ത് രാമൻ. ധാത്രിയുടെ സ്വത്തുക്കൾ നേടാനും ലൈംഗികാവശ്യത്തിനും വേണ്ടിയും മാത്രമാണ് രാമൻ ധാത്രിയെ വിവാഹം കഴിക്കുന്നത്. ഭ്രഷ്ടിനു ശേഷം മലബാറിലെത്തുന്ന ധാത്രിയെ സഹായിക്കുന്ന ഫാദർ സമൂഹത്തിൽ നന്മ ചെയ്യാനാഗ്രഹിക്കുന്ന പുരോഹിതവർഗത്തിന്റെ പ്രതിനിധിയാണ്. ധാരാളം ശത്രുക്കളുള്ള ധാത്രിയെ സംരക്ഷിക്കുകയും മാനസികമായി പിന്തുണ നൽകുകയും രണ്ടാം വിവാഹം നടത്തി കൊടുക്കുകയും ചെയ്യുന്നുണ്ട് ഫാദർ. ധാത്രിയെ രണ്ടാമതായി വിവാഹം ചെയ്യുന്ന തോമസ്സ് ആധുനിക ചിന്താഗതി പുലർത്തുന്ന യുവതലമുറയുടെ പ്രതിനിധിയാണ്. ധാരാളം പ്രശ്നങ്ങളിലൂടെ കടന്നുവന്ന ധാത്രിയെ മാനസികമായും ശാരീരികമായും സംരക്ഷിക്കാൻ ശ്രമിക്കുന്നുണ്ട് തോമസ്സ്.

സാമൂഹികാവസ്ഥയെയും സാമൂഹിക പ്രശ്നങ്ങളേയും നോവലിസ്റ്റ് പലപ്പോഴും വിലയിരുത്തുന്നതും അവയോടുള്ള പ്രതിഷേധം പ്രകടിപ്പിക്കുന്നതും കഥാപാത്രങ്ങളുടെ സംഭാഷണത്തിലൂടെയാണ്. സ്ത്രീ കഥാപാത്രങ്ങളുടെ സംഭാഷണത്തിലൂടെ സ്ത്രീകൾ നേരിടുന്ന ലൈംഗിക ചൂഷണങ്ങളെക്കുറിച്ചും അരക്ഷിതാവസ്ഥയെക്കുറിച്ചും നോവലിൽ വ്യക്തമാക്കുന്നു. കുറിയേടത്ത് രാമൻ, കുറിയേടത്ത് ജ്യേഷ്ഠൻ നമ്പൂതിരി, മാധവൻ നമ്പൂതിരി തുടങ്ങിയ കഥാപാത്രങ്ങളിലൂടെ നമ്പൂതിരി സമുദായത്തിലെ പുരുഷവർഗത്തിന്റെ മനസ്ഥിതി വ്യക്തമാക്കാൻ ശ്രമിക്കുന്നു. ഫാദറിന്റേയും തോമസ്സിന്റെയും സംരക്ഷണത്തിൽ ജീവിക്കുന്ന ധാത്രിയുടെ അവതരണം സ്ത്രീയേയും പുരുഷനേയും തുല്യമായി കാണുകയും സ്ത്രീക്ക് പ്രാധാന്യം നൽകുകയും ചെയ്യുന്ന ആധുനികസമൂഹത്തിന്റെ ചിന്തകളെ വ്യക്തമാക്കുന്നു.

മധ്യതിരുവിതാംകൂറും മലബാറുമാണ് നോവലിൽ അവതരിപ്പിക്കുന്ന പ്രധാനസ്ഥലങ്ങൾ. നമ്പൂതിരിസമുദായത്തിന്റെ നിയമങ്ങളും രാജവാഴ്ചയും പിന്തുടരുന്ന മധ്യതിരുവിതാംകൂറിൽ അനീതികൾ ധാരാളമായി അരങ്ങേറിയിരുന്നുവെന്ന് ധാത്രിയുടെ ജീവിതത്തിലൂടെ നോവലിൽ അവതരിപ്പിക്കുന്നു. നവോത്ഥാന ചിന്തകൾ പ്രവർത്തിച്ച തുടങ്ങിയ മലബാറിൽ

നീതിയും ന്യായവും നടപ്പിലാക്കപ്പെട്ടിരുന്നുവെന്നും ആളുകൾ പുരോഗമനപരമായി ചിന്തിക്കുന്നവരാണെന്നും വ്യക്തമാക്കുന്നു.

നമ്പൂതിരി സമുദായത്തിന്റെ നിയമങ്ങളും അനീതികളും നിലനിന്നിരുന്ന കാലത്തേയും, നവോത്ഥാന ചിന്തകൾ ഉദയം ചെയ്തുവരുന്ന കാലത്തേയും നോവലിൽ അവതരിപ്പിക്കുന്നതുകാണാം.

കഥാപാത്രങ്ങളും ആഖ്യാതാവും കഥപറയുന്ന രീതിയിലുള്ള ആഖ്യാനമാണ് നോവലിൽ സ്വീകരിച്ചിരിക്കുന്നത്.

സ്വാർത്ഥവിചാരം പരിണയത്തിൽ

കുറിയേടത്ത് താത്രി എന്ന കഥാപാത്രത്തെ നേരിട്ട് അവതരിപ്പിക്കാതെ സ്വാർത്ഥ വിചാരം എന്ന അനാചാരത്തേയും അക്കാലത്തെ സ്ത്രീകളനുഭവിച്ചിരുന്ന പ്രശ്നങ്ങളേയും അവതരിപ്പിക്കുകയാണ് പരിണയം എന്ന സിനിമയിൽ. ഉണ്ണിമായ എന്ന വിധവയാണ് പ്രധാന കഥാപാത്രം. ഭീമമായ സ്ത്രീധനം നൽകാനില്ലാത്തതിനാൽ വൃദ്ധനായ പാലക്കുന്നത്ത് ബ്രഹ്മദത്തൻ നമ്പൂതിരിയെ വിവാഹം കഴിച്ച് മൂന്നു മാസം തികയുന്നതിനുമുമ്പേ വിധവയാവുകയും മായവെന്ന കഥകളിനടനിലൂടെ ഗർഭം ധരിച്ച് ഭ്രഷ്ടയാക്കപ്പെടുകയും ചെയ്യുന്ന ഉണ്ണിമായയുടെ കഥയാണ് സിനിമയിൽ അവതരിപ്പിക്കുന്നത്.

നമ്പൂതിരി സമുദായത്തിൽ നിലനിന്നിരുന്ന സ്വാർത്ഥവിചാരമെന്ന ആശയത്തെ മുൻനിർത്തി കൊണ്ടാണ് പരിണയത്തിന്റെ കഥയെയും ഇതിവൃത്തത്തെയും രൂപപ്പെടുത്തിയെടുത്തിരിക്കുന്നത്. പരിണയത്തിലെ കഥയെ പ്രധാന കഥയായും ഉപകഥയായും തിരിക്കാവുന്നതാണ്. ഉണ്ണിമായയും പാലക്കുന്നത്ത് ബ്രഹ്മദത്തൻ നമ്പൂതിരിയുമായുള്ള വിവാഹവും പാലക്കുന്നം നമ്പൂതിരിയുടെ മരണവും സ്വാർത്ഥവിചാരവുമാണ് പ്രധാനകഥകൾ. ഉണ്ണിമായയും പാലക്കുന്നത്ത് ബ്രഹ്മദത്തൻ നമ്പൂതിരിയു

മായുള്ള വിവാഹത്തിന്റെ അവതരണം സിനിമയിൽ അവതരിപ്പിക്കപ്പെടുന്ന കാലഘട്ടത്തിലെ വിവാഹസമ്പ്രദായങ്ങളുടെ രീതി വ്യക്തമായി അവതരിപ്പിക്കുന്നു. സ്ത്രീധനം കൊടുക്കാനില്ലാത്തതിന്റെ പേരിൽ മകളെ വൃദ്ധന് വിവാഹം ചെയ്ത് നൽകുന്ന കിഴക്കേടത്ത് നമ്പൂതിരി അക്കാലത്തെ ദരിദ്രരായ പിതാക്കന്മാരുടെ പ്രതിനിധിയാണ്. പാരമ്പര്യമായി കൈമാറിവന്ന രീതികളെ അതേപടി പിന്തുടരുന്ന കിഴക്കേടത്ത് നമ്പൂതിരി മകളുടെ മനസ്സിനെയോ ഭാവിയെയോ കുറിച്ച് ചിന്തിച്ചിരുന്നില്ലെന്ന് സിനിമയിൽ സൂചിപ്പിക്കുന്നുണ്ട്. മൂന്നാം മാസം മകളുടെ ഭർത്താവ് മരിച്ചപ്പോൾ ജാതകത്തിൽ മരണം കണ്ടില്ലായിരുന്നുവെന്നും മുജ്ജന്മഫലമാണെന്നും പറഞ്ഞ് ആശ്വസിപ്പിക്കുന്ന കിഴക്കേടത്തിന്റെയും ഈ കാര്യങ്ങളൊക്കെ മൗനമായി സമ്മതിക്കുന്ന ഉണ്ണിമായയുടെയും ജീവിതാവതരണം പാരമ്പര്യമുറകൾക്കനുസരിച്ച് ജീവിച്ച് ജീവിതം പാഴാക്കി കളയുന്നവർക്കുള്ള താക്കീതായി മാറുന്നു. ഉണ്ണിമായയെ വിവാഹം ചെയ്യുന്ന വൃദ്ധനായ പാലക്കുന്നത്തു നമ്പൂതിരി പണവും അധികാരവുമുള്ള നമ്പൂതിരി ജീവിതത്തെയാണ് പ്രതിഫലിപ്പിക്കുന്നത്. വിവാഹത്തെ വെറുമൊരു ചടങ്ങായി മാത്രം കാണുകയും ഭാര്യയുടെ ശരീരം മാത്രം ആഗ്രഹിക്കുകയും ചെയ്യുന്ന പാലക്കുന്നത്ത് നമ്പൂതിരിയുടെ കഥ പ്രേക്ഷകരിൽ വെറുപ്പാണുളവാക്കുക. ഭാര്യമാർക്ക് യാതൊരു പരിഗണനയും നീതിയും നൽകാതെ അകത്തളങ്ങളിൽ ഒതുക്കി നിസ്സഹായരായി നിർത്തി ജീവിതം ആസ്വദിക്കുന്ന പാലക്കുന്നത്ത് നമ്പൂതിരി ഉണ്ണിമായയുടെ ജീവിതത്തെയും ഇല്ലാതാക്കുന്നു. വിവാഹം കഴിഞ്ഞ് മൂന്ന് മാസം തികയും മുമ്പേ പാലക്കുന്നത്ത് നമ്പൂതിരി മരിക്കുന്നതായും സിനിമയിൽ അവതരിപ്പിക്കുന്നുണ്ട്. ഇത്തരത്തിൽ തകർക്കപ്പെടുന്ന സ്ത്രീജീവിതത്തോടുള്ള

അനുകമ്പയും ഈ അവസ്ഥക്കെതിരെയുള്ള പ്രതിഷേധവും പാലക്കുന്നത് നമ്പൂതിരിയുടെയും ഉണ്ണിമായയുടെയും ജീവിതത്തിലൂടെ അവതരിപ്പിക്കാൻ ശ്രമിക്കുന്നു.

പാലക്കുന്നത് നമ്പൂതിരിയുടെ മരണത്തിനുശേഷമുള്ള ഉണ്ണിമായയുടെ ജീവിതകഥ കാൽപനിക പ്രണയത്തെയും പ്രണയനഷ്ടത്തെയും സൂചിപ്പിക്കുന്നു. ഉണ്ണിമായയും മാധവനും പ്രണയിച്ചത് ശാരീരികാവശ്യം നിറവേറ്റാനായിരുന്നില്ല എന്ന വസ്തുത അവരുടെ സംഭാഷണത്തിലൂടെയും ഭാവങ്ങളിലൂടെയും സിനിമയിൽ വ്യക്തമാക്കുന്നു. സിനിമയിൽ അവതരിപ്പിക്കപ്പെടുന്ന കാലത്തിൽ അന്യമായ കാഴ്ചയാണ് ഇത്തരത്തിലുള്ള പ്രണയം. ശരീരത്തെ മാത്രം ആഗ്രഹിക്കുകയും ഉപയോഗിക്കുകയും ചെയ്യുന്ന സമൂഹത്തിനെതിരെ പ്രതിഷേധിക്കാനുള്ള തിരക്കഥാകൃത്തിന്റെ ഒരു മാർഗം കൂടിയിരിക്കുന്നു ഈ പ്രണയാവതരണം. തന്റെ ഭാവിയെക്കുറിച്ചോർത്തുള്ള ആധി കാരണം, ഗർഭിണിയായ ഉണ്ണിമായയെ മാധവൻ സ്വീകരിക്കുന്നില്ലെങ്കിലും അയാളുടെ മനസ്സിലെ പ്രണയം നഷ്ടപ്പെട്ടിരുന്നില്ലെന്ന് പല സീനുകളിലൂടെയും അവതരിപ്പിക്കുന്നുണ്ട്.

ഉപകഥകളിൽ പ്രധാനപ്പെട്ടത് കണ്ണുണ്ണിയുടെ പുരോഗമന പ്രവർത്തനങ്ങളും കണ്ണുണ്ണിയും നാണിക്കട്ടിയും തമ്മിലുള്ള പ്രണയവും മാധവന്റെ കളിയാരങ്ങും ജീവിതവുമാണ്. നമ്പൂതിരിയില്ലങ്ങളിൽ നടക്കുന്ന എല്ലാ രീതിയിലുമുള്ള അനീതികൾക്കെതിരെയുള്ള പരിഹാര മാർഗമെന്ന നിലയിലാണ് കണ്ണുണ്ണിയുടെ പുരോഗമന പ്രവർത്തനങ്ങൾ സിനിമയിൽ അവതരിപ്പിക്കുന്നത്. നാണിക്കട്ടിയും മാധവനും തമ്മിലുള്ള പ്രണയം സിനിമയിൽ അവതരിപ്പിക്കുന്നത് വളരെ കുറഞ്ഞ സമയം മാത്രമാണ്. രണ്ടുപേരെയും കാൽപനികമായ പ്രണയത്തെ ഇഷ്ടപ്പെട്ടവർ എന്നതിനേക്കാളും യഥാർത്ഥമായ ജീവിതത്തെ മനസ്സിലാക്കിയവർ എന്ന രീതിയിലാണ് അവതരിപ്പിക്കുന്നത്. സ്വസ്ഥദായത്തിൽ നിന്നു മാത്രമേ നമ്പൂതിരി യുവാക്കൾ വിവാഹം കഴിക്കാൻ പാടുള്ളൂ എന്ന പ്രസ്ഥാനത്തിന്റെ തീരുമാനത്തിനുവേണ്ടി നാണിക്കട്ടിയെ വിവാഹം കഴിക്കില്ലെന്ന് തീരുമാനിക്കുന്നുണ്ട് കണ്ണുണ്ണി. സമൂഹപുരോഗതിക്കുവേണ്ടി വ്യക്തിതാൽപര്യം വേണ്ടെന്നു തീരുമാനിക്കുന്ന കണ്ണുണ്ണിയെയും കണ്ണുണ്ണിയുടെ ജീവിതത്തെയും അവതരിപ്പിക്കുന്നത് പുതുതലമുറയ്ക്കുള്ള സിനിമയുടെ സന്ദേശം കൂടിയാണ്. ജീവിതവും കലയും പരസ്പരം ബന്ധപ്പെട്ടിരിക്കുന്നുവെന്ന് മാധവന്റെ ജീവിതാവതരണത്തിലൂടെ വ്യക്തമാക്കാൻ ശ്രമിക്കുന്നു. ഓരോ അരങ്ങിലും കൂടുതൽ കഴിവ് പ്രകടിപ്പിച്ചുവന്ന മാധവൻ ഉണ്ണിമായയെ സ്വീകരിക്കില്ലെന്ന് തീരുമാനിച്ചതു മുതൽ കളിയിൽ ശ്രദ്ധയില്ലാതെ പെരുമാറുകയും അരങ്ങുകൾ നഷ്ടപ്പെടുകയും ചെയ്യുന്നു. മാധവന്റെ കളിയാരങ്ങ് ജീവിതവുമായി ബന്ധപ്പെട്ടു കിടന്നിരുന്നുവെന്ന് മനസ്സിലാക്കാം.

സിനിമയിൽ അവതരിപ്പിക്കുന്ന ഓരോ കഥാപാത്രത്തിലൂടെയും സിനിമയിൽ വ്യത്യസ്ത അഭിപ്രായങ്ങൾ പ്രകടിപ്പിക്കാൻ ശ്രമിക്കുന്നത് കാണാം. പ്രധാനകഥാപാത്രമായ ഉണ്ണിമായയിലൂടെ നമ്പൂതിരിയില്ലങ്ങളിലെ സാധാരണ പെൺകുട്ടിയേയും സമൂഹത്തിന്റെ വ്യവസ്ഥകളെ എതിർത്തു കൊണ്ട് പ്രണയസാക്ഷാത്കാരം നേടാൻ ശ്രമിക്കുന്ന വിപ്ലവകാരിയേയും, കാമുകനാൽ വഞ്ചിക്കപ്പെട്ടിട്ടും ധൈര്യത്തോടെ ജീവിക്കാൻ തീരുമാനിക്കുന്ന സ്ത്രീയേയും അവതരിപ്പിക്കാൻ ശ്രമിക്കുന്നു. തന്റെ വിവാഹത്തെ കുറിച്ചും വരനെ കുറിച്ചും ആലോചിച്ചിട്ടില്ലാത്ത ഉണ്ണിമായ വിവാഹത്തിനു ശേഷം തന്റെ ജീവിതം വ്യർത്ഥമായെന്ന് മനസ്സിലാക്കുന്നു. ഭർത്താവിന്റെ മറ്റ് ഭാര്യമാരുടെ ആക്ഷേപം ഉണ്ണിമായയെ പ്രതികരിക്കാൻ പ്രേരിപ്പിക്കുന്നു. നമ്പൂതിരിയില്ലങ്ങളിൽ അന്തർജനങ്ങൾ അനുഭവിക്കുന്ന പ്രശ്നങ്ങളെ ഉണ്ണിമായയിലൂടെ വ്യക്തമായി അവതരിപ്പിക്കുന്നുണ്ട് സിനിമയിൽ. നിഷ്കളങ്കമായ സ്ത്രീഹൃദയത്തെയാണ് മാധവനുമായി പ്രണയത്തിലാവുന്ന ഉണ്ണിമായയിലൂടെ അവതരിപ്പിക്കുന്നത്. ഗർഭിണിയായ തന്നെ മാധവൻ സ്വീകരിക്കില്ലെന്നറിഞ്ഞിട്ടും

ഉണ്ണിമായ തളരാതെ ജീവിക്കാൻ ശ്രമിക്കുന്നുണ്ട്. സിനിമയിൽ അവസാന ഭാഗത്ത് ചർക്കയിൽ നൂൽ നൂൽക്കുന്ന ഉണ്ണിമായയുടെ അവതരണം സ്വയം ശാക്തീകരിക്കപ്പെടുന്ന സ്ത്രീയവസ്ഥയെ സൂചിപ്പിക്കുന്നു. എത്ര വലിയ പ്രതികൂല സാഹചര്യത്തെയും സ്ത്രീകൾ നേരിടണമെന്ന സന്ദേശം ഉണ്ണിമായയിലൂടെ പറയുന്നു.

കുഞ്ചുണ്ണി എന്ന കഥാപാത്രത്തിന്റെ അവതരണത്തിലൂടെ സമൂഹത്തിൽ പുരോഗമനാശയങ്ങൾ ഉണ്ടാക്കുന്ന മാറ്റങ്ങളെ കുറിച്ചും പുരോഗമന ചിന്തകൾ ഉണ്ടാകേണ്ടതിന്റെ ആവശ്യത്തെക്കുറിച്ചും വ്യക്തമാക്കാൻ ശ്രമിക്കുന്നു. "ഓത്ത് മേൽപ്പട്ടം കീഴ്പ്പെട്ടും ചൊല്ലാനറിയുന്ന നമ്പൂരിയ്ക്ക് പാട്ടശ്ശീട്ടിൽ ഒപ്പിടാനറിയില്ല. ഇനിയുള്ളവരെങ്കിലും കുറച്ച് പഠിക്കട്ടെ അതിനാണ് വിദ്യാലയം" (പുറം 225. എം ടി വാസുദേവൻ നായിക) എന്ന് പറയുന്ന കുഞ്ചുണ്ണിയിലൂടെ വിദ്യാഭ്യാസത്തിന്റെ പ്രാധാന്യം വ്യക്തമാക്കുന്നുണ്ട്. വിദ്യാഭ്യാസവും അറിവും കലയെക്കുറിച്ചുള്ള പാഠങ്ങളും നൽകിയ മകളെ പട്ടുകിഴവനെക്കൊണ്ട് വിവാഹം ചെയ്തെച്ച കിഴക്കേടത്ത് നമ്പൂതിരിയെക്കൊണ്ടുള്ള പ്രതിഷേധവും കുഞ്ചുണ്ണി അറിയിക്കുന്നുണ്ട്. പുരോഗമന ചിന്ത ഉൾക്കൊള്ളുന്ന നാടകം കുഞ്ചുണ്ണിയും സംഘവും അവതരിപ്പിക്കുന്നതായി പറയുന്നു. വിധവയായ അച്ഛന്റെ വേളിയെ കൂട്ടുകാരനെക്കൊണ്ട് വിവാഹം ചെയ്യിക്കാനുള്ള ശ്രമവും കുഞ്ചുണ്ണി നടത്തുന്നുണ്ട്.

കഥകളി നടനായി അവതരിപ്പിക്കുന്ന മാധവൻ എന്ന കഥാപാത്രം ആധുനിക ചിന്ത പുലർത്തുന്ന യുവാക്കളുടെ പ്രതിനിധിയായാണ് അവതരിപ്പിക്കപ്പെടുന്നത്. വിധവകളെ കാണുന്നത് പോലും മോശമായി കണ്ടിരുന്ന സമൂഹത്തിൽ ഉണ്ണിമായയെന്ന വിധവയോട് സംസാരിക്കുകയും കഥകളിയിലുള്ള അവളുടെ കഴിവിനെ അംഗീകരിക്കുകയും ചെയ്യുന്നു മാധവൻ. കഥകളിയിലുള്ള ഉണ്ണിമായയുടെ കഴിവാണു മാധവനെ അവളിലേക്ക് ആകർഷിക്കുന്നത്. ഒരു സ്ത്രീ കഥകളിയെക്കുറിച്ച് പരിജ്ഞാനമുള്ളവളായത് മാധവനിൽ ബഹുമാനമാണ് ഉണർത്തുന്നത്. കഥകളിയോടുള്ള ഉണ്ണിമായയുടെ ഇഷ്ടത്തെ അറിഞ്ഞുകൊണ്ടാണ് അരങ്ങിൽ നിന്നും വേഷമഴിക്കാതെ ഉണ്ണിമായയുടെ മുറിയിലേക്ക് മാധവൻ കടന്നു ചെല്ലുന്നത്. തന്റെ ഭാവിയിലുള്ള ആഗ്രഹം കാരണം താൻ കാരണം ഗർഭിണിയായ ഉണ്ണിമായയെ വേണ്ടെന്നു വയ്ക്കുമ്പോഴും അവളോടുള്ള ഇഷ്ടം മാധവനിൽ മാഞ്ഞു പോയിരുന്നില്ല.

ഉണ്ണിമായയെ വിചാരണ ചെയ്യുന്ന സ്റ്റാർത്തനെ പരിഹാസ്യതയോടെയാണ് അവതരിപ്പിച്ചിരിക്കുന്നത്. കാലം പുരോഗമിച്ചിട്ടും പ്രാകൃതനിയമ രീതികളെ പിന്തുടരുകയും നടപ്പാക്കുകയും ചെയ്യുന്ന സ്റ്റാർത്തനെ കഥാപാത്രത്തെ അദ്ദേഹത്തിന്റെ തന്നെ സംഭാഷണങ്ങളിലൂടെയും പ്രവൃത്തികളിലൂടെയും ഭാവങ്ങളിലൂടെയും മോശമായി വരച്ചുകാട്ടുന്നു.

കുഞ്ചുണ്ണിയുടെ പുരോഗമന പ്രവർത്തനങ്ങളെ അംഗീകരിക്കുകയും പ്രോത്സാഹിപ്പിക്കുകയും ചെയ്യുന്ന കുഞ്ചുണ്ണിയുടെ കാമുകിയായി അവതരിപ്പിക്കപ്പെടുന്ന നാണിക്കട്ടിയെ പുരോഗമന ചിന്ത പുലർത്തുന്ന പെൺകുട്ടിയായി അവതരിപ്പിച്ചിരിക്കുന്നു. പാലക്കുന്നത് വലിയ തിരുമേനിയും പാലക്കുന്നത് അച്ഛൻ നമ്പൂതിരിയും യാഥാസ്ഥിതിക നമ്പൂതിരിമാരുടെ പ്രതിനിധിയാണ്.

ഉണ്ണിമായയുടെ വിവാഹം മുതൽ ഭ്രഷ്ടാവുന്നത് വരെയുള്ള കാലയളവിന്റെ അവതരണത്തിലൂടെ അന്തർജനങ്ങൾ കടന്നുവന്ന ജീവിതാവസ്ഥയെക്കുറിച്ചും അവരിൽ ഉണ്ടാവേണ്ടിയിരുന്ന പുരോഗമന ചിന്തകളെക്കുറിച്ചും സിനിമയിൽ വ്യക്തമാക്കുന്നു. ഓരോ കഥാപാത്രത്തിന്റെയും അവതരണത്തിൽ വ്യക്തമാക്കാൻ ശ്രമിക്കുന്ന കാര്യങ്ങൾ അവരുടെ സംഭാഷണത്തിൽ ഗുഹ്യമായി അവതരിപ്പിക്കുന്നുണ്ട്.

സിനിമയിൽ അവതരിപ്പിക്കുന്ന ദൃശ്യങ്ങളും തിരക്കഥാകൃത്ത് സമൂഹത്തിനോട് പറയാനുദ്ദേശിക്കുന്ന കാര്യങ്ങളുടെ വിവരണം തന്നെയാണ്. സ്റ്റാർത്തവിചാരണയുടെ ദൃശ്യങ്ങളിൽ പരിഹാസ്യത നിറഞ്ഞു നിൽക്കുന്നതുകാണാം. പാലക്കുന്നത്തു നമ്പൂതിരിയുടെ മരണത്തിനുശേഷമുള്ള ഭാര്യമാരുടെ അവസ്ഥ വ്യക്തമാക്കുന്ന ദൃശ്യത്തിൽ ഓരോ വേളിയും ഈ മരണത്തെ എങ്ങനെയാണ് ഉൾക്കൊള്ളുന്നതെന്ന് വ്യക്തമാക്കുന്നുണ്ട്. ആദ്യ ഭാര്യമാർ സങ്കടം സഹിക്കാതെ കഴിയുമ്പോൾ ഉണ്ണിമായ നിസ്സഹായയായി ഇരിക്കുകയാണ്.

കേരളത്തിലെ നമ്പൂതിരി സമുദായക്കാർ ആദ്യകാലത്ത് ഉപയോഗിച്ചിരുന്ന വേഷവിധാനങ്ങളും, പുരോഗമന ചിന്ത കടന്നുവന്നപ്പോഴുണ്ടായ ആധുനിക വസ്ത്രരീതിയും സിനിമയിൽ അവതരിപ്പിച്ചിട്ടുണ്ട്. യാഥാസ്ഥിതികതും വൃദ്ധമായ പാലക്കുന്നത്ത് നമ്പൂതിരിയും അച്ഛൻ നമ്പൂതിരിയും കസവ് മുണ്ടും തോർത്തുമാണ് ധരിച്ചിരുന്നത്. ആധുനികചിന്ത പ്രകടിപ്പിക്കുന്ന മാധവന്റേയും കഞ്ചുണ്ണിയുടെയും വേഷം ഷർട്ടും മുണ്ടുമാണ്. കഥാപാത്രങ്ങളിലൂടെ അവതരിപ്പിക്കാൻ ശ്രമിക്കുന്ന ആശയത്തെ ഉൾക്കൊള്ളുന്ന വേഷവിധാനങ്ങളാണ് അവർക്ക് നൽകിയിട്ടുള്ളതും.

പരിണയം എന്ന സിനിമയിലും ധാത്രിക്കുട്ടി എഴുതുന്നു എന്ന നോവലിലും കുറിയേടത്ത് താത്രിയുടെ സ്റ്റാർത്തവിചാരമാണ് ആശയമായി സ്വീകരിച്ചതെങ്കിലും കഥയും ഇതിവൃത്തവും കഥാപാത്രങ്ങളും കാലഘട്ടവുമൊക്കെ വ്യത്യസ്ത രീതിയിലാണ് അവതരിപ്പിച്ചിരിക്കുന്നതെന്ന് കാണാം. പരിണയത്തിൽ ഉണ്ണിമായ ഭ്രഷ്ടയാക്കപ്പെടുന്നത് മാധവനെ പ്രണയിച്ച ഗർഭിണിയായതിനാലാണ്. നമ്പൂതിരി സമുദായത്തിലെ ജീർണ്ണതകളെ അവതരിപ്പിക്കുന്നതിനോടൊപ്പം സമുദായത്തിൽ ഉണ്ടായിരുന്ന പുരോഗമന ചിന്താഗതികളെയും സിനിമയിൽ അവതരിപ്പിക്കുന്നു. കാൽപനികമായി പ്രണയിക്കുകയും പുരോഗമനപരമായി ചിന്തിക്കുകയും ചെയ്യുന്ന പുതുതലമുറ ഉദയം ചെയ്യുന്നുവെന്ന പ്രത്യാശ സിനിമ നൽകുന്നുണ്ട്. സ്വയം തീരുമാനമെടുക്കുകയും ചിന്തിക്കുകയും ചെയ്യുന്ന സ്ത്രീ ശാക്തീകരണവും സിനിമ അവതരിപ്പിക്കാൻ ശ്രമിക്കുന്നു. നമ്പൂതിരി സമുദായത്തിൽ നിലനിന്നിരുന്ന ശക്തമായ പുരുഷാധിപത്യ വ്യവസ്ഥയ്ക്കിരയായി ജീവിതം നശിപ്പിക്കപ്പെടുന്ന സ്ത്രീ ജീവിതത്തെ അവതരിപ്പിക്കുന്നു 'ധാത്രിക്കുട്ടി എഴുതുന്നു' എന്ന നോവൽ. സ്ത്രീയേയും പുരുഷനേയും തുല്യമായി കാണുന്ന, സ്ത്രീയ്ക്ക് പ്രാധാന്യം നൽകുന്ന ആധുനികസമൂഹത്തിന്റെ ചിന്തകളെക്കുറിച്ചും ആധുനിക രീതിയിലുള്ള ഭരണസംവിധാനങ്ങളും നിയമങ്ങളും നീതിനിർവ്വഹണത്തിൽ ശ്രദ്ധിച്ചിരുന്നുവെന്നതിനെക്കുറിച്ചും നോവൽ സൂചന നൽകുന്നുണ്ട്. കേരളത്തിൽ നിലനിന്നിരുന്ന മറ്റു മതജാതി വിഭാഗങ്ങളിലും, സ്ഥലങ്ങളിലും സ്ത്രീകൾ സ്വതന്ത്രരും ഇച്ഛാശക്തിയുള്ളവരായിരുന്നുവെന്ന സൂചനയും നോവൽ നൽകുന്നുണ്ട്.

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