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Critical Space[®]

A Peer-reviewed (refereed) International Journal
in English Language and Literature



Editors

Prof. P. A. Attar Dr. H. B. Patil



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A Peer-reviewed (refereed) International Journal in English Language and Literature

The journal '*Critical Space: A Peer-reviewed (refereed) International Journal in English Language and Literature*' aims at to publish unpublished, original research articles and make available a new platform to the scholars of Language, Literature and Culture. It deserves to promote the young researchers and attempts to cultivate the research aptitude among teachers in the higher educational system. It is a four monthly journal (February, June and October). Each issue of *Critical Space®* will be sent to the members of the journal and the respective libraries.

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Editorial

I am very happy to hand over the October issue of *Critical Space* with the variety of academic issues and intellectual challenges. The research articles explore the new research avenues like Film Studies, Cultural Studies and at the same time extending something new out of old.

The contemporary period is marked by media which not only contribute in the sustention of the cultural entities into the remote part of the world but it also extends a specific geo-cultural identity to the world. This cultural transmission is helpful to the process of globalization but it is also apparent that this transmission is still haunted by the western discourses that produced out of prejudices or a media generated stereotypes. Dr. Rama Hirawat, in the light of this problem of media-generated images, investigates how Indian Cinema explores Arab Culture in her research article, "Imaging through Images: Arab Culture in Indian Cinema". The adaptation of a literary work to a film media is emerging as one of the significant research avenue in today's academics as the discourses were written to elucidate the theory of adaptation and to explore how the transition of a written script into a cinematic art becomes a transformation of a literary motif into a cinematic intention. Arafat Mohammad Noman thinks in this direction and by comparing the film adaptations of Hamlet, points out how a Shakespearean text is highly loaded with the meaning that can be encoded in a specific geo-cultural environment and the absence of it might lead audience towards the distortion of fact.

Suryavanshi M. Y. in her article, 'Demoralizing Effects of Racism Projected in *The Bluest Eye* of Toni Morison' analyses Toni Morison's *The Bluest Eye* in order to investigate how the racial discrimination demoralize the black individuals. The article is interesting to read as it encompasses the socio-cultural facts along with the political realities. Richa Puri in her article "Irony as Feminist Trope in R. K. Narayan's Fiction" analyses the fiction of R. K. Narayan in the light of feminist perspective. R. K. Narayan's fiction is analysed from several other perspectives like cultural studies, postcolonial social milieu and the vivid characterization but it is seen that the present perspective was fragmentarily explored by the researchers. Thus, she has made an attempt in that direction. Sangita T. Ghodake's article "Archetypes of 'Collective Unconscious' of *The Mahabharata* in *Rajneeti*" attempts to explore film from the comparative perspective; identifies the characters with the mythical personas; and addresses the similarity in the thematic concerns. This is an attempt to contemporize the principles reflected in *The Mahabharata* and relocate its universal value.

Prashant Yadav's article "The Influence of Mother in the life of Mahatma Gandhi with reference to *The Story of my Experiments with Truth*" explores how Gandhi's mother contributes in the creation of a Mahatma. The textual references and its coherent and logical analysis make the paper worthwhile to read. Dr. Ashok M Hulibandi's "Randy Pausch's *The Last Lecture*: An Inspirational and Heart-Warming about Living" analyses the text and explores the optimistic vision of the author. The researcher skilfully comments on both the aspects of the novel that are narrated and narration. The text becomes one of New York Times best-selling books with the tone of honesty maintained in narration and narrated the optimistic vision.

Vrushali Nagarale's "Identity Crises in some women's autobiographies from different social strata within Maharashtra" attempts to compare the woman in two different social strata. The researcher by selecting the two social strata – one from the Brahmins, the upper strata in social hierarchy and another from the Shudras, the suppressed bottom – maintains a difference in the social experience and at the same time compare their texts on the juncture of identity crises.

Dr Anil S. Sugate and Dr Shashikant Mhalunkar in his article "Exploring Multiple Locations and femininities in Jhumpa Lahiri's *The Lowland*" puts forth that how Jhumpa Lahiri constructs the mosaic of social experiences and reveals how the female character switches in between the roles they adopt in foreign lands and the one that they are socially inherited at home. Nandkumar Shinde's article, "*Long Walk to Freedom*: The Experience Viewing an Autobiography" explores the movie made on the life of Nelson Mandela. The researcher's knowledge of Mandela's life and art of film making, make the article more valid and illustrative. The foregrounding of the socio-political references and the historical facts achieves two folded aim to reinvent the life of Mandela in film and the vividness and limitations of a screen.

In the end of the issue as usual we have the sweet melodies with an urge to introspect. Dr. N.G. Wale's *Monologue of a Tree* and *My Love* and Chandan Mishra's *In The Name of My City* and *In The Name of My Nation* give us a delight to recite.

Dr. H. B. Patil
Editor, *Critical Space*

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Imaging through Images: Arab Culture in Indian Cinema

Dr. Rama Hirawat*

Abstract:

In cinema Arab culture is manifested mostly through certain confining and prejudiced images fashioned by Oriental discourse. Critic Edward Said asserts that since old times orient has been associated with "romance, exotic beings, haunting memories and landscapes, and remarkable experience". These ideas of orient were transformed into celluloid by the western cinema. Indian filmmakers have also been fascinated by the vast endless deserts, immense wealth, veiled beauty, and the realms of magic and stories. But in most of the celluloid retellings, there is a constant vilification of Arabs through story elements like: hyperbole, rejection, imposition, alteration. As a result, the actual Arab Muslim culture got buried under its fake image, which was created and repeatedly layered by the media which is mainly west-pro. Retelling stories through the medium of cinema is a way to preserve a culture; as such it should not become a tool to affirm stereotypes rather it should explode myths, paving way for new bonding.

Keywords: Cinematic representation of Arabs, Arab folktales, Alibaba, Aladdin, Haatim Tai, retelling, oriental stereotypes.

Cinema is a kaleidoscopic rendition of stories. Before men began to record history or personal experiences or stories, these were transmitted down the generations, through oral arts of telling and enactment. Writer Pramod k. Nayar in *Postcolonial Literature* says that orality:

...is linked to physical, cultural, and material contexts that are different for different cultures. Orality must be treated as a component of a specific social space, with its own particularities of gender, class, sexuality, and politics (222).

Each culture and place has its own rich and varied oral tradition. With the emergence of the written text, the oral tradition weakened but the basic features of orality like declamation, intonation, strategy of pauses and continuation, repetition, body language and gestures tend to reverberate not only in written

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literature but also in the cinematic adaptation of stories. In some societies like Africa, India, and Middle East orality retained its significance. Oral narratives abound in Arab culture. It is a treasure trove of stories, poetry, wise sayings, anecdotes and tales. With the spread of Islam and later due to colonization and immigration, the rich Arab literature was introduced to the West. The oral narratives of the post colonial societies emerged as an alternative to the Eurocentric way of representing their culture and history. In such conditions any cinematic changes which can threaten the understanding of the culture of the colonized states can be seen as a deliberate misrepresentation, made to harness oriental stereotypes.

The Arab historical stories and folktales are an admirable showcase of Arab culture and civilization. The stories of Laila Majnu and Hatim Tai have become legends. They reflect the Arab ethnicity of the era to which they belong. Likewise, the tales of Alibaba and Aladdin* tells much about the Arab way of living, their customs and codes of morality. These stories provide wonderful setting for the romantic and the adventure genre of cinema. Reel rendition of a folktale is a way of retelling the story. And every retelling is shaped by the views and values of the individual who is performing the task of retelling and by the norms and implications of the culture in which it is retold. Thus two versions of same story can project different images and significances. Each director of a movie has his own way of narration depending upon gender, family and upbringing, culture, geographical location, language and diction. The director is the audience's portal into the story; through his or her description of scenes and narration of events, the director provides us with the information with which we tend to perceive the world at large. Inevitably, a picture 'colors' our perceptions; due to cinema's wide popularity, the whole team behind the spectacular representation of images must use their discretion and do thorough research before presenting it. Lest, cinema which can be a bridge between diverse cultures transits into a medium of creating and strengthening stereotypes against a community, a race.

In arts, Arab culture is manifested mostly through certain confining and prejudiced images fashioned by Oriental discourse. Critic Edward Said asserts

*The story of Aladdin and Alibaba, though middle eastern folktales, were not part of the Pahlavi Persian work Hazar Afsan. They were later incorporated by the translator Antoine Galland.

that since old times orient has been associated with “romance, exotic beings, haunting memories and landscapes, and remarkable experience”. These ideas of orient were transformed into celluloid by the western cinema. *Thief of Baghdad*, *Lawrence of Arabia*, *The Raiders of the Lost Ark*, and *Indiana Jones* are some of the movies that popularized the world of the orient but in antithetical figures. Critic Ella Shohat says that western cinema inherited and disseminated the colonial discourse, because, “The beginnings of cinema coincided with the heights of imperialism”. Similarly, many animated movies and television series that were based on Arabic stories, seasoned the oriental stereotypes. There is a constant vilification of Arabs in their media presentations. As a result, the actual Arab Muslim culture got buried under its fake image, which was created and repeatedly layered by the west.

Indian filmmakers have also been fascinated by the vast endless deserts, immense wealth, veiled beauty, and the realms of magic and stories. This is evident, when we look at the fact that the above mentioned Arabic stories have been adapted into films many a times. Not only this, certain elements of these stories have been induced in films with Hindu background also, like in *Paatal Bhairavi* and *Parasmani*. And perhaps the second half of *Devdas* is influenced by the story of Laila Majnu. In Indian cinema the images of Muslim culture of Arab lands have been presented mostly through the adaptation of the stories of Aladdin, Alibaba, and Hatim Tai. These images are shaped by different elements: hyperbole, rejection, alteration and imposition.

Hyperbole means to blow a view out of proportion or to exaggerate. It is often used in motion pictures to sketch negative aspects of Islam. For example, by exaggerating the evil in a negative Muslim character, director seems to polish the notions prevalent about them. *Alif Laila* made in 1953, is one of the earliest versions of the tale of Aladdin and the magic lamp, and it used exaggeration in its retelling. The movie depicted the story of Aladdin with different twists and turns. The most significant of them were: a female genie, and a treacherous twin brother of the king. The female genie was created perhaps, because of actress Nimmi's popularity and as such the genie was also given human emotions of love and sacrifice. The character of twin brother was not in the original story and his exaggerated violence and treachery seems to feed the stereotype of Arab male. He murders the king and poses himself as the king. This incident harbors a sense that Arab is a place of treason and deceit. The evil nature of the magician is also

[3]

an overstatement. In the course of the movie, the magician, in order to take his revenge, blinds Aladdin and turns his friend into a street dog. This episode has undertones of meaning. The inability of Aladdin to help himself reinforces the theme of white man's burden as coined by Rudyard Kipling, that to civilize Arabs, to show them way is the duty of the west*. The vulnerability and victimization of Aladdin and his friend reflects the condition of Arabs. Thus the film projects Arab Muslims through the lens of orientalism.

Rejection is another way of misrepresenting Arab culture. To adapt an Islamic folktale, wash it and repaint it in western shades, is depriving it of its culture. In these terms the 2009 movie *Aladdin* looks like a rejection of the Muslim heritage. It is a contemporary look at the classic fairytale. In it Aladin Chatterjee is an orphan boy, whose parents died in their quest for the search of the magic lamp. Aladin is constantly bullied by classmate Kasim and his gang, because he shares his name with the protagonist of the famous Arab story. They tease him by saying, "*Aladin! Aladin! kahan hai tera jin*". As the fate would have it, he is gifted the magic lamp unknowingly by Jasmine, and his life changes after that. Then comes Genius, the genie who is sketched to entertain children, and the Ringmaster, a cool ex-genie who substitutes the evil magician. And there is the usual fight between good and evil. This forms the basic plot of the movie. The central character is fashioned after Harry Potter rather than Aladdin. His lady love, Jasmine has come from America in a student exchange program. This is symbolic of the fact that Jasmine is an import from west. Princess Badr-al-Badur was metamorphosed to princess Jasmine by Disney for its animated blockbuster *Aladdin*. And she became popular in this western form. This is ironical that most of the people remember Jasmine as Aladdin's lady love. The movie is a drift, from the original story. The only things that the movie shares with the story are, the name Aladdin, the magic lamp, and the sets and surroundings, for example the architecture of the Khwaish University is reminiscent of Islamic architecture. The movie may be called a transposition, as in it the original story provides only a seed of inspiration for the adaptation. Such version might reflect creativity, but is it not a sort of denial of the Muslim heritage?

* Imperial poet Rudyard Kipling's poem 'The White Man's Burden' was published in 1899 with the subtitle, "The United States and the Philippine Islands" to reflect the event of American colonization of Philippines after the Spanish-American war. The poem was originally written for the occasion of Queen Victoria's diamond jubilee, in order to justify the colonialization as essentially a noble enterprise to civilize the colonies.

Altering a text in a way that it loses the essence of its culture is also a form of misrepresentation. Adaptations are fine, but when a text is changed too much to suit another medium or sensibility of another culture, then perhaps there is a distortion of the culture of origin. The charismatic story of Alibaba and 40 thieves have all the elements to make it into an entertaining motion picture and as such have been adapted on screen time and again. It fascinates with its simple plot, cleverness of Margina, and of course the magical words "*khul ja sim-sim*". The 1980 version, *Alibaba aur Challis Chor*, featuring Dharmendra, Hema Malini and Zeenat Aman, changes and complicates the plot extensively. By changing the actual story and adding new complications director has made a hit film, but has also highlighted the typecast notions about Muslims and the political scenario of Arab lands. Abu Hassan, the dacoit leader is shown as the qazi in disguise, who wants to usurp the king. As such in the garb of the dacoit he destructs the dam, forcing the denizens of Gulebad, to purchase water. He does all this in order to create dissension against king. Then there is the evil vizier who murders the king as he wants to marry the beautiful princess. These negative additions suggest that the Muslim Middle East is a site of illegitimate and unstable power. The portrayal of Margina is also changed in a way that, seems to underline the oriental concept of Arab women as unintelligent beings as held by the critic Edward Said. The story made Margina famous for her adroitness, and quick intelligent decisions. In fact it wouldn't be wrong to call her the hero of the story. As she not only saves Alibaba, but also kills the thieves. But in the film, she is deprived of her natural dexterity, and is forever in need of rescue. She is shown as a princess who, lands to be sold as a slave because of twists of fate. The only good thing about Margina is that she is played by the dream girl Hema Malini. Apart from these there is Fatima who has her own score to settle with Abu Hassan. Amidst such complicating events somewhere the actual story and characters are lost. The movie brings to fore, some serious issues of the Arabs like the scarcity of water and legal slave trade. The Gulebad on the screen resembles the Arab landscape as the shooting was done in Uzbekistan as the film was Indo-Russian collaboration.

An additional way, in which Muslims are misrepresented, is imposition, which means imposing Islam on all things Arab. One of the major fallacies committed while perceiving Arabs is to consider the terms Arab and Islam as synonymous. While the fact is that all Arabs are not Muslims. This is evident in

the films which relate the life and adventures of Hatim Tai, a pre-Islamic Arabian poet. Hatim was a Christian, and after his death his progeny converted into Islam. He was famous for his kindness and generosity. It is believed that even prophet Mohammad revered Hatim's munificence. The basic story of Hatim is how he helped prince Munnir in getting married to rich and beautiful Husn Banu by solving seven questions set as a condition by her. In Indian cinema the legend of Hatim Tai has been captured into reels for at least 4 times. In these versions Hatim is shown an Arab Muslim, and there are additional characters of a fairy who is transformed into a stone statue, and her twin sister. But in these movies the image of Muslim women is deeply scarred. The lustful queen of the lake and the queen who kills animals and humans as a symbol of power, both are picturised as Muslim Arab women, in spite of the fact that the story is pre-Islamic. One seduces and other kills helpless beings, reinforcing the notions of the orient. Even their costumes are more like belly dancers than queens. The filmmakers have narrated a pre-Islamic story against an Islamic background and thereby presented a tainted picture of Arab Muslim culture. Perhaps, they thought it was easy to set the movie in the Islamic cast.

Unlike these films that projected a blurred and confused image of Arab Muslim culture, there are also movies which made a sincere effort in retelling the stories. One of them was the film *Alibaba and forty thieves*, released in 1966. It is quite close to the main text. There are certain changes in the text, but they do not hamper the main story. For example the film unveiled the mystery behind the words "*khul ja sim-sim*" by removing their magic and rendering a deeper meaning. In the film, the opening of the cave is mechanically controlled by human beings who are tamed to move the wheel at the sound of the words, in order to open the treasure cave. The pathetic condition of these people, suggests that they are slaves. This hints at the issue of slavery. Compared to other Indian renditions of the story, this one was much better. Another film is *Laila Majnu*; it was not just a hit but also scripted the famous love story, quite close to the actual legend, right from the architecture to customs to costumes.

India is geographically close to Arab lands but Indian filmmakers' perspective is stimulated by west's point of view. Apart from some exceptions, majority of pictures has projected the Arab culture in a hazy and distorted light. The focus has mostly been on the negative images, rather than reality. Retelling stories through the medium of cinema is a way to preserve a culture, as such it

should not become a tool to affirm stereotypes rather it should explode myths, paving way for new bonding.

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To Compare or Not to Compare: Commentary on the Different Versions of *Hamlet* on Screen

Arafat Mohammad Noman*

Abstract

How much caution is required to adapt Shakespeare? The proponents who took an attempt to bring Shakespeare on the screen must aware of the fact that Shakespeare's works subtly declare a tag line: 'handle with care'. Therefore, each of those makers in fashioning their theatrical raw materials into screenplays, have adapted strategies as diverse as the impulses behind their various projects. Laurence Olivier, Franco Zeffirelli, Kenneth Branagh, Almeyerda, Kurosawa, Kozintsev- whoever it is, each tries to reveal and explore the multilayered text(s) of Shakespeare in his own way. These maestros dealt with the challenging task of carrying a character of the text to life and shape them with the ages. Their daunting task of adapting Shakespeare suggests another important issue here- the idea of Shakespeare-film is a fluid one. It is said to be fluid in a sense that the chronological effect makes a distinct variation in different versions of Shakespearean films. The setting may be changed, the context may be different but the film may disseminate the Shakespearean notion. Whether those makers of Shakespeare-film get appreciation or controversy is an off topic- the matter to be considered is the relentless effort they have supplied in unleashing the ideas Shakespeare's text(s) loaded with. Hence, the present paper discusses on the different versions of *Hamlet* and put forward some comparing details of their cinematic traditions.

Keywords: adaptation, screenplays, theatre, *Hamlet*, Shakespeare-film,

What is adaptation?

Adaptation can be a transpositional practice, casting a specific genre into another generic mode, an act of re-vision in itself. It can parallel editorial practice in some respects, indulging in the exercise of trimming and pruning; yet it can also be an amplificatory procedure engaged in addition, expansion, accretion, and interpolation (Sanders 18). In its simplest idea, adaptation is the way through which a certain text can be revisited through other genres like film, theatre, comics etc. It involves a frequent reference or commentary on the source text. It can be hypothetical motivation, or voicing the silenced and

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marginalized. Yet adaptation can also constitute a simpler attempt to make texts 'relevant' or easily comprehensible to new audiences and readerships via the processes of proximation and updating. This can be seen as an artistic drive in many adaptations of so-called 'classic' novels or drama for television and cinema. Shakespeare has been a particular focus, a beneficiary even, of these 'proximations' or updating (Sanders 19).

"Hamlet" (1948)

Director: Laurence Olivier

Cast: Laurence Olivier (as Hamlet), Eileen Herlie (as Gertrude), Jean Simmons (as Ophelia)

This "Hamlet" is probably the most influential Shakespeare film and *Hamlet* portrayal of the twentieth century. Olivier radically cut the text (by about one half), omitting whole scenes and even important characters (notably Rosencrantz, Guildenstern and Fortinbras). Although the omission of the characters excise a strong political element of the play Olivier's decision was in line with the dominant political opinion of the day i.e. the rise of Fascism, World War II and the horrors of holocaust were due to delayed political action on the part of France, Great Britain and political action on the part of France, Great Britain and the United States. By cutting Fortinbras and coding the visual strategy of the film as he does, Olivier suggests that this is a circular pattern of history doomed to be repeated if we do not act against injustice.

The film opens with a shot of waves pounding against a rocky shore, above which a castle stands, enclosed by swirling mists. From a bird's eye perspective the camera boom slowly in on the ramparts of High Tor encased in fog while Olivier recites the quarto lines preceding the Ghost's appearance in Act I Scene IV. Hamlet's reverie ends abruptly with Olivier's stern voice: "This is the tragedy of a man who could not make up his mind" (Jackson 119). With a long pan from the above, the camera boom closes in on the ramparts until we discern the tableau of four solitary guardsmen keeping watch over a body.

The debt to German Expressionist film technique is obvious: the omnipresent stairs, empty hallways and corridors, the light and shadow dramaturgy of the lightning (emphasized by Olivier's choice of black and white film), the dazzling camera angles that often suggest everyone is being watched

by someone or something else (Jackson 119). Less obvious is Olivier's debt to Film noir, the creation of emigrant German expressionist directors in Hollywood: Hamlet the alienated sleuth and the alienation is expressed visually through the use of deep-focus photography to emphasize Hamlet's feelings of powerlessness confronted with an overbearing environment. The cavernous sets correspond to the shadowy labyrinths of Hamlet's psyche and remind the viewer that Denmark is a prison. The parameters of this prison are high Tor where Hamlet must confront the Ghost and Great Hall, the arena into which he must descend to do battle with Claudius. The stairs serve as bridges between appearance and reality, normalcy and the abyss of the human soul, the conscious and the subconscious and they provide acting space for the agile Olivier.

The camera style informs the inimitable style of this "Hamlet": deep focus, dazzling camera angles and the meandering camera that accompanies Hamlet on his search for his 'self' (Jackson 120). On its wanderings through the castle, the camera takes us past the symbolic props: the oversized bed, the empty throne that reminds Hamlet of his mother's incest, his delayed succession and his enforced separation from his beloved Ophelia.

Olivier's film "Hamlet" is psychoanalytic and personal (Kidnie 19). Peter Donaldson has read the film as 'oedipal text' with the phallic symbol of rapier and dagger, the repeated dolly-in down the long corridor to the queen's immense, enigmatic and vaginally hooded bed, the erotic treatment of the scenes between Olivier and Eileen Herlie, all bespeak a robust and readily identifiable Freudianism (Preston 10).

There can be another issue: Hamlet's irresolution might be rooted within Olivier's own personal development. Taking an episode recounted by Olivier, Donaldson reiterated Olivier's victimised in a homosexual rape attempt on a staircase at school. Donaldson argues that Olivier's description of the incident echoes powerfully in the visual design of the film "Hamlet": staircase, as the focal point of violence.

"Hamlet" (1990)

Director: Franco Zeffirelli

Cast: Mel Gibson (Hamlet), Glen Close (Gertrude), Alan Bates (Claudius), Paul Scofield (Ghost), Helena Bonham Carter (Ophelia)

Franco Zeffirelli's "Hamlet" is a *Hamlet* of and for 1980s (Henderson 99). It pairs Mel Gibson, the suicidal inclined action hero from Richard Donner's "Lethal Weapon" (1987), as Hamlet, and Glen Close, the threatening 'other woman' from Adrian Lyne's "Fatal Attraction" (1987), as Gertrude, with such first rate stage actors as Alan Bates (Claudius), Paul Scofield (Ghost), Ian Holm (Polonius) and Helena Bonham Carter (Ophelia). It is indebted to Olivier in its strong emphasis on the incestuous attraction of Gertrude to Hamlet, its omission of the Fortinbras and the final high level shot of the dead Hamlet. Like Olivier, Zeffirelli simplifies Shakespeare's scripts, but unlike Olivier, he breaks down longer speeches and scenes into bits and pieces. He interrupts longer dialogues and soliloquies with reaction shots between the actors or between the actor and audience which detracts from Shakespeare language and highlights the sense of directional control. Zeffirelli's camera remains relatively stable but his shots are shorter than any other directors (an average of less than six seconds). The first scene is divided into four locations. It begins in the state hall where Claudius declares that he has taken Gertrude as his queen to the darkened room where bereaved Hamlet is seen consoled by Claudius and Gertrude.

Gibson as Hamlet is less frequently seen than any other screened *Hamlet*. Instead Zeffirelli focuses his camera often on Glen Close as a sexually attractive and active Gertrude involved with three different men (Hopkins 2). Her proximity in age to her son foregrounds the incest theme, especially in the closet scene where the explicit motions of Hamlet with his mother on her bed and Gertrude's passionate kiss of her son leave little to our Post-Freudian imagination.

Another thing which is worth mentioning and which is never mentioned in Zeffirelli's autobiography is his homosexuality. Though not outwardly displayed, Zeffirelli's Shakespeare films are almost 'sinful' in so far as they manipulate the play text through their use of gaze. William Van Watson has argued that Zeffirelli's homosexuality- or more precisely his homophobic homosexuality- informs his film through what he calls the director's 'homoerotic' or 'sodomising camera' which continually supports Laura Mulvey's influential claim that cinema is characterized by an active male subject gazing at a passive female object (Jackson 219). Probably an elder Zeffirelli represses the homoerotic gaze in favour of an obsessive nostalgia for patriarchy which has led him into an increasing reactionary position. Undoubtedly Zeffirelli's camera is

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the vehicle of gaze and the outcome is the uneven criticism, though it remains popular with young viewers.

"Hamlet" (1996)

Director: Kenneth Branagh

Cast: Kenneth Branagh (Hamlet), Kate Winslett (Ophelia), Derek Jacobi (Claudius), Julie Christie (Gertrude)

Branagh is a product of the postmodern moment dominated by a sense of belatedness; a sense that originality is exhausted and only parody and pastiche and intertextual echo remain. Branagh is a reconstructionist, an artist of the postmodern moment (Elsom 132).

Branagh's lavish colour production (1996), filmed in the epic 70mm format, is a *Hamlet* for the approaching millennium. It pays homage to those living actors who have shaped our perception of Shakespeare on the stage and screen in the twentieth century, and exorcises the sceptre of Laurence Olivier. Branagh frames his tale with a word and a statue. The film begins with a close up of the name 'HAMLET' chiselled in a stone block. Later, we discover that it is the pedestal of a huge monument to Old Hamlet in front of Elsinore that will be systematically demolished as the film ends. Branagh pays his dues to Olivier, plays with him, quotes him and finally deconstructs him while having a good time in the process. Like Olivier's and Kozintsev's this Hamlet is also blonde haired and like Olivier and Kozintsev, Branagh keeps his camera in perpetual motion- tracking, panning, craning, zooming in and out and circling only to rest in such details as the liquid blue eyes of the Ghost (Brian Blessed). Unlike Zeffirelli, he does not interrupt long soliloquies but begins with a close up and moves up and away with the crane to emphasize Hamlet's isolation. The camera (in Act IV Scene IV) slowly pulls up and back to reveal Hamlet as a tiny isolated figure on an icy plain across which Fortinbras' men march off to Poland. But here the similarities end. Unlike Olivier, Branagh gives us a full text version of the play from the folio and supplements it when necessary with passages from the second quarto. This results in the four hours long film and obviously becomes a film for Shakespeare devotees. Branagh leaves in every character, even foregrounding Fortinbras through cross-cutting. Throughout the film he seems to be marching relentlessly across the frozen Danish plain towards

Elsinore, like the Bolsheviks storming the Winter Palace. This is decidedly a political *Hamlet* located in the Europe of the nineteenth century: inside it is warm, colourful, classical Denmark, but outside it is cold, grey England. Branagh suppresses any psychologising, Freudian overtones, or suggestions of an incestuous attraction to Gertrude. Julie Christie is an attractive middle-aged queen, yet Hamlet's passion is clearly for Ophelia (Kate Winslett). Whereas Olivier chose his cast from non-celebrities who would not detract from his own performance, Branagh picks an ensemble of heavyweights from screen and the Shakespearean stage from the both side of the Atlantic. When Hamlet delivers his 'To be or not to be' soliloquy to a mirror, we later discover that it is the two way mirror behind which Claudius and Polonius have been standing. Thus Hamlet (Branagh) is holding a mirror upon only to himself but also to Claudius (Jacobi) whom he resembles closely down to his blonde-dyed hair. Both Ophelia and Claudius get triangulated in Hamlet's mind. One instance we see when Polonius warns her to be something scanner of her maiden presence, Ophelia's memory is overwhelmed with the lovemaking image with Hamlet. We watch the pleasure of her memory turns to guilt as Polonius insists that Hamlet's vows are meant only to beguile.

Branagh's psychological approach to hamlet is central on the Ghost and Claudius rather than his mother (Kidnie 26). There is not a trace of oedipal subtext in his relationship with Gertrude; the famous closet scene is remarkably chaste. Julie Christie is a handsome side show; Jacobi's Claudius is the main event. The struggles of Branagh's Hamlet, and artistic energy they release, echo Harold Bloom in their focus on fathers rather than on mothers. Lastly, this film, like its central character, is excessive but never dull. Branagh, as actor and director, rivets attention. He handles Shakespeare's language with a pace, clarity and intelligence unique to his generation.

Conclusion

In maintaining the rigidity of Shakespearean essence Olivier's and Zeffirelli is kind of successful while others like Kenneth Branagh and Almeyarda try to deconstruct the very notion of Shakespearean idiosyncrasies. It has become something of a commonplace to draw attention to the evidence of dated cinematography in the Olivier and Zeffirelli films. Yet they glow with an instinctive theatrical rightness in important sequences, the energy, involvement

and dramatic concentration on detail in the Hamlet duel scene being a classic instance. Both of them not emerge as persona who sought essentially to popularise Shakespeare. Yet the global reach of their Shakespeare films during the thirty years that followed the Second World War has been immensely significant.

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Demoralizing Effects of Racism Projected in *The Bluest Eye* of Toni Morrison

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Abstract:

Nobel Prize laureate, novelist, essayist, editor, short story writer, lecturer Toni Morrison is one of the most powerful, prolific and versatile writer of contemporary fiction. She is the established literary figure in the world of American Literature who successfully outlets her experiences and thoughts in her expressive gift of writing. The new awareness of discrimination in the name of race and its outburst in the form of Harlem Renaissance, the authors of intellectual discourses and the literary enterprises tackle with the issue of social injustice from different perspectives. It has been remain in the centre of the modern academics and explored from anthropological realities to the geo-political facts. The researchers working under philosophy are attempting to assert the truth of racism on the creation of human knowledge, whereas the investigators of cultural studies are reflecting the effects of racial biases on the cultural harmony. However, the modern sociologists are working with aim to define the hegemony of the whites along with the psychologists who are categorizing the stereotypical social behaviour as a result of the race specificity. The present paper is an attempt in that direction as it is an attempt to create an eclectic model of perceptive frame to understand the demoralizing effects of racism reflected in Toni Morrison's *The Bluest Eye*. The paper investigates how racial discrimination influences the lives of black individuals.

Key Words: Racism, social System, classism, oppression, black, discrimination, etc

Racism and classism are not the new problems in the universe. Being the members of the civilized and educated society it is the need to examine if we are really living in the liberal, democratic social atmosphere or not and so the topic chosen is the one which express the existing reality in society which Toni Morrison presents and portraits through her creative canvas. The unique creativity of Toni Morrison presents the relationship between western society of

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whites and the blacks in which she has been born and brought up. The difference between ethnicity, language, beliefs create the conflicts between black and whites. It challenges the emancipation of the inferior community and hence causes the cultural preconceived notion. It becomes our moral duty to be aware about the same and do the necessary changes at least from our side.

The very first novel, *The Bluest Eye* (1970) richly expresses the sensitive world of Toni Morrison's community and her conscious appeal about the social place of her community. It is the first major work of Toni Morrison that focuses on the mania of blacks with the American perception of perfect beauty and success. It reveals the inner struggle of the poor girl Pecola Breedlove for Blue Eyes. It has been painstaking and determined American standard of beauty i.e. blue eyes, blond hair and white skin. The novel opens the blind acceptance of white domination from generations which damages the minds of black people and makes them think unworthy and unsuitable for the world. As a result the ignorant blacks resort to reciprocated exploitation and ill-treating each other. They look towards their physical appearance through the eyes of others and that makes them think themselves unsuitable and hence challenge their confidence.

Pecola Breedlove, being the representative of the blacks are the victim of white hegemony, feels herself ugly, discarded personality. The novel unfurls the complex actuality about the inner conflicts for emancipation by the character of Pecola, a little girl of seven. The loneliness and sense of ugliness makes her insane and so she prays god for impossible dream:

It had occurred to Pecola sometime ago that if her eyes, those eyes that held the pictures, and knew the sights-if those eyes of hers were different, that is to say, beautiful, she herself would be different. Her teeth were good, and her nose was not big and flat like some of those who were thought cute... Pretty eyes, Pretty eyes, Pretty blue eyes, Big blue pretty eyes... Each night, without fail, she prayed for blue eyes. (Morrison 4)

Pecola's yearning for blue eyes reflects that the blue eyes means having everything – love, acceptance, friends and the respectful place in the society. The surrounded social atmosphere enforces the minds of the people through the magazines, dolls and movies and in every media where the white models ascendancy paralyzes the minds of the black people and creates the sense of

'self hatred' and 'social rejection' where the black models have no place at all. Morrison portrays this oppression by giving various examples. Claudia tears her dolls, shows her anger towards the existing social condition for her race. She rejects the historically accepted American social imposer about their values and ideologies. She rejects the control of the dominant group and wants to show her importance in the society and she wishes to wash the concept of American Beauty which has the most destructive ideas in the history of human thoughts. Beauty seems the socio political domination of the ruling class. She removes the various parts of the toy to reveal the various unwanted values from the society. So the novel shows Pecola's aspiration for changing her identity from black to white. Her innocent heart expects that the blue eyes will change her life and she will live comfortable common human being's life. Her blackness creates a sense of damage in her. In this sense Weever writes:

The desire for blue eyes is part of the inverting quality of her world; in wanting blue eyes Pecola wants, in fact, to be white. (De Weever 406)

Her wish for the Blue Eyes is the victimization of her mind for the so called standard of beauty. Toni Morrison depicts a picture of real American society. She unfolds the condition of a black girl/woman in the mixed cultural country which her community facing from generations. Morrison opens the black world that full of violence, dirt, illiteracy, poverty and very low standard as per the thoughts of white domination. It reveals the cultural mutilations of black people in the pure white country. Blacks are economically, socially and even physically inferior and not suitable for common human being's life. It is the strong attack of Toni Morrison on the social system where the superior western standard of beauty is decided on the basis of race, class and colour. The novel shows that not only the grownups but the little girls are also the victims of the psychological and social oppression and have hence lost their self confidence. Being the representative of her race and gender, Pecola's life is the painful tale of victim community and her psychological oppression. Pecola's aspiration to change her physical appearance (Blue Eyes) shows the corruption of her mind and causes the self hatred. The novel reveals the wish of . . . a little girl to rise up out of the pit of her blackness and see the world with blue eyes.(Morrison 137)

The centre of the novel is self hatred where various characters want to live good life. The negative atmosphere in the family makes Pecola so eager to change her identity. Pauline the mother of Pecola, one of the dominant characters in the novel, believes her unworthy and ugly. Pauline works in the beautiful white house and hates her own ugly house, hates her daughter and even herself. This sense of ugliness she inherited from her forefathers and even she transports those in her daughter. She accepts this role and completes her duty to help economically to her family. Bowing in the presence of masters, loving the children of her owner and playing the traditional role of black 'Mammy' shows her racial discrimination.

. . . a dutiful black female servant, who attempts to keep white families from cutting their souls on the shattered pieces of their morally bankrupt lives, while able to place only a thin and soiled bandage on the open wounds of her own black family.(Heinze 72)

She gives up herself to the institution created by the whites and unable to create good family atmosphere. Pauline loves the white world in which the husband loves and cares for his wife and children in their clean and marvelous houses. She does not want to go back to her dirty house and so neglects her domestic duties, her children and her man. It reveals the comparison between the beautiful white world with the dirty, violent and insecure black world. She lacks the confidence due to her class and race history and so provides the same unfruitful atmosphere to her child. The self hatred, self destruction makes her to look same ugliness in her daughter that causes negative atmosphere in the family and failure of providing love, care, security and sense of comfort for Pecola. Pecola always addresses her mother as Mrs. Breedlove. It is the symbol of non-intimacy between mother and daughter. Both Cholly and Pauline did not get love and care in their family and so are unable to provide it to their child. Pauline lavishes love to her employer's child and abuses and slaps to her own daughter. The black parents judge their children by white standard and hence cause the home violence. It is a reaction of self hatred and causes the hatred of their place in the society. They fail to create confidence and sense of intimacy in Pecola. It paralyzes Pecola and causes a sense of loneliness. Their behavior is unable to give her the sense of worth. Pecola learns from her mother that she is ugly and she learns to hate herself.

The act of most heinous betrayal and brutalization for Pecola is the rape by her own father Cholly Breedlove. It damages her imaginative world of love. Cholly wants to rescue her from the dehumanizing glare of all white people and their loveless attempt. But as he turns towards her, his care and protection transfers into lust. The drunkard father makes her the victim of the system where women are treated as objects. Cholly fails to provide the strong and protective world to his daughter but always drunk. The situation has the base rooted in the past where the black women face the insecurity, unprotective life even in their own homes. This rape of Cholly is: "As a pathetic attempt to return to the heady days of first love when his very presence essentially created another human being". (Janeway 383)

All moral responsibilities and familial dignity have been abandoned in the black world. Pecola Breedlove is the unfortunate character in the novel that is the victim of lust of her own father and becomes the unwed mother of a child. It symbolizes the negative way of their life in which women are exploited. Dual oppression by white as well as black males creates more insecurity in the life of black women. Morrison depicts Pecola as the main scapegoat. She is treated as an object. This suffering and exploitation because of racism and gender discrimination makes her mad. She goes through many traumatic experiences. In this sense Cynthia Davies writes: "Pecola is the epitome of the victim in the world that reduces persons to objects and then makes them feel inferior as objects". (Davis 330)

Morrison depicts Pecola as the victim of social domination. It creates the question of the status of the considered inferior black community. Pecola's loss of balance due to suffering symbolizes the psychological oppression of the little girl. Morrison presents the hard life journey of Pecola under the pressure of white superiority. Social structure, having white ideology, beliefs and superiority, where no other community can get a pinch of place to create their world.

Pecola Breedlove believes that exchanging her brown eyes for blue ones will make her beautiful and loved. The people who influenced Pecola as she grows up are clearly the source for this harmful idea. As they attempt to squeeze themselves into pattern

of behavior and appearance approved by dominant white society, such people damage both themselves and others. (Elizabeth 29)

Morrison uses the names of seasons for the chapters of *The Bluest eye*. Symbolically the names of these chapters suggest the repetition of the same things in the society. It is the historical reference of the condition of blacks. The names are reality based and having suggestive purpose. It unfolds the cultural inequality and the painful journey of black community from generations. As Shelby Steel describes: "To be black was to be a victim; therefore not to be a victim was not to be a black". (Steel 58)

Growing up in the society where we are treated as an object is nothing but damaging the sense of emancipation. Pecola suffers not only because she is black and female but she is poor too. It is the socially decided belief that the blacks are suitable for becoming slave, who are physically and intellectually inferior. Pecola Breedlove is the victim of such a society and so has to face the problem of physical inferior sense. But the social stand from the centuries make these people to accept the compulsion of the capitalized and so the ruling class naturally seems smarter, prettier, more athletic and more successful in every field of life. This insecurity spreads a poison in their inner world and makes them handicapped. It is social victimization which creates a long lasting fear in the mind of these neglected oppressed people. The system barriers of discrimination cause the emotional imbalance. Extra-racial colourism, racism, class snobbishness and the power brings the tremendous authority to the superiors. Being a part of society, it is the right of every individual to be treated respectfully and feel secure in the company of others. It is possible by shedding the sense of fear and shame to earn the respect and existential confidence in the minority.

Morrison's writing mainly consists of reclaiming the existence and the psychological wound from they have been aching for many generations. She presents the agony of being slaves and neglected. The intellectual creativity is consists their factual experiences which convey the real snaps of such countries through their writing. The objectivity and subjectivity of these writers shows the pain of these oppressed classes. Pecola Breedlove is the representative of her class with whom she opens the blistering reality of the social structure where the racial oppression, insecurity creates a sense of being unaccepted, disapproved or rejected in the society. It creates a tragedy and feeling of doubt about one's goodness. It is a

dangerous chaos which causes the negative feeling of oneself. Hence it is a serious study about the subjugated that were neglected from generations and has always doubt about their success. The situation makes us think about the available condition of the community which has a right to live the common life as a human being. Every community, every culture is an important part of the society. Even the blacks need to respect their own culture by throwing away the sense of negligence and inferior.

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Irony as Feminist Trope in R. K. Narayan's Fiction

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Abstract:

Present paper tries to analyze with R. K. Narayan's fiction through the feminist perspective. Irony as feminist trope is a major aspect in Narayan's fiction. In a traditional and caste-ridden society, woman constitutes an undifferentiated group with a fixed set of norms and duties. Deemed as just an adjunct to her male counterpart, woman was rarely assigned the role of active agent for societal progress. Against this backdrop, Narayan constructs the matrix of female identity which emerges from the cultural archives of the country. Narayan, in his fiction, reconstitutes female identity in stark contrast to the one that was assigned to her in antiquity. In *The Dark Room*, the names of characters themselves are full of irony. In mythology, Savitri is a character with divine attributes who worships and eventually saves her husband. In *The Guide*, the life of Rosie is an emblem of irony. Raju is fascinated by her beauty and in spite of warnings by her mother and sane driver Gaffur, he falls a victim of the bewitching beauty. *The Painter of Signs* is certainly an unusual work among the fiction of Narayan in the sense that there is frank discussion of sex by the main characters Raman and Daisy. Narayan makes both the characters objects of his irony by inculcating in them the characteristics typical of "the other sex."

Keywords: Feminism, Irony, Indian society, traditional woman, female identity, etc.

*Women are the only exploited group in history
who have been idealized into powerlessness.
(Erica Jong)*

The feminist perspective in fiction is integrally hinged on the issues of feminine representations in history, culture and politics. Gayatri Spivak, in "Can the Subaltern Speak?" meditates on the core concerns of any discussion of feminism in fiction: "Who can speak and for whom?" and "Who listens?" The

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question "How does one represent the self and other" points to the heated debates on the issues concerning essentialism and representation, the affinity between the patriarchal intellectual and the feminist scrutiny, and the possibility of any cohesive feminist discourse of representation. Spivak laments in *A Critique of Postcolonial Reason* that historically woman was consigned to misrepresentation through the ulterior motives of those with the power to dominate and represent. In the context of feminist criticism, the trope of irony implies both its literary and colloquial usage and both these forms offer an insight in getting the essence of literature at the literal and figurative levels by invoking gender-centric issues into the theoretical or critical process. In conversational parlance, irony has oppositional and unanticipated meanings. However, irony as a literary term denotes: "dissembling, or ... hiding what is actually the case; not, however, in order to deceive, but to achieve special rhetorical or artistic effects" (Abrams 142). Irony is an artifice which enhances the artistic effects of literature. It is an expression of speech which conveys the authorial intention to the reader in a subtle way. R. K. Narayan's use of irony is tantamount to Jane Austen's irony, always humorous, mild, and jovial and with an undercurrent of serious message. Narayan's fiction, from a feminist point of view, examines the problems and challenges which the women face in reality and their conscious or unconscious resistance to the male-centric hierarchy often satirically reflected through the trope of irony.

The orthodox male-oriented and patriarchal Indian social set-up sustains on the dominant discourse that since antiquity woman has been confined within household as a daughter, wife and mother. In a traditional and caste-ridden society, woman constitutes an undifferentiated group with a fixed set of norms and duties. Deemed as just an adjunct to her male counterpart, woman was rarely assigned the role of active agent for societal progress. Against this backdrop, Narayan constructs the matrix of female identity which emerges from the cultural archives of the country. Narayan, in his fiction, reconstitutes female identity in stark contrast to the one that was assigned to her in antiquity. In his memoir *My Days*, Narayan manifests the agonies which women face as a marginalized group: "I was somehow obsessed with a philosophy of woman as oppressed by man, her constant oppressor. This must have been an early treatment of the 'Women's Lib' movement." Narayan further says, "Man assigned her a secondary place and kept her there with such subtlety and cunning that

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she herself began to lose all notion of her independence, her individuality, stature and strength. A wife in an orthodox milieu of Indian society was an ideal victim of such circumstances" (*My Days* 119). Narayan's fiction has a moral outlook with which he attempts to search the status of woman.

The first few of Narayan's novels depict the subaltern groups as typical stereotypes of obedience and servitude. However, the publication of *The Dark Room* in 1938 may be considered transitional in the literary career of Narayan, for it is the first novel in which he casts spotlight on feminine issues. The so-called dark room in the novel is not only a place of refuge for an individual woman when she is mistreated by her husband, but a metaphor which alludes to the oppression of women in the male-centric society. The novel is a touching tale of the protagonist Savitri, who is tortured by her ruffian husband Ramani. Savitri is enforced to realize that for her existence she is purely dependent on her husband. Savitri makes a daring attempt by walking out of the house, but soon realizes that she cannot survive at her own. Finally, she returns and seeks the patronage of her husband, but with a mortified self. Such women exist in the orthodox Indian social set-up. The pathetic condition of these simple and suffering women, in the words of Gilbert and Gubar, is: "[To] be selfless is not only to be noble, it is to be dead. A life that has no story, like the life of Goethe's Makarie, is really a life of death, a death in life" (Moi 58).

In *The Dark Room*, the names of characters themselves are full of irony. In mythology, Savitri is a character with divine attributes who worships and eventually saves her husband. In contrast to the mythical Savitri, Narayan's Savitri is tormented by her husband and she wants to get rid of him. Another character, Shantabai (etymologically denoting peace) is the root cause of all problems in Savitri's life as she is responsible for the "ashanti" (strife) which engulfs Savitri's life. Savitri's friend Janamma provides an interesting parallel to the husband-wife relationship: "As for me, I have never opposed my husband or argued with him at any time in my life. I might have occasionally suggested an alternative, but nothing more. What he does is right. It is a wife's duty to feel so!" (59). At this critical juncture, Savitri espouses the cause of women: "Afraid of one's father, teachers and everybody in early life, afraid of one's husband, children and neighbours in later life – fear, fear, in one's heart till the funeral pyre was lit" (116). The feminist consciousness of Savitri gets arousal in her wish to gain economic independence. She laments her economic dependence

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ironically: "Unfit to earn a handful of rice except by begging. If I had gone to a college and studied, I might have become a teacher or something. It was very foolish of me not to have gone on with my education" (120). Savitri acknowledges that the inferior status of women is due to women themselves: "We are responsible for our position: we accepted food, shelter, and comforts that you give and are what we are" (72-73).

The Guide is Narayan's greatest experiment in the technique of narration and complexity of plot. There are two overlapping and intertwining stories: one in the background in the form of narration by the omniscient third person narrator and second drawing back from Raju's confession to Velan, who acts as an implied reader in the narrative. At the very outset of the novel, Raju is released from the prison and after some vacillation decides to live in the village temple. Soon he assumes the status of a *sadhu* with a large following. In fact it is Raju's past which is in stark contrast to his role as a *sadhu*. It transpires from his confessions that Raju's occupation during his youth was that of a tourist guide in Malgudi. The crux of the novel comes with the encounter of Raju with Rosie, a charming dancer married to a middle aged man Marco. Soon Raju becomes a puppet in the hands of Rosie, abjures his mother and family, and gets entangled in exotic lifestyle. The path of immorality culminates in the form of forgery, which lends him to jail. In fact, the seed of Raju's tragedy can be traced in his temptation for the alluring body-movements of Rosie. She is irresistible to the protagonist's youthful imagination: "I was only conscious of her movements" Raju confesses (77). In contrast to Raju, Marco is an insipid archaeologist, more interested in his research projects than the graceful face of his young wife. Marco clearly states: "If a man has to have peace of mind it is best that he forgets the fair sex" (71).

In *The Guide*, the life of Rosie is an emblem of irony. Raju is fascinated by her beauty and in spite of warnings by her mother and sane driver Gaffur, he falls a victim of the bewitching beauty. Raju is so enamoured by the tantalizing beauty of Rosie that he ignores all signs of premonition. He fails to apprehend that Rosie is slippery like eel and she is committed neither to her husband nor to her lover. Rosie is self-centric and nobody can know her intentions. Situation turns ironical when Raju ignores the advice of his mother who equates Rosie with a serpent lady: "she is a snake woman, I tell you. I never liked her from the first day you mentioned her" (137). Gaffur is the next man to warn Raju, as he

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says: "She is a married woman, remember" (77). But Raju's conscience doesn't prick him and he turns oblivious towards the reality which will soon assume the shape of a deadly snare for him. At his first meeting with Marco, Raju thinks that he is a permanent tourist: "The moment I set eyes on him, on that memorable day at our Railway station, I knew that here was a lifelong customer for me. A man who preferred to dress like a permanent tourist was just what a guide passionately looked for all his life" (9). The situation takes an ironical turn when instead of Marco, it is Raju who becomes eternal tourist, physically as well as spiritually. Out of this ironical love tangle, Rosie emerges a dominating character who makes both her husband and lover just puppets in her hands.

In *The Guide* Narayan portrays the character of a woman who defies the traditional codes of conduct for women and marches ahead to establish herself as a full-blooded human being. In the novel, Rosie is successful in obtaining her freedom and challenges the typically orthodox Indian concept of a woman. She deserts her husband Marco who is apathetic towards her and doesn't respond to her feelings. She moves out of her family boundaries and treads on a path usually restricted for women in the Indian social set-up. Narayan wields Rosie as a tool to expose the hypocrisy and orthodoxy of the Indian patriarchal society, in which even an educated woman was mistreated. Rosie is self-centric and is always pre-occupied with the gratification of her personal desires than to consider any of social mores for women. Defying all the taboos which thwart her independence, she moves aggressively with least consideration for the society's reaction. The portrayal of the character of Rosie is in fact a serious question-mark on the position of women in India. The author exposes the inhumanity of the male-centric Indian society. Rosie, in spite of her education, fails to promote her social-status and gain a better position in society. Even Marco treats her just as a puppet as if she had no potential to understand anything. Thus the atrocious society was insensitive towards her and didn't discriminate between Rosie with masters in Economics and a purely illiterate woman. Ironically, Rosie finally gives a blow to the very society which treats women as puppets and asserts her complete liberation. By discarding both Marco and Raju, Rosie defies the socially defined place of women in Malgudi where a woman was made to remain a puppet. Her innate strength propels her to surge above Marco and Raju's reach so that they may not be able to tame her. Like G. B. Shaw's revolting female heroines, Rosie does not stoop to conquer but boldly bears the burden of

existence on her own shoulders. Rosie breaks the image of humble and meek Indian wife who is ever ready to die for the cause of her family.

The Painter of Signs is certainly an unusual work among the fiction of Narayan in the sense that there is frank discussion of sex by the main characters Raman and Daisy. Narayan makes both the characters objects of his irony by inculcating in them the characteristics typical of "the other sex." Narayan uses irony to make fun of the physical features of both these characters along with their grotesque attitudes, plans and idea. Raman's hollow pride erupts in his self-eulogizing and vain rationality: "I want a rational explanation for everything ... otherwise my mind refuses to accept any statement ... I am a rationalist, and I don't do anything unless I see logic in it (5). Raman's impulsiveness exposes his utter lack of rationality when he loses self-control and jumps upon Daisy. The situation becomes ironical when instead of posing as a hallowed lover, he acts as a violent rapist. Contrary to the impulsiveness and fickle-minded attitude of Raman, Daisy gives evidence of those features which portray her femininity as controversial too. Her assertive behaviour and urge for independence conveys a sort of repulsion against the normal order of things. From this viewpoint it appears that Narayan's sudden flair about sexual issues, instead of being just a realistic representation, is in fact a metaphor of life. Narayan portrays Daisy as a positive feminist model with consistent ideological position. Once questioned by an interviewer about the possible heritage of Daisy, Narayan replied:

In *The Dark Room* I was concerned with showing the utter dependence of woman on man in our society. I suppose I have moved along with the times. This girl in my new novel is quite different, not only is she not dependent on men, she actually has no use for them as an integral part of her life. To show her complete independence and ability to stand by herself, I took care not to give her a name with any emotional connotation. I am calling her simply Daisy. She is a very strong character. All the same ... she is very feminine also. There is a conflict. That is the whole point. (Krishnan 40)

Daisy seems to be rational and organized as she takes every step after deliberate calculations. Her masculine voice further diminishes her feminine traits. Contrary to this, Raman is highly impulsive and embodies typical feminine

traits of sensitivity and inconsistency. Mutual alteration of gender-specific traits creates ironical ambience in the narrative. Commenting on this situational irony, Uday Trivedi aptly says: "The role models in the novel seem to be reversed. Raman is ready to do the household chores and wait for her moods to be friendly. Like the Indian woman worshipping her husband he is ready to worship her and follow her" (138).

There is a passage in which Raman has reveries of enjoying sex with peasant girls. This scene in the novel is an ironical reversal of the gender-centric roles typically assigned in Indian society. There is a highly revealing description of Raman's fluid state of mind. He indulges in having fancies of begetting children and becoming father. His subconscious is preoccupied with thoughts reverberating sexual connotations: "he was ignorant of the technique, also his general philosophy prevented such exercises. Or perhaps, he wondered, he lacked the normal virility. But if he were impotent, he would be just right for Daisy, who might feel her mission in life fulfilled by her husband" (5). Hariprasanna points out the distinction of the novel: "*The Painter of Signs* appears a somewhat unusual work among the novels of Narayan in the sense that there is considerable and uninhibited talk about sex, judged by Narayan's practice as a novelist" (80). From this point of view, R. K. Narayan's frank description of sex seems justified as a metaphor of the vitality of life.

Thus, a critical survey of R. K. Narayan's fiction indicates that he doesn't use irony in the general sense but projects it to render all dimensions of his characters. Like Shakespeare, Narayan uses the weapon of irony not only for the amusement of readers but also to fill their hearts with pathos. The aesthetic beauty of R. K. Narayan's irony is that it is never acerbic like that of Swift or Pope; rather it is subtle and intermingled into the fabric of imagination. With his great sense of detachment he retains his tool of irony to hold the patriarchal society accountable for injustice towards women. In his fiction, Narayan proves the fact that one can have sympathy for the cause of women without being labeled a feminist.

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Archetypes of 'Collective Unconscious' of *The Mahabharata* in *Rajneeti*

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Abstract:

Focus of the present paper is on Archetypes of 'Collective Unconscious' of *The Mahabharata* in *Rajneeti*. Since the time immemorial all great writers and producers have tried their hand on it and have created something different but very close to the original. "Vyasotchhishtam Jagat sarvam" does mean that all creations in the world have already been told by Maharshi Vyasa in his the *Mahabharata* so no one has right to claim that he has created something original. Every reading of such book gives altogether different experience and a complete new outlook to life. From the nineteenth century poet Toru Dutt and Shri Arobindo to Shashi Tharur of the present times have interpreted it in their own style. They are translated and recreated in almost all regional languages in the world. The grandeur, elegance, sublimity and splendid thoughts of these epics are reinvented by many thinkers in their own writings. The present paper is an attempt to compare and contrast a recent Hindi Bollywood movie *Rajneeti* by Prakash Zha to the Great Indian epic the *Mahabharata*.

Keywords: Archetypes, Hindi Bollywood movie, political scenario, *Mahabharata*, etc.

In Francis Bacon's Words "**Some books are to be tasted, others to be swallowed, and some few to be chewed and digested**", and the Ramayana and the *Mahabharata* fall under the last category. Since the time immemorial all great writers and producers have tried their hand on it and have created something different but very close to the original. "**Vyasotchhishtam Jagat sarvam**" does mean that all creations in the world have already been told by Maharshi Vyasa in his the *Mahabharata* so no one has right to claim that he has created something original. Every reading of such book gives altogether different experience and a complete new outlook to life. From the nineteenth century poet Toru Dutt and Shri Arobindo to Shashi Tharur of the present times have interpreted it in their own style. They are translated and recreated in

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almost all regional languages in the world. The grandeur, elegance, sublimity and splendid thoughts of these epics are reinvented by many thinkers in their own writings. The present paper is an attempt to compare and contrast a recent Hindi Bollywood movie *Rajneeti* by Prakash Zha to the Great Indian epic the *Mahabharata*.

The *Mahabharata* can be looked upon from the point of view of Draupadi as a feministic text or a tale of revenge for her self-esteem, for some it's a game of power from the point of view of Duryodhan and Shakuni, it's a war between virtues and vices for Lord Krishna, it's a test of loyalty for Karna for his friend Duryodhana, for Arjun it's obedience for his Gurus and for laymen it's an unending tale of violence for power that results in complete destruction without destination. I started thinking about my impressions that I have been carrying out through the listening and readings of stories from various literary books based on the great epics since my childhood and are changing constantly without having a final dead stop. I used to fantasize the God/Deva and the Demon/Danav part of the story when I was a child and loved reading and listening about Lord Krishna's Childhood prankishness/ 'Bal-lila' in Mathura. In adolescence I got fascinated with Krishna-Radha platonic love story, in youth I wanted to be a dashing youth like Arjun, Bhima and Karna etc., in thirties I started taking interest in Lord Krishna's philosophical Updesh on the battlefield within 18 chapters/Adhdyayas and in forties I started scrutinizing it rationally as I found no sense in concept of 'Dahrma and adharma' that Lord Krishna has analyzed and a concept of 'virtue is rewarded and vice is punished'. Today I am least interested in mythological part but very much interested in Srimad Bhagwatgita that I have to read and reread for hundred times and after doing so, I am sure tomorrow it would be something else for me.

During the promotion campaign and release of *Rajneeti* on Television channels I happened to come across the comparison of the Great Indian epic the *Mahabharata* to this movie. To some it was an adaptation of the famous English movie *Godfather II*. The mesmerizing music launch of "Mera Piya mose bolat nahi..." attracts me a lot to watch it only for once. It's an innovative analysis for me because films belong to non-print media and the *Mahabharata* is an ancient epic and comparison and contrast was really not an easy cup of tea. Yes, there are certain similarities in the portrayal of characters but mostly it is a modern drama of power politics. It's an age-old story of rivalry between cousins for

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power. I found it as an attempt of recreation that shows certain impressions of the *Mahabharata* on the director's mind. It is understood that the complete plot of the *Mahabharata* is just impossible to cover up in some reels for two and half hours play on screen and as an interpreter he is perfectly all right in his own concept of the tale. There is always a difference in opinion so I would like to analyze a movie in my point of view but with due respect to the director as well.

The director of the movie Prakash Zha seems to be impressed by the character of Karna penned as Suraj, Arjun penned as Samarpratap and Krishna penned as Brijgopal in the movie. The remaining characters in the movie are either shown in reference to these three or as a need of the story. Duryodhan portrayed as a villain in the *Mahabharata* is picturized through Virendrapraatp in similar fashion in the movie. The locale Hastinapur/Kurukshetra in the *Mahabharata* is depicted as Madhavpur, a town in Uttarpradesh. The depiction of all these characters is the director's own impression and understanding of more than one experience. Kaitrina Keif nicknamed as Indu, is very confusing female portrayal as she cannot fit into any of the *Mahabharata* female characters but on the other hand she appears very similar to Mrs. Sonia Gandhi. Basically it's a story of the conflict between cousins for real heir of the Chief Minister post.

Let me turn to the plot of the movie in brief. It starts with flashback with the story of Bharati, narrated by the anchor, who is a middle aged woman, comes to donate food to beggars as per her usual practice for a particular day of a year. She is shown the daughter of a political leader Ramnath Roy who is the chief minister of Uttarpradesh for last fourteen years. On the other hand Bharati gets attracted towards an ideal socialist and communist thinker and leader Bhaskar Sanyal who has stood against her father. The political scenario of the nation is shown changing fast with communal way of thinking due to Bhaskar's influential speeches. The father tries to alert his daughter to remain away from Bhaskar who is quite older than her but in vain. Her physical union with him gives birth to a child in her premarital days. Bhaskar Sanyal denies his responsibility towards her and cowardly flees to an unknown place. As it is an illegitimate child, his maternal uncle Brijgopal decides to cut him off from the family in order to secure his sister's life. He leaves that child in a river. Brother Brijgopal convinces his sister to get married to an emerging leader Chandrapratap of Rashtrawadi Party. He thus secures her future and gives her a life of dignity and

her premarital motherhood remains a secret forever. She is shown as the puppet and the passive sufferer in the family due to patriarchal rule.

Let me turn to Chandrapratap's family history. Bhanupratap, the elder and Chandrapratap, the younger son of Pratap ancestry are handling party activities and their children are supposed to be the heirs of Rashtravadi party. Whereas Bharati's illegitimate son Suraj, named after the Sun is shown in the house of a backward family whose adopted father is a driver on the car of Bhanuprasad. Suraj is an aggressive youth and a national Kabaddi champion who hates marginalization of his community in Azadnagar and wants to stand against the 'so called' hierarchy of Pratap family but his father wants to remain loyal to his master. Only Brijgopal is the connection between Suraj and Bharati who knows trauma of Suraj's birth. Bharati's elder son Prithvi claims himself as successor of the party whereas Virendra, the elder son of Bhanupratap proclaims himself as the only heir for the throne. Bharati's younger son Samarpratap, completely unaware of politics, is doing Ph. D. in U.S.A. and he returns to meet his parents. Bhanupratap being the elder is depicted as the president of the party and his younger brother Chandrapratap is shown as the executive chief of the party. Unfortunately Bhanupratap gets paralytic stroke and naturally Chandrapratap takes over the party's responsibility. Brijgopal is the backbone for Chandrapratap family as he remains caretaker of the political upheaval in the family and turns the table whenever a crisis comes regarding power. He always stands for his sister's sons because he thinks that they are the rightful successors if compared to Virendra. Suraj wants to be the candidate for Azadnagar seat but Prithvi denies and declares some of his supporter's name. Virendra takes it as an opportunity and stands for Suraj and Suraj also becomes strong supporter and good friend of Virendra. To solve internal conflict between cousins Brijgopal intervenes and declares the name of the father of Suraj as candidate from Azadnagar. He thus resolves the conflict by weakening Suraj's revolt. Suraj being a clever man understands diplomacy but he can't do anything immediately but to support his father. He joins Virendra and becomes very honest and strong supporter. Virendra doesn't get the presidentship of the party so Suraj plans Chandraprasad's murder when he goes to bid good bye to his son Samar on the airport who is going to USA. He is shot dead and naturally Virendra claims the chair of the party president. The rest of the movie is a chain of violence and a revenge for power. Prithvi is imprisoned on the charges of attack

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on the police and a rape charge on his women party worker. Chandrapratap's only heir Samarpratap has to take care of the party and his maternal uncle Brijgopal guides him properly. He makes fake agreement of compromise with Virendra that Virendra has to take away all charges against his cousin Prithvi and then Samar along with his family will leave the party and the country for ever and will move to USA permanently. Virendra and Suraj approve of it and Prithvi gets released but Samarpratap along with his uncle forms new party and decides to face elections by becoming a strong opposition party. In order to raise funds for elections he convinces his fiancée Indu to get married to his brother Prithvi because her father is a top rank businessman and he declares that he will raise funds only if his daughter gets married to one who claims as the Chief Minister. Naturally Prithvi is the president and he is a candidate for chief minister's post so Indu has to accept the proposal. She tries to argue with her father but in vain. Local Madhavpur plays main role in the due course of events as Prithvi from opposition and Virendra from Rashtrawadi stand against each other in Madhavpur for chief ministership. Brijgopal is the actual brain behind the curtain for Prithvi and Suraj for Virendra. Samar finds out the real culprit behind his father's murder through Babulal, one of the loyal workers of the party and very cold-bloodedly murders Babulal and then turns to Suraj as the master mind behind happenings. Virendra's election forms of many candidates become invalid and thus he can't give proper fight to his cousins. Then Suraj and Virendra plan to murder Samar but unfortunately Prithvi comes in between and Samar's blonde girlfriend and Prithvi die in the car blast. Uncle Brijgopal goes to punish Suraj for his cold bloodedness but he gets surprised to know from Suraj's parents that Suraj is the same child he has left in the river twenty-seven years ago. He realizes the mystery and without doing any harm to Suraj he leaves his home. Bharati comes to know from her brother about her departed son Suraj and she goes to meet him and being eldest, offers him the throne of her sons' party. He rejects the offer because he immediately smells political strategy of making Virendra all alone during elections and saving lives of her sons. Samar and Indu remain main pillars of the party and thus Indu unwillingly becomes new face of their party. She is declared as the party president in her husband's place and she wins sympathy of the public. She gets complete majority and thus becomes the Chief Minister of the state. Brijgopal advises Samar that his task is not yet completed because his enemies are not completely destroyed. In order to

get full hold on state power he realizes that he has to end up the war by killing his cousin Virendra and his friend Suraj. He with the help of his uncle plans it and succeeds. Lastly he decides to move to USA as his job of taking revenge of his father's murder is over and he has secured his sister-in-law's future.

Let us find out similarities in the portrayal of characters in the movie and the epic the *Mahabharata*. The portrayal of Lord Krishna through Brijgopal that covers the movie from start to end is to be taken into consideration initially. Lord Krishna was the master mind behind all happenings in the *Mahabharata* and Brijgopal in the movie plays the same role in the lives of his nephews. His philosophy of Dharma and adharma and principle of detachment can be supported through following lines from Shrimad Bhagwat Gita:

Yada yada hi dharmasya

glanir bhavati Bharata

abhyutthanam adharmasya tadatmanam srujamyaham

Lord Krishna was a visionary, diplomat, and shrewd and Brijgopal is also shown in similar fashion. Whatever Lord Krishna felt right is 'Dharma' and Brijgopal also behaves in same way. Karna's birth mystery was known to Lord Krishna and he revealed it at proper timing in the epic. Here Brijgopal does the same with Suraj. It is he who warns Prithvi that he has to be aware not from Virendra but from Suraj who is very sharp and smart and brain behind Virendra's actions. Brijgopal's dialogue with Suraj about the selection of his father instead of him from the backwards reminds us Lord Krishna's philosophy. He tells logic behind his decision: *"Rajneeti me phaisale sahi ya galat nahi hote, beta. Unka mol to bus maksad pura karneke liye hi hota hai, chahe jaise bhi ho!"*

Brijgopal turns the table by making fake agreement with Virendra. Virendra gets angry and asks explanation. Brij answers: *"Rajneetime ise kahate hai dindahade sirmari"*. Prithvi's newly formed party doesn't get support from Muslims and collecting funds become a big problem. Brij advises his nephews, *"Tumhe apni takat badhani hogi, or jaise jaise takat badhegi Musalman hamari taraf ho jaenge"*. It is very close to Karma Philosophy of Lord Krishna. He convinces Prithvi to get married to Indu in order to raise funds from her father though she loves Samar that also shows his diplomacy for defeating his rivals. Lord Krishna forced Arjun to fight against his inmates in battlefield and in the

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movie Brijgopal evokes Samar to take charge of the situation. When Samar denies to attack on unarmed Suraj Brij advises:

Nyay or niyam ke bakhedeme tum mat pado Samar. Niyati ko samzo. Jis sankalpa ko lekar isa sangramme utre ho use pura karo. Yad rakho Rajneeti me hamesha jit ko man milta hai. Hamari jit tabtak puri nahi hogi juktak ye jivit hai. Come on shoot him.

and pursues him to attack on unarmed Suraj. Brijgopal is shown with multiple emotions as though he has sympathy for Suraj he doesn't want anybody becoming hurdle in his nephew's political ambition so he orders him to shoot Suraj. Mythological part of Krishna's 'Sudarshan' is not possible in modern scientific world perhaps so it is not shown in the movie.

The second striking similarity is found in the depiction of Suraj that is very much close to Karna in the *Mahabharata*. Karna was an illegitimate child of Kunti just like Suraj is illegitimate child of Bharati in the movie. Karna was left in the river due to premarital pregnancy and birth, Suraj also goes through the same. Karna was an expert in the archery and Suraj is very a good Kabaddi player. Karna was shown as Sarathi Putra and Suraj is shown as a son of a driver. Karna was not Kshatriya and Suraj is also shown as a representative of backward class. Karna lived and died for Duryodhan likewise Suraj lives and dies for Virendra. Kunti went to Karna for begging her sons' lives likewise Bharati does the same with Suraj. Suraj asks his mother when she asks him to join his brothers he says "*Ekhi sansme beta bana diya or rajneeti bhi khel gai?*" Karna's chariot wheel had got stuck in the battlefield and Lord Krishna asked Arjun to attack on him when he was unarmed. Arjun did it and the same happens with Suraj by Samarpratap in the movie. It is damn sure that Prakash Zha has got influenced by Karna's tragedy and he has effectively tried to fit it into power politics of modern times.

Samarpratap for me is not very true portrayal of Arjun. Samar's madness for taking revenge of his father's murder, his handling everything with cool headedness, his taking revenge on Babulal, his father's murderer; all remind us about the movie *Godfather, Part II*. He very tactfully handles everything and conquers the battlefield like Paul in *Godfather II*. Arjun when stood opposite to his close relatives on the battlefield he denied to fight against them. On the other hand Samar portrayed as Arjun in the movie is ready to do anything for the sake

of his father and brother. Samar is portrayed more like Paul in Godfather and less like Arjun in *Mahabharata*. His cold-bloodedness is very similar to Paul. Elder brother of Paul in Godfather II is shown short tempered and Prithvi is very similar to him and to Bhim in the *Mahabharata*. Arjun won the war and offered the throne to his eldest brother Yudhishtir likewise Samar ends up violence for power by killing his cousin and then handovers power to his sister-in-law and moves to USA forever. Lastly he clarifies that he doesn't want to be in politics but circumstances compelled him to go against his wish. He asks his uncle to forgive him for killing his son and asks Indu to take care of his mother which is very similar to the *Mahabharata* where Arjun was shown very agitated and found himself guilty for bloodshed and violence.

Here are some of the deviations that I come across during the close study of both the texts. The leading dynamic characters like Yudhishtir, Sanjay and Vidhur in the *Mahabharata* are not taken into consideration. Lord Krishna's Bhagwatgita on the battle field has been a center of attraction for all the readers for all times but Prakash Zha has not even touched it because it might be very difficult to understand and then to interpret it without corrupting the essence of the original. Women portrayals in the Mahabharata like Gandhari, the mother of hundred Kauravas and Draupadi, the wife of five Pandavas not appear on the screen. It is crystal clear that though time has changed but position of women in the society has not changed drastically because Bharti and Indu, females in lead role have undergone through imposition of patriarchal rule just like Kunti and Draupadi in old times. Draupadi, being a strong rebellion asked her husbands to fight for her assault and indirectly became real cause for battle between Kauravas and Pandavas likewise Indu becomes rebellious and asks her father when he single handedly takes decision of her marriage "*Mai ap ke liya business proposal hu? Kamai ka jariya?*" Bharati understood Indu's dilemma and tried to console her: "*Ye to hamesha hota raha hai beti. Sare samzaute bas hame karne padte hai.*" The director of the movie has given voices to the marginalized by portraying strong female characters. Sara, Samar's blonde girlfriend comes to India and understands patriarchal rule when she sees abduction of a woman who happens to be Prithvi's keep, without knowing this fact she cries for her help but in vain. Being a strong woman she firmly decides to leave Samar because she doesn't want her coming child should become part and parcel of dirty politics but unfortunately dies in bomb blast.

Some critics have found *Rajneeti* as a commercial and professional attempt with fast moving script, melodious music and commercially successful faces from Bollywood and perhaps a 'masala movie' in Bollywood terms. Commercially it is a successful attempt but it ends while raising many questions to our mind. If we want to find out the essence of the Mahabahrata in the movie *Rajneeti*, I would state that there is *Rajneeti* in the Mahabahrata, but there are some very few flashes or impressions of the *Mahabharata* in the movie *Rajneeti*.

To conclude, hierarchy, imposition and injustices have always been ended up into violence. Violence for power has always led us to disillusionment whether it is in ancient times or in modern times. The same happens in the movie and in the epic as they had lost most of their inmates. Though they realized the loss they could not stop themselves from addiction of power. We try to make ourselves positive by boosting our morale that "everything that happens, happens for good." I would like to end up my analysis with a beautiful quote from Bhagwatgita that has always been a guiding principle for all of us about doing duties without expecting anything.

Karmanya wadhikaraste ma phaleshu kadachan
Karmaphalehtur bhurma te sangostvakarmani

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Note: The paper is based on audio-visual DVD of the movie *Rajneeti*. The original Sanskrit text of *Mahabharata* is not the main source for this study but many translations of the tale *Mahabharata* have been used to understand the great epic.

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The Influence of Mother in the life of Mahatma Gandhi with reference to *The Story of my Experiments with Truth*

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Abstract:

Mother, the most beautiful creation of God, is a gift for every child to adjust and understand the world. There is no recognition of what a mother is, unless the child has personal experience of a 'real mother.' Mother has a very special place in the child's life because of the bondage that starts from pregnancy and develops through childhood, youth, and adolescence. India's most acclaimed leader Mahatma Gandhi's life was also influenced and shaped by his Mother Putlibai. Putlibai was a remarkably pious woman, and her influence on young Mohandas Karamchand Gandhi had determined his destiny. The same is explored in the present paper by analysing his autobiography.

The first lessons in human psychology, Mohandas Karamchand had learned from his mother. The strongest formative influence on young Mohandas was that of his mother Putlibai – his ideal and role model throughout life. Putlibai was an extraordinary mother. She cared for her children with complete dedication. Putlibai's abounding love, her ascetic resolve and iron will had left an indelible imprint on the soul of Mohandas. Owing to Putlibai, the image of woman perceived by Mohandas was one of love and sacrifice. From his mother, he had inherited a speck of maternal love, and as he grew, it filled him to the brim, until, overflowing and bursting the bonds of family and community, it engulfed the entire human race. Owing to his mother's love, Mohandas Gandhi became Mahatma – "The Great Soul".

Key Words: experiments, truth, nonviolence, ideologies, Putlibai, etc.

Mother, the most loving creature of God has a very important place in the life of any child. She is the creator, teacher, guide, philosopher and friend of the child. She is responsible for the physical, cognitive and social development of her child as well as its adolescent development. A mother plays a vital role in the life of the child. A mother and child's relationship is a special bond as compared to the child's relationship with others in the family and it has been accepted since ages. A mother's involvement with her children is distinctive and different

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because there is a strong emotional and social connection occurring in between. Bonding with children comes only with a day-to-day unrestricted love and concern of the family. Everything is fine if the mother is well in the household. A Jewish proverb says, *"God could not be everywhere and therefore He made mothers."* The words of this proverb have strong stress on the important role mother in raising her children. Similarly, the Italian proverb says, *"Dietro un uomo di successo ce sempre una grande donna di successo."* In Arabic, it also says the same thing, *"Warra kulu rajil Azen emraa."* It means that, behind a great man, there is always a great woman. Women, especially mothers not only mould and guide their children to be the best citizens, but they also prepare them to become successful at work and in life. Men become the best only with the support and encouragement of their mothers. Mother also plays an important role in her child's character and attitude development.

Putlibai, mother of Mahatma Gandhi, was born in 1839. She descended from a wealthy family belonging to the caste of tradesmen, third privileged cast after the castes of Brahmins and warriors. In the 19th century India, the girls' education was strictly religious similarly since early childhood Putlibai was taught to rigidly observe and honour sacred traditions. She married Karamchand Gandhi, a man of her own caste who was already in his early forties, had been widowed three times and was left with two daughters from previous marriages. Karamchand was a son of affluent parents. In the course of twenty eight years, he had been holding the post of Chief Minister in the small state of Porbander. Putlibai had given her husband four children. *The youngest and the most favored of them was Mohandas Ghandi*, who was born on October 2nd, 1869, when his mother was thirty years old.

The strongest formative influence on young Mohandas was that of his mother Putlibai – his ideal and role model throughout life. Intelligent and talented, Putlibai was respected and well-received in the royal circles; still family and home were her utmost priority. Putlibai was an extraordinary mother as she cared for her children with complete dedication. Putlibai was absolutely devoid of weaknesses characteristic for women of her age and class. She was indifferent to fine objects and glamorous jewellery. Her life consisted of an endless chain of fasts and vows. It seemed that Putlibai's fragile frame was thriving by the strength of her faith. The ideologies, Gandhiji practiced throughout his life, are the gift of her mother.

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Gandhi's Autobiography *The Story of my Experiments with Truth* reveals the influence of his mother on his life. The autobiography includes the experiments with non-violence, celibacy and other principles of conduct practiced by Gandhiji throughout his life. These principles are believed to be distinct from truth. But for Gandhiji truth is the sovereign principle which includes numerous other principles. Gandhi's truth is not only truthfulness in word, but truthfulness in thought also, and not only the relative truth of our conception, but the Absolute Truth, the Eternal Principle that is God. Gandhiji accepts that his whole life was shaped by the influence of his mother. She was not only responsible for his physical development but also for intellectual and emotional development. He says:

The outstanding impression my mother has left on my memory is that of saintliness. She was deeply religious. She would not think of taking her meals without her daily prayers. Going to *Haveli*-the Vaishnava temple-was one of her daily duties. (9)

Gandhi's unbothered and firm belief in God is the gift of his mother. He observed how his mother followed the religious path and inculcated in his own life. In his political career, he faced many difficulties and crucial moments but he remained firm only due to his full faith in God. Throughout the life Gandhiji followed NON VIOLENCE and TRUTH as the golden principles which worked magically to shape his ideology of the political career. Gandhiji did fasts time to time for many days to protest against injustice and atrocities done by the British government. He was very adherent to keep them. His mother was the main source of motivation behind it. He says:

As far as my memory can go back, I do not remember her having ever missed the *Chaturmas*. She would take the hardest vows and keep them without flinching. Illness was no excuse for relaxing them. I can recall her once falling ill when she was observing the *Chandrayana* vow, but the illness was not allowed to interrupt the observance. To keep two or three consecutive fasts was nothing to her. Living on one meal a day during *Chaturmas* was a habit with her. Not content with that she fasted every alternate day during one *Chaturmas*. During another *Chaturmas* she vowed not to have food without seeing the sun. We children on those days

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would stand, staring at the sky, waiting to announce the appearance of the sun to our mother. Everyone knows that at the height of the rainy season the sun often does not condescend to show his face. And I remember days when, at his sudden appearance, we would rush and announce it to her, she would run out to see with her own eyes, but by that time the fugitive sun would be gone, thus depriving her of her meal. "That does not matter;" she would say cheerfully, "God did not want me to eat today." And then she would return to her round of duties. (9-10)

This memory of Gandhiji about her mother shows that he was deeply influenced by his mother's fasts and later his life when he started to fight with the British government he used the fasting method to get the rights of Indian people which is called "Satyagraha" the most influential philosophy of the world developed by Gandhiji.

During the school days of Gandhiji, he plunged in the company of bad friends and started to behave erroneously, that time his mother and brother warned him and corrected his behavior. Gandhiji accepts that only due to the timely warnings of his mother, he could correct himself. He says:

My mother, my eldest brother, and my wife warned me that I was in bad company. I was too proud to heed my wife's warning. But I dared not go against the opinion of my mother and my eldest brother. (25)

Gandhiji left the company of bad friends, reformed himself and came on the right path only due to the influence of his mother. Though his wife was also there to aware him about the bad company, but his mother's words proved helpful to keep him away from bad company.

Gandhi's family was vegetarian family and his mother was a strict follower of the practice but Gandhiji started to eat meat due to the force and persuasion of his friend. Whenever he attended any such party, he would not take his food in home and his mother would insist him to take it. Gandhiji used to lie not due to his shame but fear of disappointing his mother. He remembers:

Whenever I had any occasion to indulge in these surreptitious feasts, dinner at home was out of the question. My mother would

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naturally ask me to come and take my food and want to know the reason why I did not wish to eat. I would say to her, 'I have no appetite today; there is something wrong with my digestion.' It was not without compunction that I devised these pretexts. I knew I was lying, and lying to my mother. I also knew that, if my mother and father came to know of my having become a meat-eater, they would be deeply shocked. This knowledge was gnawing at my heart." (30)

It indicates that though Gandhiji lied with his mother, he was well aware about it and felt guilt in his deep heart. Gradually, Gandhiji realized his wrong behavior and stopped eating meat. He accepts:

Therefore I said to myself: 'Though it is essential to eat meat, and also essential to take up food 'reform' in the country, yet deceiving and lying to one's father and mother is worse than not eating meat. In their lifetime, therefore, meat-eating must be out of the question. When they are no more and I have found my freedom, I will eat meat openly, but until that moment arrives I will abstain from it.' This decision I communicated to my friend, and I have never since gone back to meat. I abjured meat out of the purity of my desire not to lie to my parents. (30)

Gandhiji accepted that he stopped eating meat only not to disappoint his parents especially his mother and in his later life he never broke his decision. Gandhiji became a strict vegetarian throughout his life though he had strong likings for meat.

If someone in the family fell ill, she would selflessly nurse them day and night. Gandhiji also learned the habit of attending ill people by observing the conduct of his mother. During the illness of Gandhi's father, he and his mother took good care. Gandhiji comments that:

My father, as we have seen, was bed-ridden, suffering from a fistula. My mother, an old servant of the house, and I were his principal attendants." (37)

They tried to assist father to recover but in vain. The condition of Gandhiji's father went on deterioration and he died. After the death of his father, one of the

friend and well-wisher of Gandhi family suggested to send Mohandas to England. Family members forced Mohandas to study law to succeed his father's *gadi*. Gandhiji started to dream about going and studying in England. In the beginning mother was reluctant to send Gandhiji to abroad so she tried to avoid the situation. Though the uncle of Gandhiji gave him permission, mother was still unwilling. She had many misconceptions in her mind. Gandhiji remarks:

Someone had told her that young men got lost in England. Someone else had said that they took to meat; and yet another that they could not live there without liquor. (49)

So she was extra anxious about all these things. When Gandhiji determined to go England, she insisted to make some promises. Gandhiji promised his mother that:

Will you not trust me? I shall not lie to you. I swear that I shall not touch any of those things. I vowed not to touch wine, woman and meat. This done, my mother gave her permission. (49)

The promises, Gandhiji had made to his mother, kept him on the path of virtue in the lucrative and seductive European land. When Gandhiji went to England with the permission and blessings of his mother, on boat an English passenger told Gandhiji that he had to revise his way of living and start eating meat because of the excessive cold in England. Gandhiji denied plainly saying that:

I thank you for your kind advice, but I have solemnly promised to my mother not to touch meat, and therefore I cannot think of taking it. If it be found impossible to get on without it, I will far rather go back to India than eat meat in order to remain there. (55)

The determination and strong will, developed by Gandhiji, were the gifts of his mother. When Gandhiji reached England, he couldn't adjust himself with the new condition. He was constantly longing to meet his family members especially his mother. He remembers:

I was very uneasy even in the new rooms. I would continually think of my home and country. My mother's love always haunted me. At night the tears would stream down my cheeks, and home memories of all sorts made sleep out of the question. (57)

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Though Gandhiji found many difficulties in keeping his promise, he still kept them throughout his life. For some time he was told that eggs are not included in the definition of meat but when he came to know that according to his mother eggs are also included in the definition of meat, Gandhiji even stopped eating eggs also. Gandhiji didn't only follow the oath of not eating meat but also he always remembered the oath of keeping away from other women. In one occasion, when Gandhiji was seduced by his landlady, he ran away from that place. He describes this incident as

I was ashamed. I took the warning and expressed within myself gratefulness to my friend. Remembering the vow I had taken before my mother, I fled from the scene. To my room I went quaking, trembling, and with beating heart, like a quarry escaped from its pursuer. (87)

Gandhiji felt very uneasy after this incident. Only due to the influence of his mother he could control himself in this difficult situation. He thanked God for giving him such a mother who kept him away from meat, wine and woman.

After completing the formal education, Gandhiji came to India. The death of his mother was deliberately kept hidden from him not to disturb his study. When Gandhiji reached India, till then he didn't know that his mother had died. His brother told that fatal news. Gandhiji felt:

I was pining to see my mother. I did not know that she was no more in the flesh to receive me back into her bosom. The sad news was now given me, and I underwent the usual ablution. My brother had kept me ignorant of her death, which took place whilst I was still in England. He wanted to spare me the blow in a foreign land. The news, however, was none the less a severe shock to me. But I must not dwell upon it. My grief was even greater than over my father's death. Most of my cherished hopes were shattered. But I remember that I did not give myself up to any wild expression of grief. I could even check the tears, and took to life just as though nothing had happened. (103)

Gandhiji controlled his grief and sorrow, the inspiration of mother was behind his self-control. The lessons given by his mother always inspired Gandhiji even

after her death. When we compare between the death of Gandhiji's father and mother, the death of mother was more painful to Gandhiji. It shows the strong emotional bond between Gandhiji and his mother.

Conclusion:

Gandhiji fought his whole fight with the help of the teachings of his mother. His whole life was not only influenced but also shaped by the influence of his mother. Mother's abounding love, her ascetic resolve and iron will had left an indelible imprint on the soul of Gandhiji. Owing to his mother, the image of woman perceived by him was one of love and sacrifice. From his mother he had inherited a speck of maternal love, and as he grew, it filled him to the brim, until, overflowing and bursting the bonds of family and community, it engulfed the entire human race. Gandhi owed to his mother not only his affinity for nursing - he washed leper's sores in his ashram, but also the ability to appeal to the heart through self-suffering: a technique which mothers have practiced from time immemorial. The first lessons in human psychology Gandhiji had learned from his mother. Owing to his mother's love Mohandas Gandhi became Mahatma - "The Great Soul".

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Randy Pausch's *the Last Lecture*: an Inspirational and Heart-Warming about Living

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Abstract

The paper highlights the significance of Randy Pausch's *The Last Lecture*. He was a Professor of Computer Science, Human Computer Interaction and Design at Carnegie Mellon University. He served from 1988 to 1997, he taught at the University of Virginia. He lived in Virginia with his wife and three children; he lost a battle with pancreatic cancer on July 25th, 2008. Randy Pausch's *The Last Lecture* won the International Bestseller award; it sold over 5 million copies worldwide. *The Last Lecture* is an autobiographical novel. He narrates several inspirational and heart-warming incidents of his life. He wanted that his children to know after his pancreatic cancer had taken his life. It includes stories of his childhood, lessons he wants his children to learn and things he wants his children to know about him. Randy Pausch also speaks the duty of teacher; they should take care on students. He was an optimist and he accepts death wholeheartedly.

Keywords: Randy Pausch, the Last Lecture, Inspirational, Computer science, pancreatic cancer, etc.

Randy Pausch was a Professor of Computer Science, Human Computer Interaction and Design at Carnegie Mellon University. He served from 1988 to 1997, he taught at the University of Virginia. He was an award winning teacher and researcher. He worked with Adobe, Google, Electronic Arts (EA), and Walt Disney Imagineering and pioneered the non-profit Alice project. He lived in Virginia with his wife and three children; he lost battle with pancreatic cancer on July 25th, 2008. Randy Pausch's *The Last Lecture* won the International Bestseller award; it sold over 5 million copies worldwide.

Randy Pausch's *The Last Lecture* is an autobiographical novel. He narrates several inspirational and heart-warming incidents of his life. He wanted that his children to know after his pancreatic cancer had taken his life. It includes stories of his childhood, lessons he wants his children to learn and

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things he wants his children to know about him. He is an optimist, he repeatedly stresses that one should have fun in everything one does, and that one should live life to its fullest because one never knows when it might be taken. This book is written systematically, it has six parts. Randy Pausch expresses his helplessness, "I have ten tumors in my liver and I have only a few months left to live. I am a father of three young children and married to the woman of my dream. While I could easily feel sorry for myself, that wouldn't do them, or me, any good" (IX).

Every year Carnegie Mellon University has organized 'a Last Lecture Series'. Professors have delivered of their last lecture in their life; they would rename their series 'Journeys'. The organizer requests professor, "to offer reflects on their personal and professional Journey" (Pausch 3). When organizer asked Randy Pausch, he agreed to deliver a last lecture. At the time he was already had been diagnosed with a pancreatic cancer, but he was an optimistic and agreed to deliver a last lecture. His wife Jai was not happy she disliked the idea of his last lecture, she took that issue to Dr. Michele Reiss, the Psychotherapist, and they have been discussing many things. His wife speaks about his nature that, "He is a workaholic. I know just what he will be like when he starts putting the lecture together I will be all consuming" (Pausch 6). Jai is also worrying because that talk was scheduled on the same day of Jai's forty-first birthday. She expresses her feelings "This is my last birthday, we will celebrate together" (Pausch 6). Jai and Randy Pausch discuss a lot with Doctor; finally he has decided to deliver the last lecture. He was very eager and thinks that it is a good opportunity to express his hidden feelings he told her flatly, "I have a chance here to really think about what matters most to me, to cement how people will remember me, and to do whatever good I can on the way out" (Pausch 7).

Randy Pausch sat at his computer in his new home in Virginia. He starts to build a Power Point presentation; he assumed 300 images of his family, students and colleagues. He requests his wife to be attending the last lecture; on September 17th they celebrated Jai's birthday at her brother's home. He met his good friend Steve Seabrit. He requests him to help his Jai and the kids after he passed away, he has agreed. He reached Computer lab room Jai also arrived there, scheduled was fixed at 4:p.m, many of his well wishers were waiting for his last Lecture.

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Randy Pausch was eager to present his talk, the podium was ready but Jai was very nervous, he rearranged other slides in order. He climbed the platform in normal dresses without suit and tie. He highlights of his childhood dream, audience cracked few jokes. His first slide reveals his childhood life, he was born with the winning ticket his father was served in World War II, and mother was a teacher. His father was a hero to him; he grew up comfortably middle class in Columbia, Marry Land. They were rarely gone out for a dinner; they would see a movie once or twice in a year. His parents always inspired him to read and write, they said "It's free, Or better yet, go to the library. Get a book" (Pausch 22). Every night they would end up consult the dictionary, which they kept on a shelf. His father was incredible story teller and he could tell many stories. He would tell many moral tales and also humorous. His father gave him a moral advice how to negotiate his way through life, He advised, "Never make a decision until you have to" He would also warn me that even if I was in a position of strength whether at work or in relationships, I had to play fair" (Pausch 23). He was grateful to his parents; he learned a lot of things from his parents. He worked hard to get Ph.D. degree, his mother encourage him to get degree. After he got Ph.D. degree his mother was so happy and she took great relish in introducing him by saying "This is my son. He' is a Doctor, but not the kind who helps people" (Pausch 24). His father was a social worker; he always focused on the grandest ideals and saw equality as the greatest of goals. Audience took photo when he was delivering a lecture; His father was always encouraged his creativity. He painted on the wall of his bed room with help of his sister Tammy and his friend Jak Sheriff.

He loves chess, he always likes the story of Pandora's Box, Pandora, from Greek mythology, was given a box with all the world's evils in it. His specific dream was to become astronauts, but he realized that NASA would not permit him. He loved football; he started playing when he was nine years old, he was inspired by his father Jim Graham and his football coach. He learned importance of, "teamwork, perseverance, sportsmanship, the value of hard work, an ability to deal with adversity" (Pausch 39). His family has collected many books, he read few books, American would buy anything for the purposes of impressing other people or as any kind of luxury for themselves but they happily brought the world books for getting knowledge. He was highly impressed by Captain

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James T. Kirk. His childhood dream was to be the coolest guy in amusement park, he visited and achieved it. Giant Stafford animals have played a vital role in his life from the started. He appreciates his father's nature, "He was a man of his word" (Pausch 49). He got a Ph.D. in Computer science from Carnegie Mellon University then He was appointed as a professor at the University of Virginia.

Randy Pausch's life turned into dark. In the summer of 2006, when he gets unexplained pain in his upper abdomen he consulted a Doctor, he examined and suspected hepatitis. But C.T. Scans revealed that he had pancreatic cancer. He was really ambitious he expressed his objective, "I wanted to be alive as long as possible for Jai and the kids. At my first appointment with Pittsburgh Surgeon Herb Zeh, "I said be clear my goal is to be alive and on your brochure in ten years" (Pausch 85).

Randy Pausch narrates his romantic movements. He met Jai in the fall of 1998, when he was invited to deliver a lecture as virtual reality technology at the University of North Carolina at Chapel Hill. Jai was thirty one year old a grade student in Computer literature, she was working as a part-time in the UNC Computer Science department. Her job was to host visitors, she hosted him. They met previously at Computer Graphics Center once in Orlando, She learned Randy's academic stuff, she is a beautiful and she had gorgeous long hair and always smiles. When he attended UNC projector, they had gone to a formal faculty dinner, he could not concentrate her during the dinner and he wished all of those tenure professors. At 8:30 p.m. Jai and Randy Pausch went to a wine bar and shared few things. When he put a marriage proposal she dislike and rejected, "I am not looking for a long distance relationship I am sorry" (Pausch 76).

Randy Pausch was not disappointed but sent dozens of roses and cards. He requests her to move to Pittsburgh, he offered to get as engagement ring but she did not reply. When he asked her she replied, "I just She said, "I just don't love you the way you want me to love you" (Pausch 77), he was horrified and heartbroken. A few days later Jai called him, "Well Randy, I am sitting here missing you, just wishing you were here. That means something, doesn't it?" (Pausch 78). He realized that she loved him, Jai loved to Pittsburgh.

Randy Pausch leads a very simple; he married Jai under a 100 year old Oak tree on the lawns of a famous mansion in Pittsburgh. They did not follow

any rituals but they got into a huge multi colored hot air balloon. He learned a new lesson on New Year's Eve 2001, Jai was seven months pregnant with Dylan, they were about to welcome in 2002. While they watching TV Jai said, "I think my water just broke." But it was not water, it was blood. Within an instant, she was bleeding so profusely" (Pausch 88). He is very courageous he took her to Pittsburgh's Magee Women's Hospital. Jai gave a birth to Dylan, its weights were two pounds fifteen ounces, its head was about the size of a football but it was very normal.

Randy Pausch was very much influenced by his father. Pausch would share everything with his wife, when she has learned his diagnosis turning out, she could write a book titled *"Forget the Last Lecture; Here's the Real Story"* (Pausch 97). Randy Pausch always praises his wife, "She is a strong woman, my wife. I admire her directness, her honesty her willingness to tell it to me straight" (Pausch 97). They discuss and take decision; she caught many doctors about his health. Randy Pausch spends more time with his family members; he took Dylan to see a movie. Jai has taken care on Randy Pausch, she was on Websites for cancer patients and their families. She learns many stories, she has many dreams but Randy had a confidence to fulfill her dreams. Randy said, "When Jai and I talk about the lessons she has learned from our journey, she talks about how we've found strength in standing together, shoulder to shoulder" (Pausch 102), but she was great, they can talk heart to heart.

The Last Lecture is really an inspirational novel; it depicted how to enable the dreams of others. Randy says, "I've been very aware that time is finite" (Pausch 108). He speaks the value of time and other tips of life, plan, a good filing system, spending time, rethink the telephone and take a time out. He also speaks teacher's duty, "It is an accepted cliché in education that the number one goal of teachers should be to help to students learn how to learn" (Pausch 112). Teacher should praise the students, when they deserve and tell them honestly, He said, "a professor's job is to teach students how to see their minds growing in the same way they can see their muscles grow when they look in a mirror" (Pausch 113). He gets feedback; he was constantly helping his students; when he was teaching at the University of Virginia in 1993, he helped many students. He narrates an incident that when he listen Tommy Burnett's childhood dreams he asked him to join his research team. Randy Pausch point out that, "Tommy also says that he learned not just about virtual reality programming from me, but [55]

also about how work colleagues need to be like a family of sorts. He remembers me telling him: I know you are smart. But everyone here is smart. Smart is not enough. The kind of people I want on my research team are those who will help everyone else feel happy to be here" (Pausch 118), Tommy was one of his team player. When Star Wars Episode succeeded, Randy moved on to Carnegie Mellon, every member of his team from the University of Virginia went with him except Tommy. When Star War Episode successes, there was good discussion about lucky and its role in life Tommy said, "But all of you are already lucky. Getting to work with Randy and learn from him, that's some kind of luck right there. I would not be here if not for Randy" (Pausch 120). Randy Pausch always worrying about his students, when he arrived at Carnegie Mellon University in 1997 as an Associate Professor of Computer Science, his specialty was "Human-computer interaction" and he created a course called "Building virtual words", he opened the course to fifty undergraduates from all different departments of the University. Andy Van Dam was his mentor. Randy Pausch's student were improved and inspired by him by and they took many project works.

Randy Pausch's *The Last Lecture* is really an inspirational novel, it inspire us to be an optimist. He narrates one of the incidents that Men first walked on the moon during the summer of 1969, when he was eight years old. He considers that man should have a big dream; he was really inspired by that event. His father had taken a photo of Neil Armstrong set foot on the moon, really he could understand that how the billions of dollars spent to put men on the moon, they could have been used to fight poverty and hunger on the earth, he says that, "Give Yourself Permission to dream Fuel yours kinds' dreams, too"(Pausch 113). His mother always guides him very well. Randy Pausch's novel directs a lot how to live in the society? , the good way of life is that avoid arguments with other. Whenever man gets problems he need not complains but try to get solving the problem he said, "Too many people got through life complaining about their problems. I have always believed that if you took one tenth the energy you put into complaining and applied it to solving the problem, you'd be surprised by how well things can work out" (Pausch 138). He always likes Jackie Robinson, the first African American Baseball player, he praised him, "He endured racism that many young people today couldn't even fathom. He knew he had a play better than the white guys and he knew he had to work harder, so that's what he did. He vowed not to complain, even if fans spit on

him" (Pausch 139). Jackie Robison and Sandly Blatt are role models to Randy Pausch.

Randy Pausch thinks positively he believes in his hard work but not in fate. He narrates one incident, a woman was facing of her debt, to deal that stress, she would go every Tuesday night to meditation and Yoga class, that was her one free night and she said it seemed to be helping her relief from the stress. But Randy says that was not a permanent solution he said, "I told her, I had nothing against yoga or meditation. But I did think it's always best to try to treat the disease first. Her symptoms were stress and anxiety" (Pausch 140). Randy Pausch strongly believed in a team work, the second day in his class he would write a titled "Tips for working successfully in group" it was embraced by many students and they started work together. Randy's views on woman are really beautiful, he wanted to share with his daughter Chloe but she is eighteen months older. His female colleague told him, "It took a long time, but I have finally figured it out. When it comes to men who are romantically interested in you, it's really simple. Just ignore everything they say and only pay attention to what they do" (Pausch 146). He likes Superman because he fights for truth and justice.

Randy Pausch always encourages students, he express his view about failure and how to avoid failure, "The person who failed after know how to avoid future failure. The person who knows only success can be more oblivious to all on the pitfalls. Experience is what at when you did not get what you wanted. An experience is often the most valuable thing you have to offer" (Pausch 149). He does not believes in shortcut way to achieve their goal, many people believed in shortcut but Randy believes in two words "hard+work", it can make people more efficient, more able, even happier, and it is like a compound interest in the bank.

Randy Pausch is always grateful to his well wishers; he shows gratitude to one who is inspired and makes him success. His greatest mentors was Andy Van Dam, a Computer Science Professor, Brown, he gave him a wise counsel he expresses his gratitude, "He changed my life. I could never adequately pay him back, so I just have to pay it forward" (Pausch 157). He is a great human being, he is always worrying the society, He would telling his students "Go out and do for others what somebody did for you" (Pausch 158). He always adores three

words "tell the truth". His teacher Andy Van Dam encouraged him to get Ph.D. and be a Professor.

Randy Pausch was border to death, he told to Carnegie Mellon's president, Javed Cohn, "I would give a last lecture", please tell them remember you for" (Pausch 179). After he learned that he had cancer, he welcomes whole heartedly. They received many messages and good wishes one of women wrote, "Your children will be a tremendous source of comfort and love and will be the best reason to wake up every morning and smile"(Pausch 185). He wants tell many things to his children but they are too younger to understand, "Dylan just turned six, Logan is three, Chole is eighteen months old" (Pausch 191). He was worrying about his kids; he took his kids to Disney World, he express his dream, "so my dreams for my kids are very exact. I went them to find their own path to fulfillment. And that I won't be there, I want to make this clear. Kids, don't try to figure out what I wanted you to become. I want you to become what you want to become" (Pausch 198). Randy thinks positively, he welcomes his death positively he express, "Cancer has gives me the time to have these vital conversations with Jai that would not be possible if my fate were heart attack or a car accident" (Pausch 200). Randy at the edge of death he wants make his wife happy after he passed away he asked obvious question, "Most of all, I want Jai to be happy in the years ahead. So if she finds happiness through remarriage, which will be great. If she finds happiness without remarrying that also will be great" (Pausch 202). He is really grateful to god for having advance notice of his death; it allowed him to prepare his family for the future.

He concludes his last slide, a photo of the standing by his swing set, holding a smiling Logan with his right arm and sweet Chole with his left, Dylan sitting happily on his shoulders. The novel ends with tragic but it is really inspire to the reader and helps think always positively and optimistically.

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Identity Crises in some women's autobiographies from different social strata within Maharashtra

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Abstract

The present paper deals with the 'Identity Crises in Postmodern Indian English Literature'. The autobiographies selected in the study are originally from Marathi language translated into English. In this paper, researcher has tried to show the identity crises in translated autobiographies. The autobiographies selected for analysis are Urmila Pawar's *The Weave of My Life* and Sunita Deshpande's *And Pine for What is Not*. In these autobiographies, one reads the women autobiographers questioning the patriarchal system, religious beliefs and the struggle to be at par with men. During this period they observe, understand and criticize the illogical and orthodox religious customs followed blindly or unquestionably by the society.

Women autobiographer's have tried to change some of the systems and structures by not following them or behaved differently. Men did not want women to share or taste success like theirs as it would shake their position of power and publicity. Whatever was not allowed for women, they tried to grab it, not forcibly but through proper methods. In their writings, they have explained why they had to be 'cunning and clever' to achieve their goals. While challenging the power structures, both were opposed by men and women in their families.

Keywords: autobiographies, Identity Crises, social strata, etc.

The primary aim of the present paper is to have a detailed analysis of identity crises in Post Modern Indian English literature. The autobiographies selected for analysis are Urmila Pawar's *The Weave of My Life* and Sunita Deshpande's *And Pine for What is Not*. They observed in the representation of Indian women among the Maharashtrian writers, as and professes the need for sharing a cultural and social space in the democratic form of government. Writers like Urmila Pawar, Baby Kamble, M. Shaikh, Kumud Pawade deserve to be honored for the depiction of the problem of marginalized women in their autobiographies. They narrate the response which they get in society and which

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did not treat women respectfully. Their literary output depicts the varied problems and difficulties encountered by them. They have depicted their experience joys and frustration, ecstasies and agonies in the cities they visited. Narrating and depicting the disturbed selves is a mark of the Identity crises. By demanding attention they want to show that they are equally intelligent and hardworking than men.

Postmodernism in Indian English Literature

In India, the marginalized were always exploited before colonialism. They refused to follow the system marked by the high culture people. The marginalized had to tolerate all the exploitations at the hands of the so called upper caste or those in power. As they became intolerant, they quietly thought of their existence, discussed with their community members and voiced their opinions. Though India was free from colonial powers, there was a system which did not allow a section of society to progress in fields like education, agriculture and politics.

After the post colonial period India followed the feudal agrarian system with its sharp ethnic, social and religious boundaries. Due to such differences, there was a struggle to get a good share for the marginalised from the people who were in power. Those who had access to powerful people benefitted but that too depended on their social status. So the less privileged, marginalized were left out, not encouraged to progress the survival of the fittest rule persisted.

Moving from educational issues, only the male child was allowed to study in some marginalized families. Girls were not sent to school as they helped at home and their parents believed that educating girls would bring no results. Baby Kamble's autobiography talks of such biases. Women also observed these changes in the society and felt the need to raise voice against these humiliations. These autobiographies are written in Marathi originally and translated into English for vast readership.

Identity Crisis

Autobiographers wrote about their lives and thought that it is important for their future generations to understand the agonies of their ancestors. So autobiographers wrote about their lives in a simple manner. But we should try

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to understand that they did not decide on the style of writing. According to some writers, they thought that the method of writing just developed into writing about their experiences.

Search for Self identity

The search for identity is the most important factor in Dalit autobiographies. Due to the illogical caste system, Dalits lived outside the village. So there was no social interaction among the people. The feeling of "alienation" made them to become something worth of recognition. The meaning of 'existence' in the caste system made them to become more aware of their 'self identity'. Dalit writers were eager to know the answers for 'self identity'. This quest for 'self identity' and recognition made their writings more philosophical. This is reflected in their autobiographies. So the search for identity is the most important feature in the autobiographies.

Sunita Deshpande's *And Pine for What is Not*

The identity crises faced by a group are discussed by selecting a few autobiographies in this research paper. Autobiographies written by women from the upper caste and lower caste write about their roles in the society. One of the postmodern attribute is that the marginalized, specially their roles in the families and in society force the readers to appreciate their roles in a famous writer's and actor's life P. L. Deshpande, the famous play Wright was so engrossed in his work that he did not think of financial gains while giving the copyrights of the play. When his wife, Sunita Deshpande realized that her husband was not given proper remuneration for his works. She tried to explain him the value of copyrights. Somehow the writer agreed to her suggestion of charging money for getting the copyrights of the play. Her role as a wife, manager who looked after the affairs of a famous playwright of his times gives an insight into the busy life of the Deshpande's. The writer never had difficulties in travelling and working due to his devoted wife. She was a home maker, drove car for the writer reminded him to discuss matters with the concerned people.

In the last few pages, Sunita Deshpande felt that the writer (her husband) did not appreciate her driving skills, she pacifies herself by saying that it was his nature not to give importance to all the minute details done by his wife. She takes a look at her life and questions her identity. Why does she feel the need to look back at the life before getting married to the writer? She also worked for

the freedom struggle, making explosives and living alone far away from her parents. She recalls her past where people would not remember her contribution. When the husband does not acknowledge her help, Sunita Deshpande has the problem of identity crises. The narration informs the readers that the famous writer failed to appreciate her qualities. Wherever the writer went, Sunita Deshpande would accompany him and live with him –Kolhapur, Pune, Bombay or Belgaum. She forgot herself, her 'identity' while working for the writer. As writer was a famous personality he had many guests at home. Sunita Deshpande would attend to them and in one of the chapters she narrates how men did not talk to her as she was a female.

Urmila Pawar's *The Weave of My Life*

In her autobiography Urmila Pawar questions the system in which she lived. Her life was full of miseries because she belonged to the lower caste. The problem with women from lower castes is that they are not respected because of dual insecurities- one from society and another from the family members. She narrates the humiliations in school by her class teacher who told her to clean the classroom with cow dung. Her mother felt insulted and questions her identity. Doing such jobs in schools by untouchables leaves her in identity crisis. She abuses the teacher for causing insult to her daughter. So she wants her daughter to study further as she does not have a father. Her mother made *Aayadan* (Daily required Bamboo made items) which was the only source of income for their family. In some form Urmila's mother had Identity crises which created a strong impact on her. Therefore, she convinces Urmila to study and excel in academics.

After marriage Urmila passed M.A. with second class. Her husband did not appreciate her achievement. He accused her by saying 'Leave alone being an ideal wife, you are far from being a good one'. He told her to follow the village women of Bhiraunde, who respected husband's every word. Urmila Pawar thinks on the questions and tries to change her nature, but her husband does not like her public speeches and her social work. These comments help her to introspect to come out of the identity crises. She wants to work for her family and contribute for the underprivileged. She is aware of her capabilities to motivate others to study and work. Empowering other marginalised women was her motto and she pursued them in spite of the objections from husband.

Thus, the autobiographers have focused on the quest for identity. Their narratives consists a postmodern perspective on the old fashioned ideas of the regional and marginalized life. The issues of alienation, consumerism, globalization and identity crises have become the prime- motif in most of the post modern literature. Problems of Identity figure more prominently in the autobiographies of Baby Kamble, Urmila Pawar, Indumati Jondhale and Sunita Deshpande. Sharankumar Limbale, Daya Pawar, Arjun Dangle etc.

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Exploring Multiple Locations and femininities in Jhumpa Lahiri's *The Lowland*

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Dr Shashikant Mhalunkar *

Abstract:

Jhumpa Lahiri has been one of the eminent voices in the present times articulating the maladies of the people situated in the unaccustomed earth. The diasporic itineraries of her subjects, especially her female characters, facilitate them to explore their ethnicities, identities and femininities. Diasporic identities, shift in location and mobility make the female characters more free and liberate than their home country. In the homeland the ethnic, social, political and conjugal rigidities restrict their femininities. The same characters, for instance, breathe freely in the international space. The shift in geographical location brings about a shift in cultural and relational change in the pattern of living and leading life. Migration, mobility and nomadism help the female of Lahiri to explore and sometimes explode the restricted notions of females, their limited domains and femininities. The Lowland is a family saga that deals with love and life of two brothers-Udayan and Subhash at the backdrop of the rise of Naxalite movement in India. The present paper attempts to explicate the multiple facets of femininities as traced in the characters of Gauri, Bela, Bijoli and Lorna. These females traverse the geographical space and worn off their ethnic and cultural markers as well as the bondage that they carry for years together. Jhumpa Lahiri's females explore their femininities on their way of nomadism and mobility. In doing so do they discover themselves?

Key Words: location, femininity, masculinity, ethnicity, mobility, nomadism

Jhumpa Lahiri, one of the eminent postcolonial female writers is primarily known for her diasporic writings. Her short story collections *The Interpreter of Maladies* and *The Unaccustomed Earth* rightly epitomise the lives of the people who are away from their homeland. The characters of Lahiri migrate from one place to another and as a result form a migrant identity. Mobility and immigration felicitate them to explore a number of geographic, social and cultural spaces both at national as well as international levels.

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Further, mobility and transgressing of characters also make her subjects to visit and explore multiple locations. These multiple locations open new vistas to her characters as they find themselves free from their social and cultural hegemonies. The diasporic identities also showcase the blend of cultural trends of both cultures –the culture of the homeland and the culture of the host nation – which formulate a new entity among her subjects. Similarly, her novel, *The Namesake* brings forth the nomadism in the characters of Gogol and Moushumi, and their struggle for self-realization and identity. Sometimes, in doing so, these characters reach mongrelism and exhibit multiculturalism. Her recently published novel, *The Lowland* also projects the same theme of identity crisis and diasporic existence on the backdrop of the Naxalite movement in India during 1970s.

The Lowland is a family saga of the Mitra brothers –Udayan and Subhash –who are born and brought up in the neighbourhood of Calcutta. They get attracted and fascinated by the peasant movement in the village, Naxalbari. Udayan devotes himself, his studies and his career for the work of Naxalite movement which spreads more violently as an epidemic. On the backdrop of this, Lahiri introduces her female characters who are mobile, and further, their mobility helps them to explore their femininities. *Wikipedia*, the free encyclopedia traces the term, Femininity as, “a set of attributes, behaviors, and roles generally associated with girls and women.” (Wikipedia b.) The present paper attempts to examine closely the alteration in the facets of female subjects who traverse a number of places. These locations open the variant trajectories of Lahiri’s female characters.

Siddhartha Deb, a renowned scholar predicts in his review in *International Herald Tribune* about the multiplicity of locations and personalities:

Epic in sweep, especially when combined with the laden, potent themes, the intertwining of politics and sexuality, the cauterizing of emotional wounds and grievances, and the repetition of places and personalities ... Ms Lahiri's prose hums along as efficiently as a well-tuned engine, showing us the melancholy beauty of coastal New England; the surreal perceptions of an immigrant ... And the tension between generations. (Wikipedia a.)

Being a Leftist activist of CPI (ML), Udayan becomes more aggressive rebellion. While working as an activist of the Naxalite movement, he gets married to Gauri, a student of Philosophy at Presidency. Further, he brings her home where Gauri does not show any special tenets of her personality. She prefers to remain with her books in her room or in her isolated places. Her association with the alienated locations also showcases the stunted growth of her femininity. Jhumpa Lahiri enunciates:

Always at the end of a queue, in the shadow of others, she believed she was not significant enough to cast a shadow of her own

Around men she'd felt invisible. She knew she was not the type they turned to look at on the street, or to notice across the room at a cousin's wedding. She'd not been asked after and married off a few months later, as some of her sisters had been. She was a disappointment to herself, in this regard. (Lahiri 60)

Lahiri introduces Gauri as a marginalised character which has neither growth nor confidence. The native space restricts and stunts her femininity. At the same time she exhibits the traits of rebel in her act of eloping with him and having a registered marriage. The registered marriage of Gauri with Udayan articulates her decision of tracing and exploring femininity. But still it remains unfolded as Gauri is restricted to a specific location. The incidents of her marriage with Udayan and her pregnancy are merely reported and not elaborately sketched by the writer. Lahiri, it seems, takes precaution in not penning the tenets of her personality through emotions like love, sex or her intimacy with her husband, Udayan. The lowland of the Calcutta neighbourhood keeps Gauri a stereotype and a miniature character.

Her attempt to explore new location and her femininity are evident in her support to her husband, Udayan in his Naxalite activities as she discards the 'typical' feminine role and prefers to reading books on philosophy, the masculine domain, especially of thinkers and revolutionaries. Further, in Udayan's home, Gauri is not treated with proper respect by her mother-in-law, Bijoli. After Udayan is encountered she is given a secondary treatment as she is a widow.

The true alteration in the character of Gauri takes place when Subhash marries her and takes her away from the lowland of Calcutta to the 'highland' of the United States of America.

The shift in location caters an opportunity to Gauri in exploring the 'new found land' as a 'brave new world' where she attends the lectures of different classes and nurtures her craving for higher education. Actually, her love for education is evident as she tells Subhash that she was brought up by her grandparents after the death of her parents in an accident. Her grandfather was a professor of Sanskrit who inspires her for her studies. Lahiri chronicles the feminine and physical itineraries of Gauri very aptly, "She saw that the unremarkable journey of her life thus far was fascinating to him: her birth in the countryside, her willingness to live apart from her parents, her estrangement from most of her family, her independence in this regard." (Lahiri: 2013: 57) These very words unfold the multiplicity of location that begins within the homeland and also the independence the character willingly embraces to establish, search and explore her femininity. Further, her sojourn to America in an aeroplane metaphorically denotes the transgressing of Gauri from the East to West- from backwardness to progress and liberty. Lahiri captures that Gauri travels by putting on her sun glasses which again signals that her lenses to look at the world have changed. This flight facilitates her to watch a number of geographical locations which now seem to her as miniatures.

Geographical locations also serve her as spaces for escape and refuge. For the first time, she enters Rhode Island but she has a sense of guilt with her. She never gets free from the guilt of Udayan's death and marrying his brother, Subhash. Further, a shift in location brings change in her character as she is found in Los Angeles where Gauri experiences liberty. Lahiri explicates, "She entered a new dimension, a place where a fresh life was given to her." (Lahiri: 2013: 232). After her delivery, she takes up a job of teaching in Santa Cruz and then in San Francisco. Gradually, she separates herself from Bela, her daughter and goes to California for teaching. Here, Gauri is seen entering the masculine domains of society, teaching and doing research. She is given the responsibility to look after the Indian students who have come to America for their studies. In the initial phase of her career as a teacher, she lacks confidence in the new location but the same location provides her the space to merge with it and create her entity. Lahiri captures her dilemma as:

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She had wanted California to swallow her; she had wanted to disappear. But over the time these temporary relationships came to fill a certain space. Her colleagues welcomed her. Her students admired her, were loyal. (Lahiri 233)

After her Ph. D. program, she distances herself from her husband and Bela. In doing so she showcases her stronger urge to explore her identity. Her stay in California and the publication of books on philosophy project her successful struggle of establishing herself as a human being independently like a man. Her exploration of geographical spaces and intellectual endeavors also hint at the transition in the character of Gauri. Lahiri touches upon the exploration of locations by her female protagonist who is, at the same time, aware about the vastness and the foreignness of it. Lahiri critiques the multiplicity of location as well as the femininity of Gauri as she explores the space of Rhode Island after a long gap. As Gauri drives her car, she investigates the surroundings. Lahiri vocalizes:

She had explored little of it, and yet she felt protected by that impersonal ongoing space. The spiny growth, the hot air, the small concrete houses with red-tiled roofs-all of it had welcomed her...Telling her, in this land of bright light and sharp shadows, to begin again. (Lahiri 236)

Gauri explores the international space like a free bird without any burden or bondage. Distancing herself from her husband, she explores her femininity along with the location. The shift in location caters a chance to explore her own self. Lahiri captures the temporal fetish for her professor. In her bed with her husband, she imagines her professor with whom she is enjoying sex. Even she explores her own sexual desire which she satisfies artificially. The sexuality with two men push her to have a third man-the man of her choice-in her imagination. This stronghold of her sexual fetish for her professor and her attempt to pacify her carnal desire which Lahiri captures:

She was alone, there was no one in the neighbouring stalls, and she could not help herself, she pushed her hand up her shirt, to her breast, caressing it, another hand unzipping her jeans, hooking her fingers over the ridge of bone, her forehead against the cold metal of the door. (Lahiri 172)

Jhumpa Lahiri also touches upon the natural and deeper shades of her protagonist as well. For instance, when Gauri is in her forties she enjoys lesbian relationship with her research student, Lorna. It is the international space that caters this aspect of life-to have lesbian relationship with Lorna. Lahiri shows how Gauri explores another shade and arena of location and femininity. She minutely observes:

The softness of the kisses was new. The smell of her, the sculptural plainness of her body as the clothes were removed, as the piles of papers were pushed aside to make room on the daybed behind the desk. The smoothness of her skin, the focused distribution of hair. The sensation of Lorna's mouth on her groin. (Lahiri 239)

Bela, the daughter of Gauri and her first husband, Udayan is another female character in the novel that projects nomadism, migration, multiplicity in locations as well as her endeavour to establish her femininity. Bela exhibits variant tenets of nomadism in exploring various locations and her feminine entity. As a child she remains close to Subhash, her step father but as she grows she distances herself from him too. Bela is born and brought up in the United States of America. For her, America is the homeland which accepts her completely. The room of Gauri is occupied by Bela as a grown up woman. Further, her adventures as a mobile subject begins in the neighbourhood. Her explorations with many geographical locations are captured by Jhumpa Lahiri:

She's been in the neighbourhood a few months, because the opportunity arose. She'd been living upstate, east of Albany. Driving down every Saturday to one of the farmers' markets in the city, unloading the truck, setting up tents. Someone mentioned a room in a house.

It was an opportunity to live cheaply in Brooklyn for a while. There was a job she could walk to, clearing out a dilapidated playground, converting it into vegetable beds. She trains teenagers to work there after school, showing them how to shovel out the crabgrass, how to plant sunflowers along the chain-like fence...She oversees senior citizens who volunteer

She lives with ten other people in a house meant for one family. They are people writing novels and screenplays, people designing jewellery, people whose computer start-ups have failed. People who've recently graduated from college, and older people with pasts they don't want to discuss. (Lahiri 255)

Forsaking her home and a caring father Bela embraces mobility and nomadism both in her attitude and profession like her mother Gauri. Her mobility is evident in her act of visiting variant places and making new friends. Wherever she goes, she makes new associates. "She's used to making friends wherever she goes, then moving on, never seeing them again." (Lahiri: 2013: 255) Her explorations with different locations help to collect experience about the environment and the dwellers around her. This act of Bela incarnates her to the ecological citizen of the variant spaces she traverses. At the age of thirty -four she has lived fifteen years on her own away from her father and home, exploring different locations.

Bela treads the uncommon path for a female. Her masculine attire indicates that she enters the domain of parochial hegemony as a rebel. In this act she explores her feminine self:

She wore denim overalls, heavy soiled boots, a cotton kerchief tied over her hair. She woke at four in the morning. A man's under-shirt with the sleeves pushed up to her shoulders, dark strips of leather knotted around her wrist in place of bangles.

Each time there was something new to take in. A tattoo that was like an open cuff above her ankle. A bleached section of her hair. A silver hoop in her nose. (Lahiri 222)

Bela's dress proclaims that she is exploring her femininity in the masculine domain discarding the watertight discrimination of gender typography. Further, her schedule of work also throws light upon Bela's workaholic aspect of her personality like a man. The discarding of bangles indicates that she discovers her femininity in the masculine arena where the feminine markers and gender binaries are discarded by her.

Mobility and nomadism in the character of Bela also projects the trajectories of her character towards her freedom of movement as well as her urge to explore multiple locations. Lahiri portrays Bela as a nomad:

It became her life: a series of jobs on farms across the country, some close by, other far. Washington State, Arizona, Kentucky, Missouri. Rural towns he had to look up on a map, towns where she said sometimes there were no spotlights for miles. She travelled for the growing season or the breeding season, to plant peach trees or maintain beehives, to raise chickens or goats....She'd lived for a few months in Montana, in a tent. She found odd jobs when she needed to, spraying orchards, doing landscape work. She lived without insurance, without heed for her future. Without a fixed address. (Lahiri 222)

Further, the unhappy relationship between her parents triggers in shaping her feminine self. As a result, Subhash is doubtful about her marriage. As a teenager she had not her father's permission for anything. This act of Bela showcases the traits of Udayan and Gauri's personality in her character which she inherits genetically. Once she appears in front of her father telling him coldly that she is pregnant. It is blow from the bolt for Subhash. This incident also showcases the similarities in the characters of both Gauri and Bela-husbandless pregnant women coming for shelter to Subhash- who are loved and cared by him. Both the mother and daughter exhibit same feminine traits of their personality in their act of coming to Rhode Island as pregnant women and a fatherless child. Also, they represent social rebels in their act as they attack the hegemony of marriage and the sacrosanct relationship of husband and wife.

Bela's individualism as a female is seen in her freedom of mobility from place to place as well as her own decision making in establishing live-in relationship with an American man, Drew. She explores her own domain and becomes pregnant without a marital knot. Independently, she rears her daughter, Meghna at the residence of Subhash. Further, her disdain for Gauri is evident when Gauri attempts to establish intimacy with Meghna. Her anger also showcases her feminine freedom and individual identity when Gauri trespasses her domain through Meghna. Lahiri articulates Bela's disgust for her mother, "Now Bela was looking at Gauri, glaring at her. With a single shake of her head,

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silencing Gauri, the admonishment slicing through her, reminding her of her place." (Lahiri 310)

Jhumpa Lahiri also introduces other minor female characters like Bijoli, Deepa, Lorna, Elise and Holly. For instance, Bijoli, the mother of Subhash and Udayan does not explore any geographical space except the domain of Calcutta and the lowland near her residence. Also she is reported to be visiting the market of Calcutta city with her daughter-in-law, Gauri, which is very rare and occasional. These aspects of her character showcase that she does not explore multiple locations and even her multiplicity in femininity. One can trace just a single incidence when she warns Subhash about the true nature of Gauri, who proves to be disloyal to Udayan and may cheat upon him too. Similarly, the character of Deepa remains within the space of Calcutta. Deepa is a care taker of the widow and old, alienated Bijoli, who finds pleasure in serving her. These two females remain in the borders of their domestic space and as a result show no growth in them.

Correspondingly, the character of Holly, the first female companion of Subhash in Boston signals the trajectories in her femininity. She is the mother of a child, Joshua and a divorcee who establishes friendly relations with Subhash and further, enjoys sexual relationship with him when her son goes to meet his father. Holly, in this act explores her feminine self by accepting a foreigner in her bed willingly. Of course, this relationship is very temporal as it ceases when Holly and her husband reunite and decide to continue their marital relations. Further, she investigates variant locations alone with her child. She goes for swimming and takes sun bath on the beach, alone. Even she explores places through driving her car either with her child or with Subhash. Her temporal getaway with Subhash is a result of the international space wherein she believes in her personal likes and dislikes.

Lorna, the research student of Gauri, is an American female who also showcases the tenets of progress in her character. She is a Ph. D. student of philosophy who is exploring her intellectual aspects of her personality. While doing research, she takes initiative in establishing lesbian relationship with Gauri at variant places ranging from Gauri's cabin, her apartment or a room that both the females take on rent in a hotel for several times. Further, Lorna and Gauri behave very dispassionately once her viva voce gets over. This indicates

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that both the females pave different ways to lead life separately as their purpose is served.

Jhumpa Lahiri, thus, introduces an array of females both in Calcutta and in the foreign land. Her females, when in homeland, remain loyal to their secondary roles but as they move away from their homeland, they explore their personalities and femininities. It is the shift in location that provides them space for discovering their feminine identities. Each location adds a new facet to their character.

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Long Walk To Freedom: The Experience Viewing an Autobiography

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Abstract

Long Walk To Freedom is the autobiography of great humanitarian South African leader Nelson Mandela. His autobiography is written in that epic manner and all expected a movie to be of same magnitude. Any film that tries to encompass most of Nelson Mandela's long life carries an enormous burden of expectation. How can a single film do the man justice within two and a half hours? In attempting to do so, can it be vital and compelling rather than merely well-meaning and didactic? And here's a third problem: with Mandela's recent death, the blanket media coverage of the mourning period and subsequent lengthy tributes to him, might the public's appetite for such a film now be dimmed? *Long Walk to Freedom* has been adapted into a film titled *Mandela: Long Walk to Freedom* directed by Justin Chadwick, written by William Nicholson, and produced by Anant Singh. Mandela personally awarded the film rights to the book to Singh's company some years before 2009. Singh believes that as the film is based on Mandela's own writing, it will be the "definitive" biopic of him. This research paper attempts to study the biopic as an experience of a viewer and attempts to see the legend through this movie which embodies his struggle for the rights of black colored countrymen which is the reason of his "Long Walk To Freedom".

Keywords: Nelson Mandela, Biopic, Movie, South Africa, Anti-Apartheid movement.

When a movie is made on any 'legendary' personality it becomes an historical document. The history becomes a plot of the story. To play with the history remains a challenge to the filmmaker. To capsule the real truth of the character and its charisma the script writer has an authentic document for his help and that is an "autobiography" of the legend. The script writer has relied on Nelson Mandela's autobiography for the depiction of the story and he also borrowed the title exactly as it is *Long Walk to Freedom*. "This film is not a full historical record. How can it be, in little more than two hours? It tries to pass on to the next generation the extraordinary achievement of a man who dared to forgive his enemies. It tries to make people who have never heard of apartheid and care nothing for South Africa care about this man, and what he came to

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stand for. I suppose it is in its way the creation of a legend. But the core of the legend is true. . . ." says the script writer William Nicholson who masterly carried the operation of converting the 700 page autobiographical book into a movie. The book can be written in as many pages as it pleases the writer because the genre permits it. Long and slow narration suites the epic style of the book. Mandela by all means is the most gigantic political and humanitarian face of his times. His autobiography is written in that epic manner and all expected a movie to be of same magnitude. Any film that tries to encompass most of Nelson Mandela's long life carries an enormous burden of expectation. How can a single film do the man justice within two and a half hours? In attempting to do so, can it be vital and compelling rather than merely well-meaning and didactic? And here's a third problem: with Mandela's recent death, the blanket media coverage of the mourning period and subsequent lengthy tributes to him, might the public's appetite for such a film now be dimmed? *Long Walk to Freedom* has been adapted into a film titled *Mandela: Long Walk to Freedom* directed by Justin Chadwick, written by William Nicholson, and produced by Anant Singh. Mandela personally awarded the film rights to the book to Singh's company some years before 2009. Singh believes that as the film is based on Mandela's own writing, it will be the "definitive" biopic of him. In February 2012, English actor Idris Elba confirmed that he had signed to portray Mandela in the film. The film was limited released on 29 November 2013 in the United States. Full release happened on Christmas Day 2013 in the United State. When the film was shown in London for Prince William and his wife, it was announced that he had died during the film.

Long Walk to Freedom (adapted liberally from his autobiography) meets these problems head-on and, after a faintly unsure start, manages to rise above them. It certainly helps to have a charismatic actor in the lead role, and anyone who recalls Idris Elba's stellar turn as Stringer Bell in *The Wire* will know he fits the bill. Dashing and physically imposing as the younger man, Elba's body language relaxes as Mandela ages; he seems to acquire wisdom and gravitas along with whitening hair and a shuffling gait.

There are lots of events to pack into any account of this life, and the script by William Nicholson (*Gladiator*, *Shadowlands*), does a creditable job of assessing the great man's achievements, It is unfashionably wide-ranging and

comprehensive, yet Nicholson has a gift for conveying milestone moments briskly.

So Mandela's rural Xhosa roots, along with his career as a fiery young lawyer are deftly touched upon, even if slightly rushed. Then comes his gradual radicalisation – joining the ANC, rising fast through its ranks, and initially preaching non-violence. His subsequent change of heart, inspired by outrages against black South Africans, landed him in jail, where he stayed for 27 years. The tone of these earlier scenes is somewhat respectful, but not blindly so: the break-up of Mandela's first marriage to Evelyn Mase (Terry Pheto) does not portray him in a kindly light. But the film moves into a higher gear with the arrival of Naomie Harris as the assured, plucky Winnie Mandela. There's genuine chemistry between her and Elba, which has a melancholy payoff later on: their long physical separation drives them emotionally and ideologically apart as the older Mandela, conciliatory, more forgiving and politically triumphant, incurs the displeasure of his staunchly radical wife.

After so much detailed exposition, up to his incarceration on Robben Island, things take a thoughtful, analytical turn, as Mandela and his jailed colleagues debate their future and that of their country. If the film gallops through the main events in Mandela's younger years, it calms down for his long spell in jail, arriving at a majestic pace while gathering dramatic momentum as Mandela's release comes closer and apartheid starts to crumble.

British director Justin Chadwick likes to bathe South Africa in a honeyed light, and occasionally his scenes depicting inequality and state violence feel strained and too obvious. Yet with the magnificent Elba to anchor it, the film gradually achieves a sort of grandeur, in the manner of the hero it depicts. The surprise was the film *Mandela: Long Walk to Freedom*, in which Harris co-stars alongside Idris Elba, was actually going into production. It had been 16 years in "development", with various directors and actors attached at different points. John Huston in *Chinatown*, "Ugly buildings, whores and Nelson Mandela– they all get respectable if they last long enough." (Brooks)

"Mandela himself made it clear from the start that he had no wish to vet the screenplay, or to have any influence over the resulting film. Still, the problems facing us were immense. Too much material for one film, too complex a political story, too many key characters. Add to that the iconic nature of the

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hero. My job was to make up scenes with him, to put words into his mouth, to track his political evolution, to imagine his love affairs, and at times to rewrite his often very lengthy speeches. Two speeches in the film are in Mandela's own words, though heavily edited. All the rest are dramatized versions of statements he made and beliefs he held. . . .", says the script writer William Nicholson. The hero doesn't look much like Mr. Mandela. He is considerably beefier. But he has the same sharp, hyper-alert gaze that acknowledges the world's horrors while looking above and beyond toward a humanitarian ideal. He also captures Mr. Mandela's distinctive accent with an uncanny accuracy. Mr. Elba is completely convincing as a natural leader with a ferocious drive. He makes you feel the almost unimaginable personal price Mr. Mandela paid by spending 27 years in prison, separated from his family and the anti-apartheid movement on an island off Cape Town. His lowest moment comes when he is forbidden to leave the island to bury his eldest son.

The performances of Mr. Elba and of Naomie Harris — who plays his wife Winnie, a volatile firebrand whose simmering anger can erupt at any moment — give a crucial human dimension to this streamlined, panoramic, would-be epic. The Mandelas are the only significant roles in a movie in which everyone else, including white South African leaders is a bit player. *Long Walk to Freedom* sustains the measured, inspirational tone of a grand, historical pageant. Events that are worth films of their own are compressed into a sweeping, generalized history. Gripping, dynamically choreographed scenes of street violence are harrowing but short, as the story hurtles forward at breakneck speed.

"While I was filming Bond I had to do all my Mandela research and I was terrified," says Harris. "I thought: 'What? This woman is like seven different women in one.' Everyone had such different ideas about who Winnie was. One biography painted her as a demon, another as a saint and I thought how can you create a cohesive character from all that?" (Smith)

More importantly, the Mother of the Nation suffered, not only because of Nelson's incarceration, but also through her own constant arrests and torture. Despite the cowardly, misogynistic regime's torment of a single mother and her daughters, Winnie remained strong and resilient in her defiance. The film is clear about this.

In one scene, Winnie, played by British actor Naomie Harris, is being wrenched from her children in the middle of the night (the police always came at night). "Take your hands off my children!" she shouts repeatedly. As her new life begins to unfold, of a wife without a husband and of constant police harassment and violence, Winnie uses any means at her disposal to show her defiance, even during her imprisonment. "I piss on you," an exhausted and emaciated Winnie hisses at one of her jailers. He looks down and, indeed, she has made a puddle on the floor near his boots. Unlike Nelson, Winnie had no desire to be acknowledged by a sadistic oppressor. While he prevaricated, she remained solid. And South Africans appreciated her stance. The Mandelas were, of course, the perfect couple that all of us, the young future wives and husbands, aspired to be: visibly in love, sharing the same political beliefs and willing to stand tall and united in their fight for a fair South Africa.

Dazzling in miniskirt and vertiginous heels, displaying her endless legs to full advantage, Harris would appear to be at ease in any surroundings. But she was, she insists, a socially awkward young woman. "I didn't look like this when I was younger!" she hoots. "I wore glasses, hand me downs and was very shy. Most actors are – we're hiding behind a character and finding a cathartic release from that." (Smith)

She grew up in north London, where she still lives. Her Jamaican-born mother is a screenwriter turned therapist, her Trinidadian father left before she was born. She attended stage school at weekends and always wanted to act, but first studied social and political sciences at Cambridge. As a comprehensive kid, she's said she felt out of place.

Harris has been a pioneer in changing women's roles, not least in transforming the traditional simpering "Bond girl" into a gun-toting "Bond woman", as she insists she's called. In 2014, shooting begins on the franchise's 24th film, where she'll play a 21st-century Miss Money penny. "I don't know anything about the script, which is great, because I can't reveal anything," she grins. (Smith)

There are reviews in different medias about the film and it helps to understand the movie more closely.

"What comes through in Idris Elba's performance is a leader of enormous emotional strength. Here's a man in his mid-40s, sentenced to life in prison on Robben Island, where he is called "boy," "forced to wear short pants and work at hard manual labour," writes Mick LaSalle in SF Gate. "Idris Elba conveys as much as any actor could of the enigma of Mandela's long experience in prison: it is a performance of sensitivity and force: his impersonation of the walking, talking Mandela is sharply observed, though it isn't just mimicry, and Naomie Harris is very good as Winnie, who (mostly) outside prison did not have the luxury of saintly inactivity and had to do what she saw as the dirty work of getting violent with the ANC's enemies and also with those traitors on her own team," writes Bradshaw in *The Guardian*. Geoffrey Macnab in *The Independent* explains how Elba makes an impact. "It is left to Elba to give emotional complexity to a story whose triumphant ending we all know well in advance. Elba's performance is stirring and very effective. He doesn't just capture the gait, voice, mannerisms and self-deprecating humour of an immensely well-known figure, but he shows us a character who is constantly changing. The young Mandela is very different from the sainted figure we encounter in the final reel. He is athletic (continually shown boxing), charismatic, angry and confrontational. He is also a pragmatist in the fight against white supremacy." In spite of being a bit disgruntled with the film, Moira Macdonald of *Seattle Times* is quite taken with Harris. "There's much that's right about this film, starting with the casting. Idris Elba, in the title role, movingly uses his rumbling voice to create a man, not a saint. And Naomie Harris, she of the enchantingly impish grin, creates something unshakable of Winnie, who herself becomes an activist." "(It) is one of those noble, thoughtful films that nonetheless doesn't quite work, and the only real reason is that it tries to do too much, and ends up giving short shrift. It unfolds as a series of moments, some of which are beautifully rendered (though Alex Heffes' score feels disappointingly predictable), but they're dots on a canvas, not quite filling in a potentially lush picture," she notes about the film. Tom Long isn't too happy with the film either. "Mandela: Long Walk to Freedom is more of a long walk to frustration," writes Long in Detroit News. But he too has a good word for the cast. "Despite fine performances from Idris Elba as the South African leader and Naomie Harris as his wife, Winnie, there's no way the entirety of Nelson Mandela's life is going to fit into a two-and-a-half hour movie. Or a four-and-a-half hour movie for that matter." But how does the biographical

narrative flow? While Barbara Van Denburgh of AZ Central talks of the "grace" of the narrative, Ty Burr of Boston.com thinks the film is so "official" in its tone that it makes for a "perfect funeral." "The intentions are noble, but the film's eagerness to honour Mandela instead shortchanges him. Mandela was a man who broke the mould; Mandela (Long Walk to Freedom) is a film content to nestle very neatly into it," points out VanDenburgh. "It's the Official Story of a man who was for nearly 30 years his country's most unofficial person, and, aside from some youthful randiness early in the film, it wouldn't be out of place at a state funeral. The movie is extremely well produced, it features two excellent lead performances and it is dull," notes Ty Burr.

Mick LaSalle likes the film for accomplishing two main things. "The first is the obvious one, to make an audience understand and feel exactly what made Mandela remarkable." "The second is more subtle. It's a dramatic challenge, to maintain movement and velocity in a story in which the central character spends 27 years in prison. That it's possible to watch Long Walk and not realize that difficulty is a measure of its success." But as Moira Macdonald writes, "By the end of (the film), as decades have whooshed past, we still don't quite know this man." Rotten Tomatoes grants the film a score of 57% on the tomato meter with the comment, "It might be too respectful to truly soar, but there's no denying Idris Elba's impressive work in Mandela: Long Walk to Freedom."¹⁰

If the lack of specifics about politics is frustrating, how could it be otherwise? Mr. Mandela's biography and South African history are so rich and inextricably linked that it is impossible to reduce it to a nearly two-and-a-half-hour movie without it feeling rushed and incomplete. "Winnie Mandela," Darrell J. Roodt's recent much inferior film, in which Mr. Mandela made only brief appearances, had the same problem. Still, to their credit, Mr. Chadwick and the screenwriter, William Nicholson, who adapted the script from Mr. Mandela's autobiography, have created a movie with the flow and grandeur of a traditional Hollywood biopic. "Long Walk to Freedom" barely glosses Mr. Mandela's youth. We meet him as a teenager in his Xhosa village completing a ritual initiation into manhood.

Minutes later, he is a dashing hot-shot defense lawyer and amateur boxer, whose first wife, Evelyn, leaves him because of his womanizing. He meets

his match in Winnie, and they are immediately aware of themselves as a power couple bound together in a common struggle for racial equality.

Mr. Mandela's dalliance with violence leads to his arrest and sentence of life imprisonment on Robben Island, where he breaks rocks in a quarry. The movie speeds through his prison years, taking just enough time to show the diabolical ways that punishment is meted out and small privileges extended. When he and his fellow African National Congress leaders arrive there, they are obliged to wear shorts. He wages a successful campaign for the prisoners to be given long pants, a symbolic but small victory. That's how the movie picks and chooses its humanizing moments, and there are enough to keep its tone from seeming stuffily reverent.

Long Walk to Freedom warms up once Mr. Mandela is released from prison, warily reunites with Winnie and negotiates an end to apartheid with the white power structure. The compelling scenes of the Mandelas, no longer youthful, bitterly disagreeing over policy and separating, are so powerfully acted that every accusatory glance exchanged by the couple conveys accumulated years of struggle and sacrifice. Intransigently radical, Winnie Mandela endorsed retaliation against black South Africans who collaborated with the apartheid regime. One scene shows a young man about to be burned alive. During this final third, the film comes the closest to shedding its lofty airs.

Mr. Elba's towering performance lends "Long Walk to Freedom" a Shakespearean breadth. His Mandela is an intensely emotional man whose body quakes in moments of sorrow and whose face is stricken with a bone-deep anguish. The carefully chosen words in his eloquent declarations of principle, spoken with gravity and deliberation, are deeply stirring. "For 50 years we have been talking peace and nonviolence," says Mandela in the film, explaining his move to arms. "As violence in this country was inevitable, it would be unrealistic and wrong for African leaders to continue preaching peace and nonviolence at a time when the government met our peaceful demands with force," said the real Mandela in his speech at the Rivonia trial in 1963.¹¹ Thankfully, the film does not sentimentalize Mandela as the world's cuddly old grandfather. At the same time, it shows you why he felt pushed to radicalism by the appalling regime he was up against. "This still left the matter of explaining why he became a role model. Just what did Mandela do to be hailed as such a great man? As I worked, I

came to see that his achievement was essentially moral. Mandela's insight – it seems obvious now, but it was far from obvious then – was that the problem was fear itself. He was the victim, but his oppressors were afraid of him. The all-powerful white governing class feared the black majority, and this fear drove their brutality. Mandela realised that if he could remove the fear there was a chance of peaceful co-existence. That choice, to forgive and to seek reconciliation, was and remains extraordinary.” (Nicholson)

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POEMS

Monologue of a Tree

Dr. N.G. Wale*

Ladies and Gentlemen, I want to have a word with you.
Would you pay heed to my story for a minute or two?

I was born in the jungle
As Nature's part and parcel
To offer shadow is my religion
To birds, animals and everyone

Passers-by and troubled in heart
Seek refuge lost in thought
My life-mission is only to give
For your comfort forever I live

I do my best to preserve
The balance of gases in the atmosphere.
I help to conserve soil and water
Which is very much useful for the farmer.

I have many brothers
Who give you fruits and nuts
To make rubber some give you a milky fluid
And some provide a medicine solid.

But I'm much pained
To encounter with loggers and cutters, craving for wood.
They defile this enchanting nature
And thus, become a cause of blurring mankind's future

I beseech you, human beings, to conserve Nature
It is essential for your well being and bright future
Hence, take me as your best friend
And we, the trees, surely make you sound.

* Assist. Professor, Department of English, Balasaheb Desai College, Patan

My Love

Dr. N.G. Wale*

I met a girl-talented.
She came, she saw, she conquered.
Always I wanted to be with her,
So I would meet her hour after hour.

It was a love at first-sight.
I loved her with all my might.
By her humility, I was much impressed,
All my virtues, she greatly admired.

Day after day, our love got matured,
Life after marriage, we both preferred.
Ours was love immortal,
Our likings, too, were very similar.

Alas! Cruel fate tore our love asunder,
It became impossible to live together
Nevertheless, our love is eternal,
It is, hence, running parallel.

O my love! I'm with you forever.
Though, today, we have become stranger,
May God make you comfortable in life,
And keep you always safe and sound.

To you, my love, this is my profound salute.
To you, my love this is my humble tribute.

* Assist. Professor, Department of English, Balasaheb Desai College, Patan

In The Name of My City

Chandan Mishra*

City of honor, City of respect.
City of prosperity, and of interest.

'Mumbai meri jaan', is the famous proverb,
From central to harbor, north-east to suburb.

City of liberty, and city of the wisdom.
City of fraternity and of the kingdom.

Thy name art Suvarna-nagari,
In our epic and scriptures.

Now you have Industries, films and stars,
And gigantic body and beautiful features.

The City of Queen Victoria,
The City of Chhatrapati Shahuji Maharaj,
From Trombey to Bombay,
Mumbai you are loved.

O Mumbai – Mumbai,
My Motherland
I am cozy in your lap
And busy in your hand
You hold all the riches,
And rare the poor.
You command with honesty
And win with modesty.

You taught me to stand
You taught me to walk
You taught me befriending
and to love every folk.

You never let me down
I never be abashed
I wish to be your crown
keeping abreast
To-The-Entire-World.

* Ph. D. Scholar, Department of English, Shivaji University, Kolhapur

In The Name of My Nation

Chandan Mishra*

Drop in sometimes, whenever you feel.
I will serve you the coffee and also the meal.
I will serve you the best, for you are my guest.
You may be a fraud, for me you are God.

This-Is-Not-Me, but my Nation.
Who believe in love, and faith and creation.
She gives and gives, and so is the great.
You have her love and don't be late.

She would sing a song, whenever she would give.
If you regret at your fault she would forgive.
She was richer in the past and the richest.
If you want to see her, paupers are the best.

Paupers are the kings, and kings in the vain.
For paupers are blessed, and kings have the pain.

In the name of her, in the name of my Nation,
I pour my love and all my creation.

* Ph. D. Scholar, Department of English, Shivaji University, Kolhapur

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- The paper should not exceed 3000 words.
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