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In the vast tapestry of world literatures, the theme of love has been a constant thread woven through the narratives of diverse cultures, epochs, and genres. This celebration of love, however, goes beyond mere romantic inclinations; it becomes a potent force that negotiates and combats the pervasive currents of hatred that often run parallel in the human experience. This exploration delves into the ways in which world literatures navigate the intricate landscapes of love, offering insights into its transformative power as a counterforce to the destructive nature of hatred. In the battle against hatred, literature reveals love as a potent weapon. Characters and narratives demonstrate how acts of love, kindness, and empathy can counteract the destructive forces of hatred. Whether it's the redemptive power of forgiveness in Dostoevsky's *The Brothers Karamazov* or the healing embrace of community in Toni Morrison's *Beloved*, literature illustrates love's ability to combat the insidious nature of hatred, fostering reconciliation and understanding.

In this number of the journal we embark on this exploration of love in world literatures, and we find a rich tapestry of articles that transcend cultural, temporal, and linguistic boundaries based on the thoughts of those authors, who scholars from different parts of India and have contributed to it. The thematic scope is also wide ranging from my article on love in digital age, Dr Abrar Ahmed's trace on Ahmed Faraz's Urdu ghazals, Dr Anant Dadhich's finding of love in the writings of Oscar Wilde, Dr Ayesha Tasnim's unlocking of Bama's *Karukku*, Dr Chitra Dadheech's vision about human relationship and *Love*, Dr Devendra Rankawat and Chanchal Sharma's vision about Deconstructionism as love, Dr Paramba Dadhich's revisit to Jane Austen's works, Pooja Joshi's focus on Shakespearean plays tracing love and hate, Princie Joshi's introduction of Mira Bai's poetry, Chippy Raju and Rince Raju's analysis of Malayalam diasporic novels, Shankar Lal Dholi's recording of mystique symbols of love: Dhola Maru, Shibasambhu Nandi and Dr. Bhumika Sharma's trace on dialectics of love and hate in Marissa Meyer's *Cinder*, Manoj Kumar's

pointing of love and hatred in Folk Stories, Shobha Banshiwal's study on Divakaruni's *The Palace of Illusions*, Preeti's discussion on impact of technology on human relationships, Tripti Soni's study of Amitav Ghosh's *The Shadow Lines*, Hina Sadiq's exploration of literature of classical age, Reena Kumari's narration of folk stories of Vijaydan Detha, Tamanna's study of Vikas Swarup's *The Accidental Apprentice*, Satkala's comparison of *A Farewell to Arms* and *Eye of the Needle*, Sanju Jhahharia's reading of Shakespeare's *Romeo and Juliet*, Nisha Srivastava's writing on Medieval Age.

Later, Archana Rankawat examines Michael Ondaatje's *The English Patient*, whereas, Jyoti Sharma and Prashant Kumar Sharma study love in John Donne's Poetry.

This collection of papers represents a collaborative effort to advance the field of literary studies. By bringing together the work of teachers and research scholars from diverse backgrounds, we hope to inspire a new generation of academics and contribute to the ongoing dialogue within the discipline. As we navigate the ever-evolving landscape of English Literature, this journal stands as a testament to the enduring spirit of scholarly inquiry and the commitment to excellence in research.

I thank Prof. Hemendra Chandalia for his immense help in editing the journal. I express my sincere appreciation to Shri Jaisa Ram Chaudhary and Apex Publishing House for their invaluable support in bringing this journal to fruition. Their collaboration has been instrumental in ensuring that the ideas and research within these pages are presented with the professionalism and excellence they deserve. In recognizing the collective effort that went into the creation of this journal, I extend my sincere thanks to all the contributors for their commitment to academic excellence. It is through their dedication that this publication becomes a valuable repository of knowledge, fostering intellectual growth and contributing to the ongoing discourse in English Literature. This number of the Journal of Rajasthan Association for Studies in English is dedicated to the strengthening of the association.

Date : 23/12/2023

– **Dr. Sumer Singh**
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Our Contributors

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Love in Digital Age: A Study of Ravindra Singh's | *Too Had a Love Story*

Sumer Singh

Introduction

Though the world is rest on materialistic things But our life does not only rest on these things. There is still, importance to emotion and feelings. Life is beautiful only when there is love in your life.

The theme of love has been integral to English literature since its genesis. Over the centuries romantic love has been portrayed by literature in its many facets: shared love, impossible love, lost love, sexual love, spiritual love and, perhaps most often, unrequited love. Love's impact on literature is profound. Many literary works from around the world have been based on or about love. Sometimes love in books is portrayed in a way that is too idealistic compared to the real world, or it is a realistic perception of love and has only been made to seem idealistic due to people's lack of faith in love. In *Romeo and Juliet* for instance, love is portrayed as something worth fighting for, even unto death. The idea of love in modern literature differs conceptually from that of earlier periods is demonstrably false. Readers of literature from any era will find that although man acknowledges love in many ways, the fundamental idea remains constant. Therefore, whether one reads the tender longing of Shakespeare, the unattainable desire of Jane Austen or the whimsical prose of Dickenson, the message of love in its myriad form remains the same. The concept of love particular to the piece of writing is equally a study of psychology, sociology and anthropology as it is a literary endeavor.

Today, in technology and social media driven world, 'true love' may almost seem passe, but Durjoy Dutta, one of India's leading romantic

fiction writers, says, “digital love, like romances in the earlier times, is very passionate and it is great to find your soul-mate at the click of a button.” Ravindra Singh, a young, talented and very popular romance writer of India, is of the same vein that love never dies and the essence of love is still the same in today’s digital world. Ravinder Singh has been celebrated as the king of popular fiction since he has written several novels in the fashion of popular fiction. He is a software engineer from Odisha and a rising star in Indian English novel writing. He began his career as a creative writer with the first novel giving a truthful account of his own love story as *I Too Had A Love Story*. As a romance writer, Ravindra Singh believes that love at first sight still continues to happen; only the medium has changed. He says, “we are living in a time where love at first sight has become love at the display picture”(5).

The novel *I Too Had a Love Story* is an autobiographical tale of love written by Ravindra Singh, a software engineer turned author, who rose to fame with this debut novel becoming a national bestseller. Ravindra Singh started his career as an IT professional in Infosys and he was in love passionately with his girlfriend, Khushi whom he found from shaadi.com. After a series of SMSs chitchats, question-answers, family discussions; eventually Ravin (the author) and Khushi starts to like then each other passionately. Everything goes well in the life of these two love birds- talking over the phone, care and concern, family consent and then the engagement. Their love script seems to be written by the god of love. Unfortunately, Khushi died in 2007 a day before they got formally engaged. Yet, they are spiritually united as merely physical death of the heroine; Khushi fails to separate them in this materialistic world. *I Too Had a Love Story* is a true love tale of the author himself since it is written out of the despair of losing his girlfriend. As Ravin narrates after losing Khushi, “She died, I survived. Because I Survived, I die every day.” Of course, the novel is really a pathetic story and it implores the sympathy from everyone who reads it. The Novel *I Too Had a Love Story* unravels the concept of love for the readers in the simplest of manner in the times of technology and social media where love has got much complicated. In today’s digital world, finding love has

considerably changed its ways and the new generation is adopting as well as evolving new ways of finding love. Therefore, the present research paper is an attempt to discuss the question whether love is the same thing in the digital world as passionate it was in the earlier days or our concept of love has changed with these ever-evolving new generations today. Simultaneously, it would reveal the interplay of tragic destiny to testify the undefeated spirit of true lovers at large.

The Concept of True Love in the Digital Age

The novel, *I Too Had a Love Story*, has been the heart throb love story of millions of youngsters worldwide. It has influenced the multitude with its emotional appeal and moreover, the characters in the novel are a depiction of deep-rooted reality. Thus, every single reader can easily co-relate himself and his life experience with the story in hand. The novel begins with a reunion in Kolkata of Ravin and his three male friends Manpreet, Amardeep, Happy, who used to study in the same engineering college. They are good friends. They did their Engineering in the same institute. They spent the day by visiting some of the best hangouts in Kolkata. After that they again took a ride on ferry and they ate, drunk, talked, and enjoyed to the fullest at a pub called “some place else.” During the get-together they discussed their future plans of getting married and all of them accept that they did not think about it. Happy suggests Ravin to visit matrimonial website at Shaadi.com in online. Upon this suggestion of Happy he registers and has an account at Shaadi.com. He searches the matrimonial site for a prospective bride and sends random messages to many girls. Numerous girls shower an eye on the narrator and fitted-well to the details that he has asked for, but he does not find a single girl who can act as his soul-mate. At last, when he has given up all his hopes and has stopped browsing through the website on daily basis as he did earlier, he out of the blue receives an SMS from a girl residing in Faridabad who has responded to his registration in the website. Thoroughly going through her profile in the website, he calls her back from Bhubhaneshwar where he was presently posted, and that was the foundation of his love story which began on July20, 2006. Ravin and Khushi start chatting to each other over phone

and soon become good friends. They become curious about each other's interest and find there are many similarities between them.

The Central characters of the novel Ravin and Khushi both are young and meet on a digital platform on the Indian matrimonial website shadi.com. They discuss their similarities like birthplace, birth month and year, hobbies and likes and dislikes. Ravin belongs to a Sikh family and then he wants to get married of Sikh or a Panjabi woman. Luckily Khushi belongs to a Sikh family. Both are graduates and now have job in IT companies. They are unable to meet each other until. Ravin thanks to the digital platform, in this way :

Ours was such a different story. A 21st century love story, whose foundation was modern-day gadgetry. Thanks to Graham Bell for inventing telephones that helped me talk to her, know her better and, finally, fall in love with her.

Thanks to the Internet, the World Wide Web and sites like Shaadi. com that helped me find her. I discovered myself to be a true software engineer in this hi-tech-love phase. And whether this kind of love was good or bad, was no longer a point to ponder- we were already in it. (26)

Ravin and Khushi both gradually get acquainted to each other through the modern means of communication like online chats and mobile conversations. Khushi, the BPO employer in Gurgaon, makes it a daily routine to chat every night on the phone and the conversations were unending till late at night. Sooner, they become better acquainted and disclose their clandestine/digital affair to their family too. Though the couple has fallen deeply in love with each other through the latest gadgets, but never makes an effort to meet. But October proves to be a lucky month for the two love birds when Ravin is asked to travel to the United States for an office assignment for a month. He is wanted to go to Delhi, where Khushi lives, to board the international flight. Ravin decides to go to Delhi one day earlier to meet Khushi for the first time because he wants to spend time with her and to have an interpersonal communication for the very first time of their romantic, techno journey.

The get-together seems to be a remarkable one as both were passing through the same set of mind bearing the nervousness in case they found their dream persons were not up to their level of expectation but their reservations soon dispelled when they really happened to meet each other. In fact, Ravind discovers Khushi to be even more gorgeous than she appeared in the pictures that she has uploaded on the website.

He narrated thus:

‘Are you nervous?’ ‘How do you know?’

‘Because . . . even I am ‘she confessed. Then she said,’ Ok! Tell me, what are you wearing today?’

‘Olive-green shirt and dark-blue jeans. You?’ ‘Oh my God!’

‘What happened? I thought she did not like the color I was wearing. ‘It’s look good on me

‘No, no .It’s not about good or bad. Then?’

I am also wearing olive-green and blue jeans. ‘Then?’

‘I am also wearing olive-green and blue jeans’.(52)

Coincidences seemed always to be following us. Our birthplace, the month, the year, our interest in music, our career, IMS. And now, the clothes we were wearing that day (52).

Love made them to feel that they were made for each other. In Delhi, Ravin meets Khushi and her family with her mother and sisters and then starts his journey to the United States. Even during his stay in the US, Ravin frequently stays in touch with Khushi. And they were become a soul mates and though that they cannot live without each other. Both of them are thinking about each other and marriage and future life. While doing it they forget the world other people. He writes:

I don’t remember when I closed my eyes and I was lost in her. That moment was a heaven that I knew for the first time in my life. In that moment, I forgot everything, forgot everything that I had planned a few minutes back. Forgot even the fact that I planned something forgot that the next day I was to leave this

country. Forgot the job, the CAT exam, forgot my friends and my family. Forgetting, I lived that one moment . . . the best of our life. (90)

When Ravin is aboard, he writes down dairy and explains how he missed his girlfriend Khushi in the following lines:

Somehow, I believed that handwritten words carry much more meaning and much more feeling in them. They have a special something that can't be conveyed in sterile, electronic mails. I didn't tell her about it, but at the end of every day, I started writing my feeling for her in a diary. Each and every page described how I missed her, what all I wanted to do had she been with me, wrote small verse for her. And she sketched picture which I drew while thinking of her, but left incomplete when I realized I was a poor artist. (115)

After his return to India, Ravin meets Khushi once again. After sometime, Khushi's families visits Bhubaneswar and meet Ravin's parents. There they decide Ravin and Khushi's engagement. Both the family starts preparing for the event. They started to live in dreams and intended to spend their life joyfully and the love engulfed them thoroughly. Whenever he thinks about her or dreams about her, he started to forget himself. Ravin and Khushi have decided to get married with each other and talk about it to their parents. Family members take some time but finally approve their marriage. Both are very happy after approval from both sides. "True happiness comes to the parents when they hug each other with those smiling faces"(136). They decide to the event of engagement on 14th February because both are born in February, and 14th February is valentine day. Which is a day to express love for each other? Both of the families were busy in the planning of the engagement ceremony.

Ravinder Singh describes his feelings and emotional attachment towards his beloved. We take a massage of true love from the novel and easily understand the feeling of lover and point of view of marriage in the following statement, "Once you fall in love things like external beauty, appeal and soon become unimportant"(151). The novelist involves in

Khushi's love and her beauty. He neglects other women's beauty. He feels that his beloved Khushi is only beautiful woman on the planet. After understanding each other's feelings, you are attached emotionally. After this condition beauty, wealth and family background has no importance. These are only external things in love. The most important thing is your attachment and feelings. This true love in a relationship is accepting each other without condition to understand internal beauty and take enjoy in a love relationship.

Just before the engagement Khushi meets with a road accident and is hospitalized in a critical condition. Ravin as soon as reach in the hospital, Khushi's condition is being very worst and doctors doesn't talk about Khushi's next condition and recovery. Despite all medical attempts and prayers of Ravin, Khushi dies after a few days. The novel ends with Ravin's narration of his current mental condition. To Ravin, his life became meaningless after Khushi's death and he lost interest in almost everything. He expresses the situation without her following lines:

She died. I survived. Because I survived, I died every day. I was bound by my starts to live a lonely life, without her, I felt so alone. Though the fact is that it 's just she who is gone and everything else is the same. But this everything else is nothing to me . . . I miss her in my days. I miss her in my nights. I miss her every moment of my life. And I'll tell you what this loneliness feels like, what it feels like to live a life without the person you loved more than anything or anyone else in the world. (192)

After the death of Khushi, Ravin is feeling lonely and unhappy. He thinks about previous romantic events and phone calls. He never forgets his feeling and attachment with Khushi. How Ravin becomes a writer explains and which type of difficultly comes in Ravin's life before marriage his life partner died. He feels:

Tere Jane ka asar kuch aisa hua mujh par, Tujhe dhoondate, maine khud ko paaliya . . . Otherwise, I wouldn't have come across an author in me. (Prologue) After the death of his beloved, he becomes panics. Khushi is not only his girlfriend but also,

considers his soul mate and better half. Both are going to marry but unfortunately some days before their engagement his future life partner died.

Ravinder Singh, through his autobiographical love story, proved himself to be a versatile genius in showcasing the diverse stages of his unfulfilled love story with Khushi. Written in a diary-writing form, the romantic saga of the couple belonging to the modern day world of the internet and gadgets, have been innocent, touching, honest and tear-jerking. How two strange bodies get into an acquaintance with each other, develop a bond without seeing each other and builds an intense desire to marry with long distance relationship is in reality a portrayal of many more situations felt by today's generation. No doubt, IT sector has revolutionized the entire world at a rampant pace with the upcoming of so many gadgets, social networking sites and access to free search engines and e-mail accounts, but it's not incorrect to remark that the true definition of love is still a matter of existence. *I Too Had a Love Story* is a memoir of a courtship that doesn't reach its ultimate destination - marriage, but still has a huge bulk to convey to millions of lovers worldwide:

NOT everyone in this world has the fate to cherish the fullest form of love. Some are born, just to experience the abbreviation of it. (1)

Narrative Techniques

Ravinder Singh has aptly chosen the role of first person author-narrator which best suits his autobiographical theme. The theme 'love' appears to be an over-explored one but the way Ravin narrates his love story makes its enjoyable to read from the beginning till the end. The story is narrated using the flashback technique in nine chapters. Through the authenticity and closeness of narration we get deeply involved and nourish the minute details he describes. In the first chapter 'Reunion', we feel really involved in the reunion party and the feeling of nostalgia automatically occupies our minds. Though, *I Too Had a Love Story* does not have a perfect ending but it is beautiful in its way. An oft-

quoted maxim says that it is better to have loved and lost than never to have loved at all. Ravinder Singh proves the maxim true and believes that love seldom dies. He beautifully depicts the beauty and power of true love through his own heart touching love story. "I Too Had a Love Story" by him, is a memoir of a courtship that doesn't reach its ultimate destination - marriage. It is a true love story of the protagonist, written in a diary-writing form that is innocent, touching, honest and heart-rending.

Conclusion

Ravin and Khushi's love is an eternal love and made readers to feel cry. This is not a conditional love or the type of love one may try to use to earn favors or expect support, rather this is a universal and unconditional love that recognizes the beauty in life every moment. It is of a higher nature. Love is Divine. Love is Pious. Love is Immortal when given in the safer hands. Love is long-lasting. As we are living amidst the 5G virtual world, we conceive love with different notions of love. Love could be very superficial to many with its temporariness. Yet, Love for few appears to be unending that never dies for so it has known no geographical, physical boundaries. It knows no limitations of physical attraction or sensual pleasure. It unites merely two souls forever, tying them spiritually forever. The power of love is held within each of us every moment. This wondrous energy is available merely by our use and conscious recognition. When we choose to love one another we transcend the lower personality perceptions and rise to a higher truth. We recognize our oneness, wholeness and interconnectedness.

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Philosophical Shades of Love, Loss and Protest in the Urdu Ghazals of Ahmed Faraz

Abrar Ahmed

Ghazal is the most lively and authentic genre of Urdu poetry. With all its subtleties, nuances, symbolism, allusions and elegies, it has maintained its uniqueness till today. Across the globe, there is ongoing definition, discussion, and argument about this topic, both from a historical perspective. Various linguists, philosophers, and poets have individually formulated their own interpretations of it. For some individuals, it serves as the language of the heart. In the field of English writings, Wordsworth focused on the articulation of emotions, whereas Eliot sought to distance himself from emotions. Arnold, on the other hand, emphasized the critical examination of life. This pattern continues with other writers as well. In the past, the English poet P. B. Shelley expressed the idea that poets have a significant influence on society, even if their impact may go unnoticed.

In Urdu poetry, Ahmed Faraz (1931-2008), is a highly acclaimed and often cited poet of the 21st century. His poetry spans about sixty years, in these sixty years his works would have passed through different periods. However, it is rare to find a fan of Urdu poetry who has not read or listened Faraz. It takes no debate that the eminent poet of the contemporary day should be acknowledged and appreciated in the current socio-political context. This paper humbly attempts to bridge the gap between English language readers and Urdu poetry admirers. S.T. Coleridge once mentioned that “no one can be a great poet without also being a great philosopher” (23). Likewise Faraz is a not only a romantic poet but he also integrates philosophical concepts in his work. He was an autonomous voice that refused to be subjected to any kind of control,

and a poet whose artistic expression is rooted in his unwavering ideological system.

The poets in the Urdu poetry ‘Caravan’ whose names are associated to Urdu poesy, such as Ghalib, Iqbal, and Zauq like as Faiz and Faraz have greatly influenced and elevated the community of poets, taking it to unprecedented levels of achievement. Faraz excels at crafting poetry that explores themes of love and rebellion. Following Faiz’s death in 1984, Faraz, continued to write revolutionary works and perform fearlessly. “His given name was Syed Ahmed Shah Ali, but, he gained fame and recognition under the famed pseudonym ‘Ahmed Faraz’, known for his exceptional talent in literature based on love. Faraz is an ardent advocate for transformation and advancement”(13). His writing is quite impressive. Faraz was much sought for in *Mushairas* (Urdu poetic gatherings) and social events. During his adolescence, he greatly enjoyed the companionship of the renowned poet Faiz, from whom he learned the craft of poetry. Faiz served as Faraz’s exemplar in the realm of poetry. The concept of deliverance, protest against oppression and getting a new life was the motivation of his poems, but with the arrival of freedom, the goal of a sustainable life was lost in the troubled imaginations and Ghazal took on the colour of protest. In the present times also, Faraz is a passionate voice for change and progress. As he writes remarkably:

My pen is dedicated to my people of late, My pen is the court
which would decide my fate. (Ahmad Faraz Poetry, 9)

His most famous and often sung ghazal “Sunna hai log usay ankh bhar kay dekhtay hain . . .”. This is a renowned love lyric and stands as one of his widely celebrated ghazals in the realm of Urdu poetry, earning notable accolades.

It is often said that individuals indulge in your exquisite
appearance

Therefore, let us remain in her city for a few days prior to our departure

It is said that her very keen eyesight is capable of seeing and understanding sorrow and suffering

Therefore, let us go via her narrow passage and verify the accuracy of this statement . . .". (Ahmad Faraz Poetry, 8)

Ghazal has a special poetic mood whose atmosphere is defined by different lines and colours of emotions and feelings and at the centre of which is the human being. The basic element love is associated with a particular system of values and provides the central metaphor of the universe of the ghazal. In the library of Urdu ghazal, *Jum* and *Parwana*, *Barq* and *Ghar*, *Shana* and *Kakal*, *Bada* and *Saghar*, *Glass* and *Stone*, *Kafs* and *Ashiyar*, *Gul* and *Bulbul*, *Rabab* and *Taos*, *Chain of Gulzar*, *City* and *Village*, etc. are thousands of symbols and metaphors of life. This is a long ghazal that explores the theme of love, highlighting unique aspects of passion and praising the exquisite beauty of the beloved using remarkable language.

If she ceases her movement, the earth will orbit only around her

If she moves, time freezes to fully indulge in her exquisite beauty . . .". (Ahmad Faraz Poetry, 12)

Faraz, primarily a romantic, was strongly influenced by the Persian and Urdu traditions of *Taqi's* poetic style and *Ghalib's* profound philosophical insights. His voice exudes a modern and expansive viewpoint. In addition to Ghazal, which is the prevailing type of Urdu poetry, Faraz also composed exquisite *Nazms* (Short-Ghazals). However, it is his ghazals which are well recognized and distinguished. These ghazals are translated for bridging the invisible gap between the non-readers of Urdu.

Translated sample -1

हाथ उटाए हैं मगर लब पे दुआ कोई नहीं
की इबादत भी तो वो जिस की जजा' कोई नहीं

आ के अब तस्लीम कर लें तू नहीं तो मैं सही
 कौन मानेगा के हम में बेवफा कोई नहीं
 वकत ने वो खाक उड़ाई है के दिल के दशत से
 काफिले गुजरे हैं फिर भी नकशे-पा' कोई नहीं
 खद को यू महसूर' कर बैठा हू अपनी जात' में
 कैसे रस्तों से चले और किस जगह पहुचे फराज
 मंजिलें चारों तरफ है रास्ता कोई नहीं
 या हुजूम-ए-दोस्ता था साथ या कोई नहीं (2)

Although the hands are raised but the lips are quiet
 Thou worshipped sans reward
 Let me greet you or you do
 Or the world will blame dishonest me or you
 Time has split the dirt in the phase of heart
 The mobs have passed but untraced
 Thou self-restrained in contours
 The destinations are reachable but alas
 Which ways have you chosen 'Faraaz'
 You had friends sans alas. (Faraz)

Translated sample-2

रंजिश ही सही, दिल ही दुखाने के लिए आ
 आ फिर से मुझे छोड़ के जाने के लिए आ
 पहले से मरासिम' न सही, फिर भी कभी तो
 रस्मों-रहे' दुनिया ही निभाने के लिए आ
 किस किस को बताएँगे जुदाई का सबब हम
 तू मुझ से खफा है तो जमाने के लिए आ
 कुछ तो मेरे पिन्दार-ए-मुहब्बत का भरम रख
 तू भी तो कभी मुझ को मनाने के लिए आ
 एक उम्र से हूँ लज्जत-ए-गिरिया से भी महरूम
 ऐ राहत-ए-जाँ मुझ को रुलाने के लिए आ
 अब तक दिल-ए-खुश'फहम को तुझ से हैं उम्मीदें
 ये आखिरी शम्में भी बुझाने के लिए आ

माना की मुहब्बत का छिपाना है मुहब्बत
चुपके से किसी रोज जताने के लिए आ
जैसे तुझे आते हैं न आने के बहाने
ऐसे ही किसी रोज न जाने के लिए आ (13)

Let it be sad, but to hurt me, if
nothing else, do come still
Do come to leave me at your will
Let me at least some pride in my love retain
Let you too sometime come to bring me round and my friend remain
Our relations are now not as cordial as of yore
Still, let you come at least for formality's sake and show the world
that they are like they were before
Difficult is to explain the cause of separation to everybody
Come for the sake of the world, if with me you are angry
For a long time now, I have not had the luxury of weeping
Come and make me cry, oh ! my comforter, if else for nothing
I still have illusion, I still have hope from you
Come and blowout this last candle too.
(Ahmad Faraz Poetry, 34)

Kuldip Salil's explanation is given below:

may my heart be tormented by grief, but please come, even if it
means abandoning me once more

Consider the depth of my love for you and someday come to
console me

Despite our limited interaction, come for the sake of tradition and
societal norms

How many individuals can I confide in about the sorrow of our
separation?

If you are angry with me, come solely for the sake of this world

I have long been deprived of companionship, so come again, my beloved, even if it only brings tears to my eyes

Even now, I hold onto a glimmer of hope, so come, even if it means extinguishing the flame of our relationship . . . ” . (23)

The first instance that necessitated study on the intended significance and the most suitable term to use was the pivotal word ‘Ranjish’, which is included in the poem’s title. The term denotes a variety of negative emotions such as anger, sorrow, discomfort (between individuals), strained connections, alienation, dissatisfaction, and laborious effort. Every each word has an own significance. Faraz composed a poem that depicted a unidirectional emotion, and in this particular situation, the term “grief” was most fitting. The term ‘3hush-fahm’ is used. The acronym ‘hope’ is used to align with the overall mood of the poem. The term ‘bhujane’ is used to denote the act of quenching a flame. Undoubtedly, the expression of affection in Urdu poetry is often shown via the symbolism of a candle flame, making it a commonly used Metaphor.

It may seem contradictory that poetry should have a disproportionately significant role in a nation. Nevertheless, in situations when individuals with limited access to legal remedies, poetry serves as a companion and solace for people enduring a difficult and challenging life.

Translated sample-3

अब के हम बिछड़े तो शायद कभी ख्वाबों में मिलें
जिस तरह सूखे हुए फूल किताबों में मिलें
ढूँढ उजड़े हुए लोगों में वफा के मोती
ये खजाने तुझे मुमकिन है खराबों में मिलें
तू खुदा है न मेरा इश्क फरिश्तों जैसा
दोनों इँसाँ हैं तो क्यों इतने हिजाबों में मिलें
गम—ए—दुनियाँ भी गम—ए—यार में शामिल कर लो
नशा बढ़ता है शरबें जो शराबों में मिलें
आज हम दार’ पे खेंचे गये जिन बातों पर

क्या अजब कल वो जमाने को निसाबों में मिलें
अब न वो मैं हूँ न तु है न वो माजी है फराज
जैसे दो शख्स तमन्ना के सराबों में मिलें (24)

Like withered flowers in the books, it seems
If separated now, we might meet only in dreams
Neither is my love like that of an angel, nor do you partake of divinity
We are both humans, so why to meet secretly?
Let the sorrows of the world and love combine
A cocktail is certainly more intoxicating than a single wine,
Look for the pearls of fidelity only in the people run a ground
Only in the spoiled can these treasures be found
Who knows tomorrow they may be found in the world's syllabi
The things for which today we are condemned to die.
Not I am the same or nor you and our past
Like we have met in the imaginary worlds of feelings. (Translated)

Faraz idealizes the aesthetic appeal of his lover and expresses that even celestial bodies like the stars and moon are fixated on his beloved. This is a long ghazal on the subject of love showing some rare facets of affection, eulogizing the beloved beauty with amazing diction:

If she stops, the earth revolves around her only,
And if she moves, the time stands still to have their fill of her
beauty. (Ahmad Faraz Poetry, 42)

Occasionally, there is a sense that he resembles an echoing Faiz. Faraz's ghazal captivates both loves and beloveds when listened to. Alternatively, to put it in Shakespearean terms, it may be succinctly summed as, "if music is the nourishment of love, then continue playing . . .".

While immersing oneself in the poet's ghazals, one becomes absorbed in his lyrical sensibility and feels intimately connected to his work. He persistently composed poem after poetry, cultivating the craft and therefore captivating hearts across borders. For poets such as him, poetry is an embodiment of life and undoubtedly have the potential to

bring about a revolution in the world. He will be remembered for generations to come by both the elite and the ordinary. Regrettably, prominent translators of English poetry remain indifferent to the task of translating his works. The tombstone on his grave states:

I was a traveller in the desert of love,
Faraz was a gust of wind that went on a journey of fragrance.
(Tombstone on Ahmed Faraz's grave)

Conclusion

Undoubtedly, Faraz is regarded as the preeminent figure in Urdu poetry, who has created with great finesse on the theme of separation or parting. He never gives up on the problems and sufferings of life, but has the courage to fight against the problems and sufferings, he knows how to survive and face problems with great confidence and courage. There are some English translations like *The Best of Faraz by Kuldip Salil* but still a significant amount of works are there, which needs to be completed. His harmonious and kind demeanor endeared him especially to the youth. He gained widespread recognition for his ghazals, which were performed and made famous via musical interpretations by renowned vocalists like as Sartaj-e-ghazal Mehdi Hassan, Ghulam Ali, Munni Begum, Talat Aziz, Pankaj Udhaas, Farida Khanam and Padam Bhushan Jagjit Singh. He is the topic of conversation in Urdu literature so, who could be more adored by youthful poetry enthusiasts than Faraz?

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Reflections of Love in the Writings of Oscar Wilde

Anant Dadhich

As John Donne had composed poetry on the meaning of love in the seventeenth century, Oscar Wilde occupies the nineteenth century imagination drawing upon ideas of love and beauty. Wilde surprised the literary world with every genre he practiced be it drama, fantasy, fairy tales, prose, poems or critical works. His writings reflect a deeper sensibility for those who long for love and compassion as they remain unloved. The sharpness of his style with an art of delineation gives his stories a new dimension. It enables readers to travel the writer's own world of imagination. In this way he leads the aesthetic movement of his times in a different vein concerning beauty and its appreciation. On this behalf it is pertinent to observe that the nineteenth century French and English aesthetics held the theory that art should not be instructive. Rather, the sole purpose of art should be to create a mood or sensation in order to bring out pleasure. *Art for Art's Sake* had been the chief tenet of this theory rejecting the sense of utilitarianism. As the Romantic literary movement emerged in reaction to the preceding neoclassical movement, the nineteenth century Aesthetic movement rejected the earlier Victorian precepts. The Victorians including Tennyson and Browning held that literature should impart moral values to its people. Looking to the conflict between Darwinism and Faith, Victorian poets became preachers of life, and in extreme cases like that of Tennyson they wrote poetry praising their nations. In this way artistic compositions had taken the shape of purpose-driven writing. It was this idea of art requiring to essentially convey a moral or political concept that the aesthetes opposed. Following German philosopher Immanuel Kant they were inspired by his idea of "disinterested contemplation in art." As

Awasthi observes, “For Kant such enjoyment of pleasure is acceptable, if only it leads to reflective contemplation, i.e. sensory, emotional and intellectual experiences- all at once, for the judgment of beauty combines all these in which other factors social, political, moral, sexual, human will and desire are involved still the judgment cannot be empirical” (15).

Wilde received poetic legacy from his mother who was a poet while his father was a surgeon. On the one hand his writings comprise of deeper sensations of life, while on the other they deal with complex human relationships. The charm of love permeates his compositions and he is also able to draw with empathy a range of human emotions including pain, sorrow, melancholy, and disgrace. The only novel that he wrote was *The Picture of Dorian Gray* which was published in 1890. This novel became so popular that it was translated into all the major languages of the world. His other writings have also been translated into various languages. Apart from this novel and short stories, his plays achieved much popularity chiefly *The Importance of Being Earnest*, *Lady Windermere’s Fan* and *An Ideal Husband*. Due to its revolutionary character, the British government had banned the production of his play *Salome*. However, it was later produced in Paris. In 1895, he was charged for transgression of moral protocols of the contemporary society. At the time the mere mention of the word ‘homosexuality’ was considered to be a sin and crime. Due to his overtly radical ideas that were ahead of his times, his literary achievements were sidelined. As a result, all his reputation was lost. He was also incarcerated for two years followed by many court trials. He was never socially accepted and consequently went into a self-imposed exile. He had no friend amid a lonely life in Paris and this lack of a true friend gets represented in many of his short-stories. The two major themes seen in his stories are the delineation of pain and suffering on the part of human beings living on the margins in the world, and second is the sense to get pleased by the domain of beauty. His non-conformist thoughts regarding the structure of society and polity steered the contemporary conservative society of England. His style of writing was that poignant that despite all conventional convictions the British society welcomed him and very

quickly he became a famous figure. As Quintus observes, “Wilde’s consistent indictment of selfishness, his celebration of love, his compassion for suffering- all evident both in well-known and unsung works- rarely receive attention today, just as they did not for the most part during Wilde’s lifetime” (708).

His publications included two collections of tales: *The Happy Prince and Other Tales* (1888) and *A House of Pomegranates* (1891). He wrote of *The Happy Prince*, that it is “an attempt to treat a tragic modern problem in a form that aims at delicacy and imaginative treatment; it is a reaction against the purely imitative character of modern art” (709). The tale is written in the mode of fantasy that allows Wilde to expand the contours of known, conventional ideas of reality. Although his stories as written as part of fantasy fiction, they deal with tragic problems of individuals. In *The Happy Prince* the town where the statue of happy prince is laid is full of suffering of poor people. The statue of the prince is aware of the immense suffering around itself and wants to redeem people. After seeing scenes of mourning and sorrow the prince requests a swallow bird to take the sapphires from his eyes and gold leaves from his body to give to the poor. The prince narrates in “a low musical voice” that:

Far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she has a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen’s maids-of-honour to wear at the next Court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, swallow, little swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move. (7)

But the swallow has to join its migrating flock in Egypt for winter is approaching and it is persistently stopped by the prince to be his messenger. Day after day the swallow stays in the town as a messenger

redeemer of the suffering townsfolk until winter approaches and there is nothing more left for the prince to offer. The statue of the prince loses its beauty completely while the swallow dies of the cold. The deformed statue is taken down and replaced by the mayor's. The tale underlines the heartlessness of individuals and authorities. But the qualities of love and compassion exist in a statue of stone that in reality cannot breathe and move. And it is a tiny bird that helps the prince in aiding the poor. The prince who appears "happy" to the people is a silent witness to the sufferings of the poor and therefore is not really "happy" as he is concerned about the sorrow in people's lives like no other. The identification and acknowledgement of pain is what makes the statue of the prince human while the humans in the town are stone-hearted. "How wonderful is the power of love!" is a line that summarizes the story. Almost all the tales written by Wilde expose human insensitivity and selfishness. As a sensible writer Wilde reflects on loveless, merciless, and devotionless society. In *The Selfish Giant* the giant does not allow the children to play in his beautiful garden. Winter falls over the garden and the giant goes into a long sleep. He awakes during spring and sees children playing in the garden after they found a way through a gap in the wall. He has a change of heart and helps one boy among the children to climb a tree. The giant does not realize that the little boy he helped years ago is Christ Child himself. Christ says to the giant, "You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise." The giant embraced love for the children and in return receives the gift of Paradise.

The Devoted Friend is an affirmation of how some individuals are highly generous and giving in human relations. They never take love as a trade and go to the extent of sacrifice without calculation whereas some always think of love as a game of loss and gain. Hans in the story has a garden where he grows flowers for a living and Hugh is a miller who frequently visits Hans. Hans is so devoted in his friendship that he even gives whole bunches of flowers to his friend from his garden. This leads to him barely surviving into the harsh winter months. Hans dies in one such poignant episodes of helping his friend. Hugh in his funeral

speech says:

A great loss to me at any rate . . . why, I had as good as given him my wheelbarrow, and now I really don't know what to do with it. It is very much in my way at home, and it is in such a bad repair that I could not get anything for it if I sold it. I will certainly take care not to give away anything again. One always suffers for being generous. (31)

It is ironical as Hans was the one who had suffered and finally died due to his generous attitude. Wilde highlights the extremity of dispositions in human relationships wherein one is completely selfish while the other is overly generous. But the story acknowledges that it is only due to warm-hearted people that relationships continue to function. There is, however, also a reminder that some suffer more than the others silently and never complain. Wilde's stories are about such characters. In *The Nightingale and the Rose*, the nightingale is so kind and loving that she sacrifices her life for the love of a young man. The nightingale understands the rarity of true love and the flower of rose that she is seeking to procure for the young man itself symbolizes love. But love comes with a cost. It can only have a red-colored rose if she sings by the rose plant throughout the night while allowing its thorn to pierce through her heart so that the blood colors the flower. In this way, the flower becomes even more directly symbolic of the nightingale's idea of love.

Wilde writes about people who are egotistic. The Star-Child does not respect his own mother and considers others his "inferiors." In *The Birthday of the Infanta*, the Infanta pokes fun at the deformed dwarf who entertains her. The young king lives a life of pleasure with which he is not accustomed. In "The Remarkable Rocket" the rocket is so proud of its capacity to provide fireworks that it disdains other rockets. It cries and does not finally ignite. In "The Fisherman and his Soul" the fisherman is adamant to sell his soul, a prized possession, in order to marry a mermaid. In "The Star-Child" the child who grows to become a beautiful man prides over his beauty and considers himself to be a divine child of the stars.

Wilde puts to test the spectrum of human emotional calibers. The tales delineate how sorrow and disgrace prevail but finally are countered by the existence of love. For Wilde, love appears to be the primordial human emotion and capacity while having an organic quality. The images from natural world profusely fill up the stories like “The Selfish Giant” and “The Nightingale and the Rose.” Love is present in nature and it is this very nature that Wilde believes aestheticism finds pleasure in.

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Bama's *Karukku*: Breaking Barriers and Combating Power Structures

Ayesha Tasnim

Through the lens of a certain critical perspective, called the Dalit perspective, Dalit life experiences, ideas, and aspirations have influenced and developed Dalit literature. However, as demonstrated by the multiple layers of discrimination faced by Dalit women, the Indian caste system has resulted in both vertical and horizontal oppression. This paper aims to investigate the power structures that continue to impact Dalit women's lives as well as the diverse discourses of difference that have arisen from them. To put it another way, its goal is to analyze the Dalit feminist conversation. Within the Dalit movement, there has been a widespread belief that Dalit women are included and represented. But the literary discourse has consistently perpetuated a stark gender gap between Dalit women and men. In Dalit writings, women have been represented not just as "guest appearances" (160), but also as wounded subjects, helpless victims "of the lust of [. . .] men" (19), and firmly enshrined in the roles of "victimized sexual being" and "mother" (42). Additionally, their sexuality has been culturally formed in the male gaze (837-843), especially in the Dalit one. This phenomena has turned Dalit masculinity into a tool for politizing and evaluating the Dalit community as a whole. Both upper-class and lower-caste men view them as sexually available due to the physical differences between her body and the chaste and honored, upper-caste woman. According to Cherechés, Bianca, the sexual exploitation of Dalit women was made worse by their "alleged 'loose' character" (Bianca 5). Caste and patriarchy became a topic for action and literature when they were transcribed onto the female Dalit body. Due to this, Dalit women were more likely to internalize the stigmatization and vulnerability to violence associated with them. According to

Yashica Dutt, "I'd stopped feeling its weight or recognizing its presence" because "the weight of my Dalitness had settled so deep within me" (xiii).

Indian Feminism: Policies and scholarships

Another aspect that has masked the true proportion of Dalit women has been the policies and scholarships related to women's differences promoted by Indian feminism. Conglomerates that lack distinction have frequently replaced the language of convenience and convention that created the environment of gender disenfranchisement. Bianca Cherechés finds that Margaret has discovered "Through the theorization of patriarchy, Indian feminism has challenged the status quo of gender relations, gender discrimination, and sexuality control. However, in the process, it has become a monolithic concept that has this specific social status of Dalit women gives rise to the concept of the "Triple Dalit," or "Thrice Dalit," (20). They are neglected to take into account complicated and pluralizing elements including caste, race, class, and religion".

Dalit women writers attempted to recover humanity for themselves and the women they portrayed in their writings by recasting the patriarchal male gaze and dispelling the prevailing sexist ideas associated with them in the latter part of the 20th century. In the same vein, they started to criticize Indian feminism's assertion of universal representation in the 1990s and to draw attention to its narrow concentration on issues pertaining to middle-class and upper-caste women. Stated differently, they started opposing both the "savarnization of Indian women" and the "masculinization of lower castes" at the same time (60). As previously emphasized, the creation of the Dalit female subject through a variety of restricted and repressive discourses and practices still challenges any universal or homogenous experience.

In addition to the evident chronological and spatial variations that impact the process of subject construction, there are still "unclaimed experiences" associated to various caste, class, and ethnicity combinations. Therefore, in a post-modern setting that is still permeated with strong gender norms, patriarchal and traditional culture, and diverse

Dalit female subjectivities, consideration must be given. Dutt identifies “twenty-something middle-class college kids, forty-something neighbors, Internet-savvy parents or successful entrepreneurs” (177), “those who live in the cities and in villages, those who read Ambedkar or don’t, those who are out as Dalit or not and those who exist somewhere in between” (ix) as part of her quest to replace the “single story” (19) written about them so far.

Analysis

Originally from a Catholic family in what was then the southern Madras State (now Tamil Nadu), Bama, also known as Bama Faustina, is a Dalit feminist, novelist, and teacher. She was born in 1958. She overcame social and financial challenges to complete her education and earn a teaching degree, but her job search resulted in yet more discrimination and humiliation. After serving for seven years as a nun and teacher in a Christian convent, she left feeling demoralized and resolved to write about her experiences. This was in 1992 that she penned *Karukku*. Her language was deemed unsuitable by the Tamil publishing business at the time, and *Karukku* had to be published in secret. *Karukku* depicts the social reality and Dalit feminist consciousness of 1992. In addition to being the first autobiography written by a Dalit woman and a classic of subaltern literature, the text broke barriers in other ways. It is a brave and moving account of living outside of mainstream Indian philosophy. This text depicts the conflict between the individual and the community, with casteist discrimination within the Catholic Church at its center. It also shows Bama’s life as a process of introspection and liberation from institutional and societal oppression. Initially, *Karukku* was translated into English in 2000, but there is a postscript and a special note titled *Ten Years Later* in this second edition where Bama talks about her terrifying experiences again.

Judith Butler (1993, 1999) emphasizes the significance of discourse in forming an understandable subject and determining gender identity. According to Abraham, certain developmental tasks come at particular times in a person’s life. In particular, he emphasized the importance of

teenage identity formation. There are other Dalit women who have the courage to challenge the caste system besides Bama, Urmila Pawar, and Baby Kamble are two of the first Dalit women to speak out about their situation. Through their weaving, these two Dalit female writers provide alternative expressive spaces for agency and resistance in addition to documenting the daily hardships and plight of the women in their society. In *The Weave of My Life*, Urmila Pawar makes suggestions about the role Dalit women play in changing and reforming unfair societal practices, even though she does not express a radical rejection of social systems. In contrast, Baby Kamble's 2008 book *The Prisons We Broke* uses a more radical and aggressive rhetoric to demonstrate that Dalit women are not "silent subjects" who suffer humiliation. Her goal was to expose the rise of a Dalit female subject who expresses herself, writes, and confronts directly (5).

Accordingly, youth who are denied the opportunity to explore or who are forced to conform to restrictive and oppressive identities may experience identity uncertainty and diffusion, which can have detrimental effects including social disengagement, anxiety, and depression. Similar to this, given the family system's contribution to identity knowledge, gender bias or inequity within the family can cause issues with relationships and personal life that may not go away as an adult. Therefore, the process of forming an identity is not merely agentic, internally motivated, and controllable; rather, it is compelled by the need to adapt to a stigmatized context, which forces one to either repress or fake oneself in order to fit in and survive.

The young Dalit woman may feel like a second-class citizen as a result of gender bias in Indian society; this is a sentiment that she frequently picks up at home and brings with her into the outside world. This aligns with the ideas of "constrained agency" (1999) and "performativity" (1993) put out by Judith Butler. This critic contends that we present our identities in accordance with the normative discourse or social pressure that rules our society. According to Butler, gender is shaped by language, symbolic interaction, and socialization within a normative framework that upholds inflexible gender norms and social categories. This process results in

the formation of an “interpellated subject.” Likely, the autobiographical mode has proven to be the most direct means for Dalit writers, as it is for most of them, to express and assert their cultural and social specificities. Dalit autobiographies have taken on a variety of forms and are heavily invested in politics, which has led many critics to label them as “life narratives”.

In the “Editor’s Note” of *Karukku*, Mini Krishnan writes: “Bama’s *Karukku*, a text which is a life story that could lay the foundation for a course on Dalit memoirs, comes breaking a silence that has lasted for more generations than we can count.” Part manifesto, part analysis, and part autobiography” (xxv).

Bama’s Portrayal of Dalit Subjugated Identity

The Dalit female has long been portrayed as a mute, helpless victim by the regulatory casteist and patriarchal rhetoric, which has affected how she embodies her gender. However, Bama notes that “in the face of poverty, the girl children cannot see the sense in schooling” and that instead they “stayed at home, collecting firewood, looking after the house, caring for the babies, and doing household chores.” In the process, she will not only act out but also internalize her “appropriate” or expected identity in an effort to gain acceptance or avoid consequences (79). The control over one’s identity now extends beyond morality to include physical appearance. Due to Indian society’s infatuation with justice, Dalit women were made acutely aware of their skin tone in an effort to attain a more “accepted identity” or simply to prevent offence.

Objectification and Double Marginalisation based on Sex

The double-dealing of sexual assault against Dalit women is one of the effects of performativity and limited agency: whereas the subjugation of upper-caste women typically ends in their families that of Dalit women continues. In addition to their domestic duties, Dalit women have had to work in the public sphere, which has led to the devaluation of their gender and citizenship as well as questions about their chastity and

honor. Actually, because sexual violence is accepted as a typical aspect of male privilege and caste violence, it is frequently not even considered a violation—unless resistance is faced, in where “male rights” are violently defended.

Disgusting Misogyny

Numerous episodes in *Karukku* center around the bodies of women, demonstrating that the Dalit female body is both the site of subversion and the reclamation of female subjectivity—as well as the area where patriarchal forces surely unleash themselves. In Bama's hamlet, caste conflict was common, but one particular instance stands out: that between Bama's community and the ‘Chaaliyar’ community. The ‘Chaaliyars’ filed a detailed and inflated police complaint against Bama's entire community after a brawl in which one of their men was severely assaulted. This led the police to charge Bama's community and severely mistreat the men before taking them into custody. The women in her village came up with a number of schemes to deceive the police in order to protect their husbands, including fabricating labor pains and pretending to be ill in order to keep the police away from their homes (39).

In order to challenge the stereotype of Indian womanhood, which emphasizes traits like humility and shyness, Bama is adamant on presenting a new generation of Dalit women. Dalit caste patriarchy is a resemblance of upper-caste customs and traditions. *Karukku* is not immune to the violence directed at Dalit women in economically disadvantaged households, despite the fact that Bama, for example, depicts numerous impoverished Dalit women who either resist domestic abuse or do not bear the traditional signs of religion or marriage—as do women from higher castes—or who do both. This suggests that before Dalits' economic upward mobility started, they internalized male domination. That being said, Dalit households have adopted some upper-caste cultural beliefs as a result of economic affluence, which has frequently resulted in further subjugation of women.

A young, educated Bama was forced to acknowledge that she could never truly escape shame as a result of her dismal experience with metropolitan space. This realization signaled the failure of both Indian democracy and the Ambedkarite approach to address the Dalit issue. In her narrative, which oscillates back and forth and never truly leaves the home territory, she inscribes this at both the content and form levels: “In this society, if you are born into a low caste, you are forced to live a life of humiliation and degradation until your death” (26). Caste distinctions persist even after death.

Conclusion

Dalit women writers are primarily biographical, yet they are not without beauty. Rather, a fundamental component of their critical political aim is aesthetics. Bama uses her autobiography as a means of healing her personal scars, but she also uses it to portray a universal pain by alternating between the common tropes of communal biography and individual life writing in a fluid and natural way. *Karukku* offers access points into the trauma and material situations experienced by Dalits from a particular spatiotemporal perspective. More crucially, it does so in a language that is symbolic and metaphorical. This social reform literature is characterized by a dominating representational method known as the Social Realism mode. This type of literature suggests narrative hybridization because it not only rewrites the history of representational failures in realism but also questions the opposition between politics and aesthetics. *Karukku* demonstrates Dalit writers’ continued belief in the social realist genre, but also subvert and modify it by deftly and cleverly turning suffering into a social tool rather than perpetuating the victimization and self-pity of Dalit women. Bama exposed the contradiction of sexual violation as a component of female identity and show how violence against women transcends caste, economic, and geographical boundaries.

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Impact of Technology on the Human Relationship: A Study of *Love @ Facebook* by Nikita Singh

Chitra Dadheech

Since the beginning of time, people have created ways to communicate, evolving from primitive language and markings to more recent technologies including telephones and computers. Prior to today's technology, people developed relationships face-to-face. Face-to-face interaction allows a person to respond in conversation by utilizing verbal and non-verbal clues they receive during the conversation. Today's systems of communication allow people to interact with each other in settings that are not face-to-face. The use of telephones and computers has paved the way for the most recent addition to communication- social media.

Online social Networking Sites (SNS) have tried to re-create face-to-face interactions on the web by allowing people to interact publically or privately. Many people use social media as a way to stay in contact, while others use the medium as a way to develop new connections. A benefit of social networking websites is that they allow people to develop or maintain relationships with individuals who may not be close to themselves geographically. When it comes to location, social networking websites allow families, couples, and friends to stay connected using a simple click of a button. What happens when people who have developed a relationship (either offline or online) try to maintain it online? How does the lack of face-to-face interaction affect their relationship? What psychological factors can develop due to the use of social networking sites? These questions raise concerns for individuals utilizing these websites. Marshall, Bejanyan, Di Castro, and Lee (2012) argued that Facebook claimed to keep people connected but the challenges

faced by romantic relationships were unknown. Could Facebook cause the demise of an intimate relationship? To begin, it is important to understand that each relationship goes through a set of steps, allowing the connection to flourish from an acquaintance to a close friend or even lover. Social penetration theory was first examined by Altman and Taylor (1973). Further examination showed that individuals worked their way through four stages of relationships equating to higher levels of intimacy and depth within said relationship. According to LaSalle (2004), the four stages are best defined as follows:

- (i) Orientation is a way for people to begin to develop a relationship by revealing basic information about themselves to others. Orientation can be awkward because there is not enough shared information to generate conversation.
- (ii) Exploratory affective exchange, Altman and Taylor (1973) explain, is where people begin to gain a better understanding of the personality of the individual they are conversing with. The information has passed the basic phase and becomes more detailed.
- (iii) Affective exchange is where the relationship becomes more intimate. The exchange of conversation includes more personal information and the pair conversing is comfortable with the exchange.
- (iv) Stable exchange, the final stage, is where the relationship is the strongest. There is complete openness to talk about all aspects of life. People develop idioms which make the conversation much more personal and ambiguous.

Technology and Relationships Computer mediated communication (CMC) allows individuals to have an interactive exchange of communication through technological devices. CMC is a way in which people are developing relationships online, often without the visual and oral cues that face-to-face communication would deliver (Rau et al. 2008; Whitty, 2007). CMC isn't only social media or web based communication. CMC also includes texting, emailing, instant messaging, video conferencing, and social media platforms to name a few. Now that cell phones have Internet access, the smart phone provides users

with the ability to Communicate through many forms of media technology at the touch of a button. Whitty said that CMC might actually be a better way for people to communicate because individuals are more likely to be their true self online. The feeling produced by CMC can result in greater feelings of love and support, even if that person is not receiving face-to-face communication (Whitty, 2008). Bargh and McKenna (2004) found that over a billion text messages were sent daily through mobile devices. Based on the results of the study, it can be suggested that the digital generation is utilizing the convenience of text messaging to communicate in a non-face- to-face environment. Other forms of technology are also being used to communicate regularly in a non face-to-face environment, such as SNS.

SNS are websites where people join and create online communities to develop relationships online. Today, there are numerous SNS, but for this research, Facebook is the primary focus. After its establishment in 2004, Facebook's popularity separated it from competing sites. Facebook as a social network was the 4th most visited website in 2010 (Bowe, 2010) attracting over 800 million users to date (Elphinston & Noller, 2011; FACEBOOK AND RELATIONSHIPS 8 Marshall et al. 2012). SNS users are connected in the way they develop relationships through the Internet, even though they may not have a face-to-face relationship with those connections offline (Rau, Gao, & Ding, 2008). Social networking and SNS have become part of many daily routines (Utz & Beukeboom, 2011). Users find value in SNS because they are mostly posting about their personal life and opinions. These posts can provide validation to individuals when they receive feedback from their online friends (Rau et al. 2008). Rau et al. in 2008 stated:

SNS expect to gratify social-emotional needs rather than informational needs, and they are connected in a person-to-person manner which is more direct and interpersonal. (27-57)

The research establishing the importance of social-emotional feedback found that SNS have a significant impact on a person's behaviour in an online environment. SNS can also be used to express romantic

relationships. The most apparent illustration of romantic relationships can be found through the profile picture.

In general, this means couples tend to display their relationships by depicting themselves and their partner in their default profile photo, or photo that is displayed on their main profile page. SNS encourage the uploading and sharing of photos, which provide more opportunities to Relationship through Facebook. In survey reports it is reported that there were over 350 million photos being uploaded daily on Facebook. A picture showing a romantic situation was described as any way to put value on the relationship by displaying affection. This expression of affection and self-disclosure is a way users illustrate the value of their relationship (28). Technology has altered the way relationships can be developed and maintained.

In this study we will know that how two people connects on social media and later on how their simple talk converts in to relationships. What ups and downs happened during this relationship? We will also know about the pros and cons of this type of relationship, here I want to use the word technical relationship because it is created through the technical media. In this study I used the context of a novel *Love @ Facebook* (2011) by Nikita Singh. Nikita Singh is a young novel writer whose subjects of novel are generally based on Love in context of modemera. *Love @ Facebook* is a sweet little story of love and friendship centered around the triangle- Vatsala Rathore , Ronit Oberoi and Ankit. While browsing smart guys' profiles on Facebook, Vatsala falls for Ronit's profile. Ronit is a popular VJ, almost a celebrity, and famous among teenagers like Vats. Clearly, if she can have Ronit (in both means) then she would also be taken as half star. She profoundly chases him a lot, puts a lot of comments, and likes almost every image of him. After some passive chains of events, she finally gets the attention of Ronit. On the other hand, a typecast lover Ankit is behind Vatsala for four years. Ankit has every aspect to be her lover, except the celebrity status. As we all know, true love is true. Ankit gets Vatsala in the end and for this to happen the author uses a very popular yet common trick: Vatsala turns down Ronit thinking or assuming him as a bad guy. She

starts blaming him for not giving her much attention. Thus, the novel *Love @ Facebook* is meant for teenagers who can put everything aside for social sites like Facebook.

Social Penetration Theory Orientation

An in-depth look of Altman and Taylor's (1973) social penetration theory will describe what is happening during each phase and how new technologies are being used. According to Altman and Taylor's social penetration theory, orientation is the first step a person would experience when they meet someone new. This phase allows individuals to make first judgments as to what the personality of the individual would be like based on things they can see and hear. Twenty years ago, this type of interaction would be more commonly found offline. Today, initial connections can be established in a computer-generated environment where individuals can find a person online, send a friend request and can chat. As the first line of the novel depicts, "Oh my God, this guy is so hot!" I exclaimed as I set my eyes on a VJ hosting a show on MTV". Here the Vatsala watched a person on TV and started thinking about him, the orientation phase starts. She later started searching that person online and she found him on Facebook, in her words :

My mind started wandering and finally stopped at the VJ I had seen on MTV that day. Few minutes on Google Search and I had his biography in front of me. Ronit Oberoi aka VJ Ron. That was all I needed to know - his name. I ran a search on FB for him. And there he was! I was surprised to find 'Add as a Friend' as an option. Usually, Profiles of all big celebrities had just the option of 'Like' in them; they can't be 'Friends' with millions of fans! VJ Ron had 2787 friends. Whoa! Famous, but not that famous either. Quite predictably, I sent him a friend request.

By integrating the use of SNS, new acquaintances may self-disclose information during preliminary interactions to help establish a relationship. Self-disclosure is "an interaction between at least two individuals where at least one intends to deliberately divulge something personal to another" (Greene et al. 411). As in these lines:

Vatsala: You're so happy you're sending me smileys !

Usually good-looking people know they look good and get used to compliments.

Ronit: Smileys are nice in chat. And since you're not available there...

Vatsala: Oh! Actually I'm using Facebook on my i-phone, so that's why I'm not available on chat . . .

Ronit: I figured. Of course he did. There is a caption stating 'sent via i-phone' right below myMessages! I can't get much stupider than this. Actually, on second thought, I can!

Vatsala: But really, you do look quite smashing in those pictures . . . Edible ;)

Ronit: Thank you :) You're cute yourself too.

This stage of meeting or getting to know someone online allows for generations of people to develop relationships in a unique way, due to the nature of the technology. Tokunaga (2011) said that "early or intermediate stages of a new relationships (are used) to obtain more information about others" (706). Tokunaga is illustrating how the level of self- disclosure can help progress a relationship to the next stage in both an online and offline environment. For those individuals who are using online-based networks to display information, they are allowing others to identify with them (706). Identifying factors such as groups and interests can allow the start of a relationship. Depending on how much a person or their partner reveals, Marshall et al. (2012) argue the insecurity of individuals can play as a direct factor in relationship stability.

Exploratory affective exchange

The second relationship stage in Altman and Taylor's theory is exploratory affective exchange. This is where the "newness" of the relationship wears off and the pair becomes more comfortable with each other. It is at this stage where individual personalities are revealed. The conversational exchange is more comfortable than in the orientation

phase, but individuals are still cautious not to offend the other person (LaSalle, 2004). In these lines though Ronit is admiring the other girl and Vatsala got irritated on this but she ends with admiring Ronit:

Ronit Oberoi: This is such an ego boost! Hi Akansha

Vatsala Rathore: I'm here too!!

Ronit Oberoi: Hi Vatsala. And stop it! It's almost embarrassing. Though hugely flattering!

Akansha Sharma: Oh man! Oh man! Hi Ronit . . . how are you?

Vatsala Rathore: See, Akansha? I told you! THERE IS GOD, after all!!

Ronit Oberoi: Stop it already. And I am good. And yeah, there is God! Or two very cute girls wouldn't ever be discussing me!

Vatsala Rathore: You've gotta be kidding me . . . YOU ROCK!! I'm still hyperventilating!!

Ronit Oberoi: Thank you! Made my day, the two of you!

Akansha Sharma: Thank you for the compliment Ronit! It's the best ever compliment I got coz it's from you!

Vatsala Rathore: I got a better compliment!! He called me 'edible' once!

Akansha Sharma: Edible Vatsala! Fine by me . . . I'm happy with cute! **Ronit Oberoi:** C'mon! Don't compare! I think Akansha is pretty cute too. Everyone is awesome in her own special way. :)

Vatsala Rathore: You are such a sweet talker!

Once personal character is revealed, people begin to display more personality in a relationship. During this time, an individual's behaviour may begin to cause anxiety within the relationship as a person's idiosyncratic nature becomes apparent. Due to the tension that can develop like in novel when on Vatsala's birthday when Ronit didn't wish her how she get annoyed and irritated:

I rechecked my cell phone - no new message. It was my birthday and Ronit hadn't wished me. It was almost eight in the evening and I was getting increasingly irritated. I hadn't left my cell phone for even a single second the whole day. Online, waiting.

Altman and Taylor (1973) say many relationships will not go beyond the exploratory affective exchange phase. Those characteristics that would hinder an offline relationship would likewise impede a relationship developing online.

Affective exchange

The third stage of social penetration theory is affective exchange. During this stage of the relationship, both parties are quite comfortable with each other, and conversation could carry itself. An individual's true self is apparent as more personal information is revealed in conversation (LaSalle, 2004; Tosun, 2012). There is clear connection based on the casual nature of the relationship and the awkward pauses decrease. The use of personal expressions and idiomatic vocabulary is established. During affective exchange, people start to develop more intimate feelings toward each other (7). See the conversation:

Vatsala: Loved the pies you uploaded today . . . Couldn't comment there, I told you about Avi . . . He'll make my life hell if I do :

Ronit: But I miss your comments!; Grrr :x

Vatsala: Hahaha :D But this guy . . . He's my cousin . . . won't let me flirt openly. . . .

Ronit: I can so kick him out;

For the uninformed, if Ronit removes Avi from his friend list, Avi would no longer be able to open Ronit's Photos and thus won't be able to see my Comments:

Vatsala: Thanks, but no he's okay. I can handle him, I guess! I can compliment you on your photos here if you want!

Ronit: I want them there! :I clear my inbox every few days! :P

Vatsala: Gosh! You really are stubborn! :P

Ronit: See? Told ya ! :P

Vatsala: Hehe! Okay, fine . . . I'll comment when I login tomorrow . . . off to sleep now . . .Good night.

Stable exchange

The last step in this relationship progress model is stable exchange, where partners engage in the most honest and comfortable conversation with each other. Few people reach this final phase where they accept the relationship like after asking some questions to Ronit, and Vatsla declared:

That's why I love him!" I proudly announced. That was the moment when I realised that what I had with Ronit was real. Whatever had been happening with Ankit in the past few days didn't make sense to me, but I convinced myself that it wasn't love. It was Ronit I loved.

Individuals may experience negative feelings toward the others as a result of the brutal honesty that occurs in this phase (8). Relationship threats and intimacy issues are struggles felt during this phase. See the reaction of Vatsla after chatting about Ronit's choices written on Facebook profile which was declined by Ronit:

When I clicked on the 'See Relationship' option on FB, the only two things that popped up as our similar interests were F.R.I.E.N.D.S. and How I Met Your Mother. For all I know, he might be a bigger F.R.I.E.N.D.S. fan! Disaster! That was unacceptable. We just had to have more in common with each other. I resolved to make it happen, making a mental note, this time, I'll confirm with him before 'trying to like' stuff of his choice.

Facebook users don't always consider how a public forum could truly affect their personal relationships (8). One of the examples is the answer of Vatsala to her best friend Ankit:

What I did next is the hardest thing I've ever done. It was more like a string of hard things . . . first I met his eyes and said unblinkingly, my tone soft at first but getting harsher with every word, "I don't love you Ankit. I never have, I never will. I ain't sure what is going on between me and Ronit, but I intend to find out. And soon, in the meantime, I want to be left alone. I have never been a person who wanted or needed human company. And rude as it may sound, you have been imposing on my privacy for way too long. I need my space . . . I need my life back. It has been more than four years, *get over me already*. Get a life. And stop interfering in mine.

It's not uncommon to hear Facebook or other SNS blamed for the failure or break down of a relationship. Gershon (2011) reported that students in her study claimed that Facebook caused their breakup. Unfortunately, for those intertwined with social networks, they may learn the real problems social networking can cause between friends and romantic partners (8). One factor which may play a role in a relationship's demise is using SNS for surveillance.

Conclusion

Based on the information discovered in this research, it is fair to say that SNS such as Facebook are changing the way couples are developing their relationships. Facebook does serve as an aid for those individuals traveling through the stages of Altman and Taylor's social FACEBOOK AND RELATIONSHIPS 36 penetration theory (1973). Stage of relationship did correlate with an increase in partner surveillance even though as the relationship matured Facebook use did not increase. However, when Facebook use increased there was an increased chance for jealousy within the relationship. Increased levels of jealousy within a relationship may hinder the progression of the relationship through social penetration theory (93). Using communication technologies, such as Facebook, provide the platform for individuals who may struggle in a face-to-face setting. Developing a relationship in a non-face-to-face environment allows people to still experience the progression of a

relationship in a different way. By observing how social media affects levels of self- disclosure, it is apparent that the more a person shares, the more others will share, enhancing the relationship cycle. In summary, it is important to realize how Facebook has partially modernized the way people communicate and form relationships.

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Deconstructionism as Love: A Counter-Intuitive Morphology

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Can one speak of loving without declaring love, without declaring war, beyond all possible neutrality? Without confessing, be it the unspeakable? – Jacques Derrida, Politics of Friendship

Deconstructionism is often seen as some sort of word puzzle or hunt for polysemy meant for only the theory specialists (the Yale University group kind) and invariably leading to critical caviling. Therefore, it is supposedly a methodology without any real-life concern or consequence, and standardly terminating in itself with only one predictable conclusion that ‘the text is inconsistent’ or that ‘the text contains within itself the seeds of contradictions’ (Das, 2010). To an extent, this is valid too. But, the real import of deconstruction as a method of analysis does not just stop at that. Its fundamental idea, instead, is to prove that the life as normally lived within any spatio-temporal framework is not the only way it can or must always be. Rather, it is only one of the many possible configurations because it has been constructed in a certain way. So, if this way of constructing life is oppressive or uncongenial to any individual or group (Derrida himself was a Jew), it must first be deconstructed so that it may be reconstructed in a more equitable and acceptable way. Thus, the way to reconstruction leads through the portals of deconstruction-the process of showing that everything is but constructed, not any God-given, immutable fixity. This is where the love of Deconstructionism for all lies. Despite all its skepticism and iconoclastic attitude, it is at bottom, a form of love. This love finds expression in the desire to end all discrimination, be it on the basis of race, gender, religion, sexuality, class, ethnicity, caste, body-type, age or even species

(the idea of Anthropocene). This is precisely why deconstructionism as a philosophy has proven to be useful for all kinds of fights against inequalities and injustice. It strikes at the very root of all discriminatory attitudes—a biased world-view deeply encoded in the general outlook on life itself (13).

Love is at once one of the easiest and the hardest concepts to define, understand, express or realize. Since the earliest of civilizations, there have come along a number of definitions, descriptions, typologies, metaphors, symbols, sets of tell-tale signs, theories of evoking it, and arts and literatures to express it. Yet, the idea stands unexhausted and still in need of deeper understanding. Be that as it may, one can at least infer from all these exercises that love is something that concerns all forms of life. It is a pro-life force as it sustains all. The Greco-Roman descriptive spectrum of love runs from *philia* to *mania* with *Agape*, *Philautus* and *Pragma* falling in between (Simon, 2011). Of these, *agape* is of the most universal kind. This denotes love for all and love for the sake of love.

It is at this junction that Derrida's deconstructive technique comes in. Though, it has long been taken to mean only a complex critical method aiming to 'undo' all texts. On a closer look, it is revealed that it is far from it. It does 'undo' texts but only to expose their concealed or unconscious biases that lie sometimes too deep for even the authors themselves to be aware of. Derrida traces these biases or prejudices back to the very conceptual structuring of the world that the Western culture, as a whole, has done since times immemorial. He terms it as 'logocentrism' which refers to the idea of having a source of finality in every field of life viz. meaning in linguistic free play, God in religion, King in politics, Constitution in democracy, Reason in human thinking etc. However, Derrida points out, none of these are any 'transcendental'. They have just been designed to be so. The ground on which their authority rests is, thus, quite shaky. For example, why is it that, argues Derrida, words and sentences (signifiers) refer only to themselves and not to any corresponding reality (signified) as such? The fact is that there is no final signified. It just does not exist. The idea is that the very

world-view that a culture develops is rooted in the biases or prejudices of that culture. And, over time, the culture begins taking that world-view for granted and turns that into 'the reality' or 'the truth'. So, the opinion gets established as the truth (Catherine Besley, 2002).

The power that such a world-view derives from its unquestioned authority comes from a still deeper bias that Derrida calls 'metaphysics of presence'. This is the belief in the presence of the essence of an entity in that entity itself. For instance, it tacitly believes that the womanness of a woman is essentially present in a woman; the Hinduness of a Hindu is essentially present in a Hindu. Similarly, ethnicity, religion, region, gender, race, caste etc. are inalienably present in the people who claim these identities. And once these 'essences' are inalienably clung onto people, they get fixed into immutable categories and identities. This inescapable, and sometimes involuntary, confinement to identities then spawns its own privileges and handicaps. One gets 'readymade' companions (who have solidarity with the group) and equally readymade enemies in contrast to whose group identity one's own group identity is formed. As a consequence, one gets locked up in a necessarily 'either . . . or' situation and gets helplessly put through the consequences that follow.

By contrast, Derrida, drawing upon Saussure's idea of linguistic difference, argues that all identities originate from difference and operate only within the differential framework. For example, all the paired opposites signify by difference only-like night and day, man and woman, nature and culture, body and soul, urban and rural, black and white, rich and poor, spoken and written, hetero-sexual and homo-sexual, able-bodied and disabled, and so on. Thus, the two are supposedly mutually exclusive as they are presumably inhabited by specific essences that are immutable and transcendental.

It is these binary opposites that arguably lead to most of the forms of discrimination that beset humanity today. One of the two concepts somehow becomes the center and the other, by default, gets reduced to the periphery or mainstream and margins. No matter which metaphor

for this unequal relationship and power-sharing one may use, what it boils down to is the sheer discrimination and the concomitant suffering that it entails. If the Whites, as was the case during the colonial atrocities, become the measure of all goodness and civilization, all the non-whites get condemned to a life of indignity and misery for a fact (that of their skin color or racial origin) that lies far beyond their control. Similarly, if being a man alone entitles a human being to a privileged position in the family (and in the society at large too), being a woman, by default, dooms one to a life of sufferings and discriminations.

Likewise, if heteronormativity alone is the organizing principle of the mainstream society, there will be a section of people whose sexual orientation renders them vulnerable. They cannot help being stigmatized. Yet another instance is that of the so-called disabled people whose bodies are just differently built from those of the so-called 'able-bodied'. If all of the infrastructural and attitudinal architectonics necessarily privileges the 'able-bodied' people, the rest are all condemned to a life of hardships, insults and non-participation. And, there are two ways to look at it-1) it is god-given, so it has to be suffered silently and uncomplainingly; 2) it has been constructed in an unfair way, so it must be rectified despite all the counter-force wielded by the beneficiaries of such inequitable orderings of society. The latter view is often floated as 'anti-essentialist stance' of identity and its basic idea is that all identities are constructed and therefore necessarily mutable. Once this view is accepted, all the violence and atrocities perpetrated in form of racial, ethnic, and religious conflicts can become avoidable as the blind force that essentialist identity politics brings to bear upon human interactions will ebb away. However, this essentialist attitude can make a back-door entry in the garb of what Gayatri Spivak Chakraborty has termed 'strategic essentialism' and which, kind of, admits of using essentialist identities for a just cause. For instance, if the essentialist identity of a woman can be of some vital advantage to women, there is no harm in using it. But then everyone is apt to see his or her own cause as the 'just cause' and this way essentialism returns even more vigorously and legitimately. With this, the deadlock is reached. The question of will or

intention again stands gazing pitilessly at the humanity!! Love, after all, can prevail only when all agree to see one another as equal. All can see all others as equal only when all the walls of differences that have been erected over centuries are pulled down or ‘deconstructed’. It is in this direction that Derrida’s deconstructive force can bear fruits.

Unburdening oneself of all the supposedly inalienable essences can free all humans of their centuries-old biases and prejudices. As a result, there can come about a world wherefrom all the bases of discrimination disappear and the entire humanity may become one and equal. This might sound grossly utopian but this is what all philosophies have sought to devise a means of achieving, this is what all the religions (in their best forms) have tried hard to drill into their followers. This is what Kabir Das sings in his songs of love, so does P.B. Shelley in his passionate effusions of lyricism. Kabir sings joyously:

Hari is in the East: Allah is in the West. Look within Your heart, for there you will find both Karim and Ram; All the men and women of the world are His living forms.

So does Shelley:

*The fountains mingle with the river The rivers with the ocean,
The winds of heaven mix forever, with a sweet emotion;
Nothing in the world is single; all things by a law divine
In one spirit meet and mingle. Why not I with thine? Love’s
Philosophy*

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Love and Hatred in Folklore

Manoj Kumar

Folklore holds immense importance in human culture and society, playing a multifaceted role that extends across various aspects of life. Its significance lies in its ability to transmit cultural heritage, convey moral lessons, foster a sense of identity, and provide a connection between generations. Here are some key aspects of the importance of folklore. Love in folklore transcends cultural boundaries, finding expression in a myriad of enchanting tales that have been passed down through generations. These stories, often rooted in tradition and mythology, depict love in its various forms – romantic, familial, and platonic. Whether manifested as a force that defies adversity or a theme that serves as a cautionary tale, love in folklore captures the imagination and reflects the values of diverse cultures around the world. In many folktales, romantic love takes centre stage. Classic works such as *Romeo and Juliet* (Shakespeare) or *Laila -Majnoo* depict the intense and often tragic nature of romantic love. Folklore weaves narratives of star-crossed lovers whose love is thwarted by external forces, emphasizing the enduring power of love that transcends societal constraints. Folklore is replete with tales of familial love, where bonds between parents and children or siblings are tested and celebrated. Whether it's the Greek myth of Demeter and Persephone, the Indian story of Rama and his devotion to his brothers, or the African *Anansi* tales that often explore family dynamics, these stories underscore the significance of familial love in the human experience (Cleary). Beyond romantic and familial themes, folklore also explores the depth of platonic love and friendship. Characters like Robin Hood and his band of Merry Men or the Arthurian legends with the camaraderie of the Knights of the Round Table highlight the importance of loyalty, trust, and friendship as powerful forces in the face of adversity. Folklore often incorporates supernatural elements,

with gods, goddesses, and mythical beings embodying love in its divine forms. Stories of gods and goddesses such as Cupid and Psyche in Roman mythology or Krishna's divine love in Hindu mythology explore the mystical and transformative aspects of love beyond the human realm. Folklore doesn't shy away from portraying the darker sides of love. Cautionary tales like *Bluebeard* warn against the consequences of blind or possessive love, emphasizing the importance of discernment in matters of the heart. These stories serve as cultural lessons, imparting wisdom about the complexities of human relationships.

Symbolizing Ethos

Many folktales use animals as symbols to convey the essence of love. Whether it's the swan in Western folklore, symbolizing fidelity, or the pairs of animals in Aesop's fables representing cooperation and companionship, animals often serve as metaphors for the various facets of love. In essence, love in folklore is a timeless and universal theme that weaves its way through the tapestry of human storytelling (Ramanujan). These tales, passed down from generation to generation, continue to captivate audiences, offering timeless lessons about the beauty, challenges, and enduring nature of love in its myriad forms.

Symbolizing Hatred

Hatred, much like love, finds its place in folklore as a powerful and complex theme. Folktales from various cultures explore the destructive nature of hatred, its origins, and the consequences it brings. These stories often serve as cautionary tales, offering insights into the destructive potential of negative emotions and the importance of empathy and understanding (Beck).

1. **Feuds and Vendettas:** Folklore frequently depicts long-standing feuds and vendettas fueled by hatred between families, communities, or even supernatural beings. These narratives, such as the *Hatfields* and *McCoys* in American folklore or the Montagues and Capulets in Shakespeare's *Romeo and Juliet*, highlight the perpetuating cycle of animosity that can have far-reaching consequences.

2. **Envy and Betrayal:** Tales of envy and betrayal often contribute to the theme of hatred in folklore. Stories like the folk ballad *The Twa Sisters* or the fairy tale *Snow White* delve into the darker side of human emotions, portraying characters driven by jealousy and hatred to commit heinous acts against those they perceive as rivals.
3. **Curses and Vengeance:** Folklore frequently features curses and acts of vengeance born out of deep-seated hatred. In Greek mythology, the story of the *Furies* exemplifies the concept of divine retribution and the consequences of unrelenting hatred. Similarly, tales of witches and sorcerers seeking revenge through curses are common motifs across different cultural traditions.
4. **Supernatural Manifestations of Hatred:** Some folktales personify hatred in supernatural entities or mythical creatures. These entities, often malevolent and vengeful, embody the destructive force of hatred. The Japanese folklore of the *Yōkai*, spirits fuelled by resentment and hatred, is one example of how the supernatural is used to symbolize the impact of negative emotions.
5. **Racial and Ethnic Hatred:** Folktales also address societal issues, including racial and ethnic hatred. Stories may explore themes of prejudice and discrimination, emphasizing the harmful consequences of harbouring hatred towards individuals or groups based on their background. These narratives aim to convey important lessons about tolerance and understanding.
6. **Transformative Narratives:** Some folktales delve into the transformative power of overcoming hatred. These stories often feature characters who, through acts of kindness or forgiveness, break the cycle of animosity. The classic tale of *The Grinch* by Seuss, for instance, depicts how love and compassion can dissolve even the most entrenched hatred.
7. **Lessons in Morality:** Folklore, at its core, serves as a means of passing down moral lessons from one generation to the next. Hatred in folk narratives is often portrayed as a destructive force that brings calamity and suffering. These tales underscore the importance of

empathy, forgiveness, and reconciliation in fostering harmonious relationships.

Why do need to preserve Folklore?

Preserving folklore is crucial for several reasons, ranging from the conservation of cultural heritage to the promotion of social cohesion and the understanding of human history. These serve as a repository of a community's cultural heritage, encapsulating its traditions, beliefs, customs, and rituals. Through folktales, myths, legends, and folk music, societies pass down their unique cultural identity from one generation to the next, preserving the collective wisdom and experiences of their ancestors. These are a powerful vehicle for the transmission of moral and ethical values. Folktales often contain moral lessons, guiding individuals on how to navigate challenges, make ethical choices, and understand the consequences of their actions. Through these narratives, societies instil a shared moral compass in their members. These play a crucial role in shaping and maintaining cultural identity. It reinforces a sense of belonging and continuity within a community, fostering pride in shared traditions and histories. Folklore provides a link between the past, present, and future, helping individuals understand their roots and identity within a broader cultural context. These reflect the creative expressions of a community. Folk stories, music, dance, and art are often characterized by a rich tapestry of imagination, creativity, and symbolism. Through these artistic expressions, folklore becomes a vibrant and dynamic representation of the collective imagination of a society. These serve as a communal experience, bringing people together through shared narratives and traditions. Festivals, rituals, and celebrations rooted in folklore create opportunities for community bonding, fostering social cohesion and a sense of unity among diverse groups of people. In many cultures, folklore is transmitted orally, passed down from one generation to the next through storytelling, songs, and verbal expressions. This oral tradition is a vital means of preserving cultural knowledge that might otherwise be lost over time. It ensures the continuity of wisdom and customs. Folklore provides a source of entertainment and leisure. Folktales, folk music, dances, and festivals contribute to the cultural and

recreational activities of a society. They offer moments of joy, celebration, and reflection, enhancing the quality of life for individuals within a community. These offer insights into human behaviour, fears, aspirations, and societal dynamics. Folk narratives often explore universal themes, reflecting the shared human experience and providing a lens through which individuals can better understand themselves and others. Folklore is not static; it evolves over time, adapting to changing societal dynamics. While rooted in tradition, folklore remains relevant as it incorporates new stories, themes, and expressions, reflecting the evolving nature of cultures and communities.

Conclusion

Hatred and Love in folklore serve as a multifaceted theme, woven into stories that explore the depths of human emotions, love and the consequences of unchecked animosity. These narratives not only caution against the dangers of hatred but also offer hope and guidance on how individuals and societies can rise above it through understanding, compassion, and positive transformation.

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Treatment of Love in the Writings of Jane Austen

Paramba Dadhich

Elizabeth Bennett announces her belief that “anything is preferred or can be endured rather than marrying without affection.” But Austen’s novels are deeply aware of the economic realities surrounding women who do not have access to wealth. This access is systematically controlled where the law of primogeniture ensures that the eldest male relative of the family inherits the wealth. In such a scenario, women are at the mercy of their brothers. It is in this context that Austen traces the importance of marriage not only as a romantic endeavor but as a means of economic survival. In *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Persuasion* (1817), the anxiety of getting married prevails throughout and the end is reached only when marriage is secured. Marriage is seen as fulfillment and settlement, particularly for women.

It is an awareness of this social contradiction where marriage is represented as desirable on the one hand but also necessary on the other that renders the narrator’s voice ironic. The opening lines of *Pride and Prejudice* are ironic in that they seemingly declare the truth about men with fortune, but carry the undertones of a serious truth for women—“It is a truth universally acknowledged that a single man in possession of good fortune must be in want of a wife.” It is this that becomes the thematic concern of the novel. There is also an underlying anxiety that prevails in the matter of marriage wherein ‘fortune’ is important. Marriage is thus driven by fortune and money. Austen critiques such an idea of marriage by presenting a dysfunctional match at the very beginning in the form of Mr. and Mrs. Bennett. Their marriage was a marriage of convenience and the incompatibility of their match is evident

in their conversations. Mr. Bennett has not attained marital peace in the way in which he would wish to as his wife is a woman of 'mean' manners. So his only recluse has been his library where he spends most of the hours of the day in order to escape from the mayhem of the house.

The 'two inches wide ivory' that Austen works with is this very idea of drawing the picture of everyday life in its manners and realism. As David Spring observes, "Austen's England was that of the local, rural elite, she called it 'neighbourhood' - one of the prime words in her social vocabulary. She meant by it not the tenant farmers, the rural labourers, the country house servants or the village tradesmen. They did not belong to the world of her neighborhood. Rather she meant by neighborhood their social superiors, who lived in large houses, and whose dining, dancing and marrying provided the substance of stories." Spring argues that Austen's world was a limited world but that she worked by placing a magnifying glass upon that so that the outcome was a novel of manners. Social conventions that are most commonly practiced are examined in this mode of writing and in Austen's society and time these conventions included public balls, social gatherings, etc. Social relationships unfold at these places and gender and class dynamics come into play. Balls become a significant arena for settling matches and introducing women into society.

These ideas are represented and examined through Elizabeth Bennett, Lydia Bennett, Anne Eliot, Elinor and Marianne Dashwood who either follow or flout exigencies of conduct. These exigencies dictated the right rules women were obliged to abide by in order to be acceptable and desirable. The conduct literature also dealt with the "question of whether it was prudent for women to acknowledge affection." This was not only because marriages were primarily monetary but also because it was inappropriate for women to express their emotions in this regard. A popular advice book, John Gregory's *A Father's Legacy to his Daughters* (1774), suggests, "If you love him let me advise you never to reveal the full extent of your love, no, not even when you marry him." In response to such literature developed the novel of

manners and writings like Mary Hays's *Emma Courtney* (1794) where the heroine proposes marriage. Austen's heroines too rebel in their own ways. Elizabeth, despite being aware of the scarcity of marriage proposals, twice rejects her potential suitors directly, without fear of her bleak prospects. For her, character is of primary importance and wealth comes afterwards. Anne Eliot in *Persuasion* understands that her chance of getting married has passed now that her youth has passed. At 27, she is socially vulnerable with bleak prospects for marriage. Austen's heroines are fully aware of their circumstances and the conditions guiding their actions. Desire is intertwined with social order and social order prevents the expression of true desire. In the ball room scene in *Pride and Prejudice*, Mr. Darcy is reluctant to admit that he is drawn by Elizabeth and her rebellious ways. He rather insults her social position and tells his friend she is not an 'appropriate object of attention.' The spontaneous nature of desire is modulated by the social location of both the protagonists who experience social prejudice. Darcy is discarded by Elizabeth on the basis of being rich, and the former disregards Elizabeth merely because she comes from the class of gentry and not aristocracy.

As Claudia Johnson notes, "Standing where we do today, we tend to overlook or to underestimate Elizabeth's outrageous unconventionality which however judged by the standards of the time verged on impropriety." Her impulsiveness is the source of her attractiveness for instance when she walks on foot to the house of Bingleys. However, the recurring word used by the narrator is 'danger' with regard to Darcy's emotions whose class is his primary identity. Love here is seen as that which is felt as a threat to one's sense of self. The other is imagined completely in terms of rank and the attributes associated with.

Elizabeth is also an avid novel reader and has developed a critical understanding of the conventional lives of women. Novels were considered 'silly' and ladies were expected to read conduct books only. She also critiques the idea of a perfect woman. It is in this vein that she rejects Mr. Collins's proposal. As Lilian Robinson argues, "Marriage is the only fate that Miss Bennetts can hope for, given that their beauty

and charm does not quite compensate for their lack of fortune. What is otherwise in store for the girls is a spinster's life with their mother supported by a meager 50 pounds a year. From this perspective, it is no small matter that Mr. Collins plans to make amends to his cousins by marrying one of them. Stupid and pompous he may be, but his offer is valuable nonetheless." It is Austen's critique of a society where the proposal of a man as silly as Mr. Collins has to be taken seriously by the sisters. His flattery of aristocracy renders him an inappropriate match in the eyes of Elizabeth.

Similarly, in *Persuasion*, the reason behind the proposal of Mr. Eliot is seriously thought over by Anne who identifies monetary reasons behind this action of the former. Eliot wants to marry Anne so that the knighthood after her father's death could be bestowed on him. His motive behind marrying is ensuring his own financial security. Earlier in the novel, on the other hand, Anne gets forced to reject her worthy suitor Wentworth as he was without a fortune. But when he returns after making a successful fortune in the navy, he becomes desirable to all. Lady Russell no longer sees him as unworthy of Anne and grants her consent that she had denied earlier.

Thus, Austen's novels delineate the idea that the workings of marriage constitute various factors other than love. Marriage is important as a means to preserving one's economic stability in the long run. Marriages of convenience prevail over marriages of love. Austen's seemingly 'romance novels' therefore deal with the practical concerns of everyday life where love and affection are moderated and guided by social and economic conditions.

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Decoding the Parallels of Love and Hate in Shakespearean Plays

Pooja Joshi

A Shakespearean drama explores plethora of human emotions in its most original and untainted form. When it comes to treat the two most basic human conditions; namely love and hate, the outcome is the most varied in terms of frames and perspectives. The range is enormously huge and the depth undoubtedly remains unfathomed. Pangs of love and hate on Shakespearean stage range from personal to political, abstract to concrete, romantic to filial and mythic to modern drawing the sharp contrasts of the two parallel emotions. And, with a masterstroke Shakespeare has attempted to emote a striking balance between these two elemental forces of human personality. In fact, all the major and popular tragedies of Shakespeare for instance *Hamlet*, *Othello*, *Macbeth*, and *Antony and Cleopatra* exhibit the basic pattern of human behaviour woven intricately in the layers of these two emotions of love and hate. All actions are performed on the pretext of love versus hate. Even the comic plays too are laden with these patterns. My paper argues to draw attention to such parallel frames in the selected plays and decode the perennial significance and relevance of Shakespearean drama in Contemporary times.

Shakespeare has been hailed as “The Bard” and a universal phenomenon across cultures and ages over the period of time. His writings, mainly drama has set a benchmark of perfection that yet remains untouched. The present study on Shakespeare’s treatment of love and hate, especially in his later tragedies, derives its focal point from the temptation to speculate on the playwright’s personal attitude towards love during the period when the dramas were written. However, though the better approach has been to eschew biographical considerations and to examine

the four dramas as entities, the results have been gratifying. The subject of love versus hate has remained relatively untouched by the recent intensive activity in Shakespearean criticisms. It would be interesting to explore how Shakespeare was concerned with the two fundamental human emotions of love and hate from multilayered standpoint. For him, love would be the most sacred bond between a man and a woman. From the fanciful affairs of his comic plays, Shakespeare turned to the disastrous unions of the tragedies. The way he chose to treat a negative and deficient kind of love in *Othello*, *Macbeth*, *Hamlet* and *Antony and Cleopatra* is not just striking but also brings Shakespeare's philosophy of human life to full circle. As light shines against the dark only similarly love as an emotion completes its journey only when it passes through the ordeals of hatred as a crucial juncture in human psyche.

Love is universal and timeless. Even though the Elizabethan psychology of love differs from that of the twenty first century, certain conditions have always been recognized as conducive to the attainment and continuance of a relationship between a man and a woman. One cannot validly contend that the modern critic is incapable of understanding the Elizabethan minds. Sixteenth-century attitudes are not impervious to twentieth-century insights. Erich Fromm, distinguished author and psychologist, in his work *The Art of Loving* (1956), presents several requisites to the ideal love state. Love must be reciprocated, as the capacity to love is as important as the need to be loved. Love should respect the integrity of both partners to a relationship and should be ever-renewing. Objectivity and a realistic appreciation of one's partner are indispensable in a bond between man and woman (2-3). Shakespeare's norm of love corresponds to Fromm's description.

Shakespeare, writes C. H. Herford, evinces a "bias for normality" in treating the subject of love in most of his plays. Normal love in Shakespeare "is a passion, kindling heart, brain, and senses alike in natural and happy proportions; ardent but not sensual, tender but not sentimental, pure but not ascetic, moral but not cynical" (11). Tested in this light, the love of the mature tragedies deviates from the established

norm, whether its origin is in Shakespeare, Fromm, or elsewhere. Those features of love deleterious to the romantic and marital relations of the men and women in *Hamlet*, *Othello*, *Macbeth*, and *Antony and Cleopatra* are complex, interwoven, and difficult to delineate. Any discussion must rely in part on the somewhat arbitrary categories deemed best suited to furthering the thesis consideration. The many traits which characterize love can be synthesized into the following issues- love as illusory, duplicity in love, love as impassioned and unregenerate; and isolation—the product of deficient love. A brief explanation will facilitate an understanding of each issue as it is to be employed in this paper.

Love in the mature tragedies is illusory. The emotions which characters identify as love cannot stand the test of love, as conceived in terms of realism, awareness, and objectivity. Lovers are drawn into a fragile unity fraught with delusion which, when dispelled and thwarted, dashes deception against inexorable reality. It is not love but the illusion of love which becomes the driving force for Othello to kill his wife. Shakespeare's lovers partake variously of idolatry, ego, and infatuation, in the belief that theirs is the pure emotion. Illusion is a faulty perception of reality and unwilful; however, in these later tragedies, other distortions—meditated acts of hypocrisy and manipulation—are apparent. Lover consciously manipulates beloved and cares not, or knows not, that such action is inimical to the integrity of a relationship. Hamlet's treatment of Ophelia in the "nunnery scene" is no more opprobrious than the acts of Ophelia herself. Lady Macbeth's ambition to see her husband king threatened and destroyed Macbeth's inner balance between good and his desire to please his wife. In fact, the manner she treated Macbeth paved way for the decay of their marriage. Duplicity takes its toll in the four plays. Excessive passion, degeneration from the natural order, was recognized by the Elizabethans and considered corruptive to human relationships. Impassioned love occurs in *Hamlet*, *Othello*, *Macbeth*, and *Antony and Cleopatra*. Shakespeare's moral system held that passion, or weakness, was the result of an imbalance in the relation of will" and reason. Will unchecked by reason would corrupt and degenerate love. Analysis of the four plays reveals the

frequent occurrence of excessive passion. The ambition of Macbeth and his wife opposes them to the natural order and each other, as Macduff 'a cry, "He has no children," illustrates. Othello's total dependence on Desdemona which releases the growth in his soul has antecedents in the passion of his idolatry. Cleopatra's consuming love for Antony is identified with sorcery, associated with unnatural affection, as is Othello's love for his wife: Brabantio charges that magic was Othello's method.

Passion was believed to vitiate the regenerative powers of love: consequently, the end of loving not wisely or well was the dissolution of the alliance. To put it succinctly, regenerative forces are vital to the existence of love, but Shakespeare's characters in later tragedies unite just to waste the lives of those involved. Othello and Macbeth realize their ensuing damnation, and their respective situations can be imputed to the failure of love. Antony fails to shed his "Egyptian fetters," and Cleopatra dies aspiring to a noble love she will probably never realize. Those who argue for the transformation in death of passion to love actually ignore Shakespeare's messages that excessive passion debilitates. At last, isolation closes the course of love in tragedies. The bonds of affection, jeopardized by illusion, duplicity, and passion, cannot bear the stress of tragic circumstance and so are severed. Unable to avail themselves of any restorative contact, lovers retreat from each other into isolation. Ophelia, Desdemona, and Lady Macbeth retire to a world of delusions and half-thoughts. Macbeth and Othello lose their nobility, and Antony dies embracing thoughts of his former glory. Love is lost to all none loved wisely or well.

Shakespeare, this way, dramatizes love between people who are ill suited to the experience. Employing love for tragic ends, Shakespeare introduces qualities alien to the "natural and happy proportions" of ideal love. Inadequacies may be difficult to discern at first, but eventually illusion, duplicity, and, passion combine to afflict each couple. All the pain, the misery, and the frustration are emphasized but none of the pleasure and fulfillment. That Shakespeare, in his mature tragedy, departs from the normative love of the other plays is sufficient justification

for a consideration of his treatment of love in *Hamlet*, *Othello*, *Macbeth*, and *Antony and Cleopatra*. One becomes interested in the quality of Othello's love for Desdemona from the beginnings of its descent into chaos. Only the assiduous analysis of Othello's opening scenes will reveal any flaws in Othello and Desdemona's love. The tendency is to pass over her father's warning, "Look to her, Moor". The critical faculties are lulled by Othello's account of his wooing Desdemona and by her expressions of affection for him. Their words create an illusion of love—a mirage of well-being which confounds the two lovers. Enthralled and separated by rapture, they cannot stand the trials of circumstance or the ministry of Iago.

A significant point one needs to argue and ponder here is; to what end are Shakespeare's lovers brought? The position that Shakespeare employed a flawed and debilitating kind of love is enhanced by a consideration of the conclusions of the affairs. Shakespeare's universe was an ordered one, and never could transgressors against the natural order elude the consequences of their actions. The cost to a love governed by one of the passions is the dissolution of that love. Man becomes emotionally isolated from woman, husband estranged from wife. If the success or failure of any process—and love is a process—can be determined by the result, the condition of alienation which characterizes the ultimate state of love is a telling argument against the view which will not allow that such could happen to Shakespeare's most magnificent creations.

The destruction of the Macbeths' marriage is more poignant than the dissolution of any other relationship in the four plays. Macbeth and Lady Macbeth, who initially enjoy the most intimate counsel, withdraw into isolation as their marital bond is severed from within. There is something peculiarly tragic in the scenes in which Macbeth and his wife appear alone. It is the tragic common knowledge of wrong, the consciousness of violation of the laws of God and man, the full awareness of the insecurity of power gained by evils and it is accompanied by a falling apart in loneliness of this sinful man and his sinful wife. The Macbeths' similar decisions to renounce human feeling become an

obstruction to their ability to care for each other. In effect, they are lost to each other before the banquet scene. Nowhere in *Macbeth* is the sense of the couple's isolation so much in evidence as at the moment when Lady Macbeth's death is announced; however, the effects of misguided affection are visible prior to this. Macbeth has drawn more and more within himself, prompting his wife to ask, "Why do you keep alone?" Macbeth, losing touch with all others, despairs inwardly. His wife, wanting the intimacy and sanctuary of marriage, unable to share her fear and guilt, becomes a creature apart from all others. An attendant describes the pangs of loneliness:

Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon it, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Unable to expel the disease within, Lady Macbeth, bereft of the comforts of lawful love, chooses a lonely death. Macbeth greets the news of his wife's death with an "absolute weariness of soul." Concern is now pointless: She should have died hereafter. There would have been a time for such a word. He cannot grieve. Life is "a tale told by an idiot" and "is fallen into the sear." Shortly thereafter, Macbeth dies—alone. An image of Hamlet grieving for Ophelia is difficult to evoke. Hamlet, while once genuinely devoted to her, gives Ophelia up to the Danish Court after the nunnery scene so that he may be free to pursue his desire for revenge. His peculiar view of human nature and his role as minister of vengeance preclude any alliance. Such is the nature of his world that Hamlet must complete his task alone. Ophelia escapes painful reality and enters the world of delusion. Alienated from Hamlet and unable to turn to a single source for comfort, she finds the refuge of insanity; her behavior during the interlude before her death shows her inability to reconcile conflicting feelings about Hamlet. The valentine song of her madness is of a lady rejected by her lover. The daisies of her flower language represent dissembling in love. The ultimate value of her situation is its similarity to the fates of both Lady Macbeth and Desdemona.

Othello and Desdemona are never able to transcend their fatal ignorance of each other. Prodded by Iago, Othello becomes progressively more isolated from his wife. As Hamlet does to Ophelia, Othello vents the foulness in his mind against Desdemona; unlike Hamlet, Othello never asks for help. Desdemona, wounded by his hostilities, seeks mental cover. Mason notes, she has retreated from the stress of reality into simpler attitudes, and in this semi-slumber many thoughts wander in and out of her mind without asking permission of the waking self. Their love fails them, she dies by his hand, and ladies blind to the fact that one does not kill for love, Othello, for all his contrition, never confronts the knowledge that he, not Iago, is responsible for “this heavy act,” The “pearl”—cast away—is irretrievable. Their love is dead. Shakespeare’s Antony and Cleopatra love with a passion so intense that it is difficult to distinguish between the awesome force which governs their lives and the end to which they are brought. The splendor of their final moments tends to obscure the reality that there is no rapprochement. Antony dies embracing thoughts of former glory; Cleopatra does not exclude the possibility of continued existence. One should note as a meaningful contrast that immediately following his second defeat Antony’s instinct is to have Cleopatra’s life, and she, fleeing in fear, incarcerates herself in a monument. This alienation is the legacy of their illicit love. Dickey observes: “Not only do both lose their kingdoms and their lives, but both suffer from the fact that their love turns to ashes before the play is over” (196). A last-minute reconciliation could serve only to considerably narrow the play’s tragic scope- something which Shakespeare clearly would not do. This is not to say that Shakespeare has condemned the emotion of loves in each instance, he indicated that the relation was flawed and corrupted from within by illusion, deceit, or unlawful passion and, therefore, could not survive in a moral universe. Shakespeare’s art was faithful to the Elizabethan psychology of passion. Those qualities which mark the unions of the four plays are illusion, deceit, passion, and isolation.

We have come across these parallel frames time and again yet every time we discern these feelings a new meaning and significance is lent

to the whole understanding with new time and space resonating throughout the tales. Shakespeare uses metaphors to convey the idea of love. In *As You Like It*, the Forest of Arden symbolizes love and the court stands for hatred; in *The Merchant of Venice*, the city of Venice highlights hatred of Jews and Belmont becomes the site of love; in *Othello*, Iago embodies hate and Desdemona symbolizes pure love. Parallels run throughout other Shakespearean plays as well for example in *King Lear*, Cordelia is the epitome of love while his sisters Goneril and Regan are identified with hate, contempt and villainy. In *As You Like It* again, the hero Orlando is the god of love Cupid and his elder brother Oliver suggests the opposite. Shylock in *The Merchant of Venice*, stands as the metaphor for Jew class of hate and vice whereas Antonio, Bassanio and his Christian friends personify love, humanity and goodness of heart. Although love is a major consideration in only one play—*Antony and Cleopatra*, understanding Shakespeare's dramatization of love enhances the appreciation of his art. The defects of principle by which the characters would love are those by which they live. With the vitiation of love's creative and restorative function, the lovers enter worlds apart from each other. Isolation—the essence of tragedy—is the nemesis of love and life. So, Shakespeare's men and women loved neither wisely nor well. Love was not their tragedy, but when ambition, jealousy, and lust corrupted their lives, the promise of love was forfeited by all.

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From Sati to Bhakti: Understanding the Discourse of Love in Mira Bai's Poetry

Princie Joshi

Love to the human society is what the axial tilt to the Earth. The comparison may however sound abstract, but it does justice in explicating the significance and necessity of love for the survival of all living forms. Just like the axial tilt helps in the manifestation of the of seasons, brings warmth and light to earth, love acts as a driving force for the natural beings in the universe. Love uplifts the foggy clouds of hatred, animosity, worldly strives, and dwells on the ray of empathy, compassion, and contentment in human society. Human society has survived so far and has been evolving only because of the force of love that binds us together as a whole. But unfortunately, as one contemplates on the globalised world of 21st century, one finds that mantra calling “earn more, want more, spend more” ubiquitous. Man, today is blinded by the urge to satiate the material hunger and bourgeois dreams. In this reckless drive of fuelling the capitalistic demands, he has forgotten to be in touch with the essence of life which is to love and be loved selflessly. The self-serving attitude of the man in the post-modern world has widened the cleavages between himself and the fellow human and the non human beings. Man took the renaissance aphorism that ‘man is the centre of the universe’ so granted that his androcentric approach is even reflected in his treatment of the natural environment which has rendered it towards the brink of destruction and degeneration. Bereft of the discourses of love, today the world stands divided on the lines of caste, color, religion, nationalism, etc. while the few capitalise on such gaps and fissures, it is bringing the world to irredeemable destruction.

While the world is still recuperating from the post-pandemic trauma, another catastrophic like situation in the form of geo-political unrest in

the central west shook the world by its tremors. The covid-19 virus brought the mighty world to its knees and rendered it almost abysmal and dysfunctional. It made us realise that the sham of success and materialistic ascendancy is worth nothing when it comes to basic survival and sustaining familial and emotional bonds. In the rat race of consumerism in the bourgeois world, man today has forgotten that the real wealth lies within himself, his fellow beings, within the ones whom we truly love. It seems as if the world needed a Pandemic to realise, that after all, it is love that matters the most and above all humanity is paramount which hinges on the discourse of love. It seems as if the world has deliberately blindfolded itself to the truth that is ostensible and ubiquitous out there.

It is widely believed that literature reflects society, initiates discourses on marginalised issues, and calls for a Utopian world. In literature one encounters anecdotes upholding the virtues of love, compassion, and empathy against the evils like cheat, envy, wickedness, narcissism, etc. literature offers us an escape, a guiding light, a route to salvation, by introducing us to the legends and characters that held high the value of love. Discourses on love are thus significant as they offer a check on man's corrupt consciousness and on occasion allow us to shed off the materialistic and narcissistic drives.

Love transcends differences in terms of culture, ethnicity, race, sex, and nationality. It is that pivotal centre that prevents things from falling apart. Love acts as a remedy not only in times of distress but also inculcates in one, the courage to transcend barriers meant to restrict him/her. Love has multifaceted forms as it can be an emotional and passionate attachment towards fellow humans, inanimate objects, supernatural beings, or even the omnipotent God. One such example embodying the power of love in transcending boundaries was exemplified by the Rajasthani mystic Bhakti poet-saint Mira Bai.

Although no historical written records or manuscripts have been found legitimising the life events of Mira Bai, it is the legends as a part of folk tradition and accounts written by the hagiographers that we owe credit

for reconstructing and drawing a trajectory of her life events. She was believed to be born in the year 1498, in a village called Kudki (present-day Nagaur district of Rajasthan) to Ratan Singh of the royal Meditya clan. As a child, she was raised in Vaishnavite tradition which is believed to have contributed significantly to her inclination towards Krsna bhakti. Legends about the life of Mira Bai recount an infamous event of her childhood where she watches a bridegroom on a horse in a wedding procession. The curious child asked her mother, 'Dear mother, who will be my bridegroom?' Pointing at the idol of Shri Krishna, her mother smiled, and said, 'My dear Mira, Lord Krishna - this beautiful fellow - is going to be your bridegroom'. This incident is considered pivotal in the Bhakti Marg of Mira Bai. Mira Bai as a child started considering herself wedded to lord Krishna and venerated him as her husband. Her Bhakti is thus called *dampatya* i.e. (conjugal love). She (herself, in her *padas*) calls it the path of loving devotion which is *prem bhakti*. In one of her *padas* she writes:

Yogi, don't go, don't go.
 I touch your feet, I am your servant.
 The path of loving devotion (*prem bhakti*) is
 Unparalleled, show me that path"
 Her another *pada* reads,
 Mohan, I knew your love, I knew your love
 My way is the way of loving devotion,
 I don't know anything else

As a part of the tradition, she was married off to a family of royal lineage. In Indian history the period that belonged to the dominance of Rajput kings generated multiple beliefs and customs which contributed towards the constitution of female honour. In this period the stereotyped association of women's sexuality with purity and prestige of the clan further got emphasised. The Rajput kingdom faced continuous attacks either by the neighbouring kingdoms or by foreign invaders which rendered the social conditions for women very volatile and vulnerable. Hence in the sway of protecting their women from the gaze of the enemy, more stringent customs and practices came into existence in

order to protect the honour of their women viz-a-viz of the clan's at large. Such parochial ideology demanded the conformity of women to "a strict moral code so that they did not indulge in indecent behavior", risking the reputation of the clan. Hence more and more regressive mechanisms came to the fore in order to forbid women's mobility as their "sexuality transcended individual connotations and . . . became pertinent to the preservation of the ritual status and honour of the entire group (they) belonged- family, caste clan, community". With time such rigid perceptions about women's honour and her code of conduct confounded them within the four walls of the house. It was in this suffocating socio-political milieu that Mira Bai lived and expected to adhere to the prescribed moral code designed especially for the women of the mighty Sisodiya clan of Mewar.

Post marriage in the Sisodiya clan of Mewar when she was asked to relinquish the worship of lord Krishna, Mira Bai took the step that was not even imagined for women. Her refusal to consummate the marriage and her continuation of openly worshipping Lord Krishna established her as a shocking aberrant of the traditional code of conduct conceptualised for the royal women of her own time. Even after the death of Bhoj Raj, her husband she refused to be a sati and instead chose bhakti to sati. Here I would like to quote from one of her Padas where she writes, "sati na hosyan Girdhar gansyanmhara man mohoghananami" (I will not be a sati. I will sing songs of girdharkrshna . . .").

In such decisions one may even see the idea of pativrata in direct conflict with the idea of Bhakti. Mira Bai's position unequivocally establishes another conflict that is between Grihastha and Bhakti. This established that, even the pious path of bhakti was not without bias where men had the option to continue/relinquish the grihastha; it acted as an obstacle for women. Mira's immense love for lord Krishna liberated her from the shackles of the patriarchal society meant to confine her. Mira's adoption of the Bhakti marg, her oneness with lord Krishna her piety and spiritualism, and the immense love for the lord instilled in the courage to transcend the bondages of the rudimental society of 16th century. Krishna bhakti and love for him unconsciously made her tread on the

path of personal freedom rejecting societal restrictions. Mira Bai's fortitude displayed in adverse times are testimonial of the idea that it was the devotional love for lord Krishna from which emanated the courage to transcend the boundaries. Here I would like to quote again from one of her songs where she writes:

Let them gossip.
 This mind never wavers
 Love fixes my mind on that enchanter of minds
 like sorcery fixes on gold.
 Birth after birth lost in sleep
 until hearing the teacher's
 word, I awoke.
 Mother, father, clan, tribe –
 snapped like a thread!
 Mira's Lord can lift mountains
 he has aroused her. (Kishwar 65)

It was the power of Mira Bai's divine love towards lord Krishna that she survived undauntingly many attacks that were believed to be concocted by Vikramaditya, the second son of Rana Sanga. After the death of her husband she left the inhibiting lifestyle of Chittor and embraced Krishna bhakti completely. She shared the company of male ascetics, danced and sang bhajans for lord Krishna. Mira Bai is said to have challenged the patriarchal dilemma in not only the social and political domain but also in the domain of bhakti. Bhakti marg an arena dominated by the male ascetics, viewed women as a distraction from the perusal of God. Mira Bai's bhakti therefore had to face challenges in this tradition. One such anecdote illuminating this parochial attitude is her encounter with Jeev Goswami, the disciple of Chaitanya at Vrindavan. Jeev Goswami had vowed of not seeing woman as this could dissuade him from his bhakti marg. In this light he refused to meet Mira Bai. Mira Bai ended this conundrum by sending a message stating "I thought that lord Krishna was the only male in Vrindavana and all others were female". This enlightened Jeev Goswami about the divinity of Mira Bai and rushed to meet her.

Deeply entrenched in the love of Lord Krishna Mira Bai subverted all that seemed normative and pivoted around male hegemony. One may even say that she consciously made such choices that flouted the established order meant to sustain the subservient position of women. Here I would quote few lines from her songs to substantiate this argument. In one of her songs, she writes:

I am sold to lord Krishna
But people think that I am spoilt.”
In another pada she writes,
If ranaji is angry, he can keep his kingdom,
But if God is offended, O’ mother I will wither
I am not bothered about public honour. (Jain 46)

Mira Bai transgressed not only the class she also the caste boundaries as few scholars contend that she became the disciple of Saint Raidas who was born in a low caste family. Her intermingling with the marginalised sections of hierarchical society contributed to her immense popularity. The downtrodden, by singing the bhajans of Mira seem to flout ostensibly the authority of upper caste feudalistic institutions. Thus, one can argue that from the devotional love of Mira Bai towards lord Krishna emanated egalitarian implications.

Mira Bai’s songs embody conviction in her ‘avant-garde’ decisions against the conventional society, she, in one of her songs, openly declares, “ranajimhane ya badnamilagemithi. Koi nindo koi vindo main calungical aputhi” which is translated in English as, “Rana, to me your slander is sweet. Some praise me, some blame me. She confesses openly her spiritual and pure love to lord Krishna thus:

I go the other way.
On the narrow path, I found God’s
people. What should I turn back for?
I am learning wisdom among the
wise, and the wicked look at me
with malice.
Mira’s Lord is Giridhar Nagar.

Contemplating these lines gives one the idea that it is love that ennobles us, and inculcates in us the courage and power of resilience. Love makes us to beyond the boundaries and fight back the shackles that pull us down. In Mira Bai's case, it was love for lord Krishna transformed into an act of rebellion and instilled the power of transgression. Despite being a rebel, an outcaste, an 'anuthi' (unique) Mira Bai is still being venerated cut across time and space. Her songs are sung throughout the country. Her position in the domain of devotional love and Krishna bhakti is held high. Her fame is in contrast with other cultures, 'where woman is either the angel of the house of the devil in flesh' and even their writings "perceived as outrageous were suppressed, even destroyed, or buried, and had to be recovered from oblivion centuries later". It was the power of her 'loving devotion' or prem bhakti for lord Krishna which sustained her fame and relevance in the cultural consciousness of the society.

Conclusion

Thus, the story of devotional and spiritual love of Mira Bai towards lord bKrishna is an ample proof and hence showcases that an alternative paradigm of being independent and creative exists for women in contrast to society's suffocating paradigm of an ideal woman in a traditional, conservative and male dominated society.

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Negotiating the Love Life of Malayali Gulf Migrants: An Analysis of Select Malayalam Diasporic Novels

Rince Raju and Chippy Raju

The dislocated life takes a long time to settle down in displaced geography. Factors including home consciousness, nostalgia, changed gastrodynamics, weather, and linguistic assimilation create identity crisis for every diasporic individual. Since antiquity, human moved from one location to another with different motive. Scarcity of food resources, natural calamities, political exile, trade purposes, population issues, war insecurity and economic instability forced human to vacate the home location and migrate to another society where their needs were satisfied. The never ending process of migration has got accelerated with globalisation and liberalisation policies. India (Bharat) has been witnessing traffic of inward and outward migration of its different ethnic communities from centuries. Consequently Indian Diaspora has become one among the most numbered and vibrant Diaspora in the world. And this Diaspora consists of different ethnic Diasporas which include Sikh Diaspora, Gujarathi Diaspora, Telugu Diaspora, Tamil Diaspora, Malayali Diaspora etc. Among other Indian Diasporas Malayali Diaspora stands different with a considerable number of single migrations. Economic migration can be counted as the reason behind this. The migrants leave the home with an intention of acquiring economic stability as soon as possible from the migrated land and return to the left behinds. This mentality of Malayali migrants resulted in the upliftment of poverty stricken Kerala economy to a self-sufficient one with their remittances.

The endeavour for economic integrity of self and state has caused in the sacrifice of love life of many of the migrants because of the separation caused by migration. The oil boom in the Middle East during 1970's has

created immense skilled and unskilled job opportunities. The educated then unemployed Malayali youth grabbed this as an opportunity for them to earn their bread and frequent mass migration happened to Gulf countries. But due to limited living facilities in the labour camps, 'iqama' rules, and high living expenses the early migrants didn't took their family with them. They lived a minimalistic life there and saved the wages as much as possible and send it back to home. And later this has become an economic strategy and the number of single migration, particularly male migration has increased rapidly from Kerala. As a result the love relationship between the migrant and their left behinds has broken hence the negotiation is required. 21st century Malayalam writers such as M Mukundan, S K Pottakad, O V Vijayan, Anand, Kovilan, Benyamin, Shihabuddin Poythumkadav, V Musafir Ahmed etc. have brought this theme of separation of couples after marriage due to migration. This paper explores the love lost caused by spousal migration and analysis the way Malayalam writers, especially M Mukundan and Benyamin, have showcased them in their select novels.

Gulf wives and Male Migration

"Gulf Wives" are married women in Kerala households whose husbands work/live outside India. Most of these women are wives of Kerala emigrants working in the Gulf region. In 2011, there were about 1.1 million Gulf Wives. The corresponding number was 1.06 million in 2008. The numbers in earlier surveys were also more or less the same (KMS report 2011,31). Changes in labour demands, the increasing vulnerability of women, the widening access to developmental and political processes, the conflicting social demands and the economic compulsions may all be critical factors affecting the lives of such women (Jetley,47). Plethora of researches have been done on Gulf migration but most of the studies focused upon the economic and social aspect. Most of them have left out the psychological morbidity that migrants and their left behinds face due to lack of emotional warmth and love.

Gulf life is not just a tale of wealth and exile. It is also the legend of the greatest pangs of separation known to man till date, the

tearful story of tens of thousands of spouses who were destined to live apart. The tale that melt hearts without being able to see and touch each other. There will be no Kalidasa to write a MeghaSandhesham about their longing. Because they are poor. They are extremely poor. (Pravasam 373)

Writers such as M Mukundan and Benyamin brought out the psychological stress undergone by migrants and their left behinds in Malayalam literature. *Pravasam*, a genealogical novel by M Mukundan, showcases the phenomenon of male migration to Middle East and their adjustment challenges amidst the rush of memories about their left behinds. Characters such as Kottyath Kumaran, Kottyath Ashokan, Abooty, Janardhanan, Nadhan, Sudheeran, Ramadasan etc stands as the representatives of male migrants in the novel. The dense poverty back home lead most of them to migrate to Middle East and acquire a job there. On the pursuit of migratory patterns of Malayali diaspora it is observed that their journey beyond the boundary have centuries long legacy. Men and women have migrated from Kerala individually to different parts of the world to accumulate wealth. On considering the migration to Middle East the late 20th century and early 21st century have witnessed mass migration from Kerala after oil boom in Middle East. And to the oil refineries and other adjacent industries the most migration happened was male migration. This forces the women back home to battle with the day to day activities their men used to do for the family. The eminent scholar Leela Gulati points out the factors that hinder migration of Gulf wives:

However, not all those who are entitled to take their families with them do so. This is largely because of lack of suitable educational facilities in Middle East. Also housing there is said to be very expensive. Furthermore, most people want to save as much of their Middle East in- come as possible since the jobs there are regarded as purely temporary. Lastly, adjusting to the cultural condition of the Middle East is considered hard for women not used to living away from home. (Gulati 2218)

Substantiating the statement of Gulati the 2018 Kerala Migration Survey also shows that 90 percentage of overall male migrants from Kerala migrate to Middle East whereas less than 75 percentage of female migrants do so (KMS 32). This statistics envisages the negotiation of love still not occurring between the male migrants and their left behinds

For the migrant, the condition of the host society raises many challenges and on the other end, particularly one month old brides like Kalyani, have to face challenges which is still unaddressed in academic field. Apart from loneliness and long separation, her problem is of living in strange, unfamiliar and often hostile environment, with no one to communicate with.

Negotiating the Lost Love of Migrant and Left Behinds

Socio political and economic environment of Middle East prevents the labours to bring their family along with them. Due to high living expanses it is difficult to earn money as savings. Hence most of the Malayali migrants have to adopt the single migration as a strategy for economic upliftment. The concerns and hardships of a Malayali migrant are well expressed through different Malayalam literature outputs. M Mukundan's *Pravasam* and Benyamin's *Goat Days* portrays the Middle East life conditions and challenges faced by Malayali migrants. From Kottyath Kumaran, from *Pravasam*, itself the trace of solo migration after leaving their family behind can be observed. These left behinds has to live a miserable life as the after effect of migration, mostly male migration. Their challenges always remained unheard, unidentified and less explored.

Among the Malayalam Diasporic writings *Goat Days* of Benyamin has acquired large readership with its intense portrayal of diasporic life through a Malayali migrant named Najeeb who got trapped in a 'masara' under a ruthless 'arbab'. The dehumanisation of labours in the Middle East can be read out through, the attitude of 'arbab' towards Najeeb. The animalistic 'arbab' never even allowed Najeeb to defecate properly. Utter loneliness was surrounded around Najeeb and he was lost completely without any human companion to talk with and share his

miseries. Like every other Malayali he also has opted single migration leaving behind his pregnant wife and family. His plan was to return as soon as possible after acquiring wealth to build additional two rooms to his house. Desexualisation of labour migrants happened in the labour camps can be witnessed in the life of Najeeb as well. He forcefully tried to prevent himself thinking about his pregnant wife Sainu and family back in Kerala. But the riptide of memory shackled his endurance several times and left him as a bruised plant after the hurricane. This is not an insular thing with Najeeb it is the plight of most of the male migrants from Kerala.

In those days when I had only goats for company, there was an occasion when I shared with them not only my sorrows and pains, but also my body. One night, as I lay down, I could not sleep. I didn't know why, but I was covered in sweat. I had an insatiable desire, a passion building up inside me like a desert storm. For some time, I had been impotent. I did not think I would have the urge to be sexually active again. But it happened. What had lain dormant for so long suddenly woke up. All my efforts to satiate it only made me crave it even more. Seductive nude female figures began to slither in front of my eyes. I thawed in that emotional surge. I needed a body to lie close to. I needed a cave to run into. I became mad. In the intensity of that madness, I got up and rushed out. When I opened my tired eyes in the morning, I was in the masara. With Pochakkari Ramani lying close to me (Goat Days 98).

Helplessness, loneliness, psychological morbidity, suppressed desires and desexualised self of Najeeb can be read out from the above excerpt from *Goat Days*. The same sort of constrains can be traced out from the lives of Nathan, Abootty and other male migrant labourers from the novel *Pravasam* by M Mukundan.

On the other side while analysing the lives of Gulf wives and left behinds narrated in the novel *Pravasam* faces enough evidence is given to suggest that left behinds, especially women, in the migrant households face many tensions, pressures, conflicts and anxieties. As in the case of Kalyani and Latha the pressure of maintaining the family decorum increases

day by day. These pressures are of different kind and intensity, some of them depending on the age and relationship of the women to the migrant worker. Worries or anxieties for the wives starts the moment the worker leaves home for Bombay, the usual point of exit for a new migrant to the Middle East. The fear of conning by the unscrupulous agents who indulged in the business of arranging employment abroad is the first challenge for the migrant and their left behinds as well. Till the left behinds receive the first communication from the migrant about the confirmation of their arrival in the destiny their pressure keeps oscillating. There are some problems which only wives face. Probably the worst sufferers are the one-month old brides like, Kalyani, Subaida, Sumalatha etc in *Pravasam* and Sainu in *Goat Days*. Very often the migrant worker gets married during his brief vacation of a month or two and leaves behind the wife to the care of his relatives. Often the bride has to live with her in-laws. Apart from loneliness and long separation, her problem is of living in strange, unfamiliar and often hostile environment, with virtually no one to communicate with.

Not only does a young wife have problems of communication when living with her husband's family, but also the possibilities of conflict are greater. Conflict between the wife and her in-laws can arise over the sharing of remittances sent by the worker. If the remittance is addressed to the parents, the wife needs to be at the mercy of the in-laws. If the wife receives the remittance, she is often suspected of not sharing it liberally with her in-laws. Suspicion is no doubt mutual but the result and psychological pressure is greater on the wife, given the environment. This need to be extra cautious in one's movements and behaviour also places these young women under great strain (Malayali Diaspora 164).

A lifetime of loneliness and struggle for bare survival by these women is interspersed with short visits by their husbands, when many important decisions are taken. In their day to day life, the wives cope with problems related to children, other members of the family, financial breakdowns and complications regarding employers, neighbours, relations, etc. The migration of males not only increases the burden on women, but affects even the children.

Migration from the home impacts the migrant families in some in unique ways. As indicated earlier, there is a predictable family separation for these families, and they might be short term or long term. In certain cases, men, as husbands and fathers, are removed from home for a number of years as in the case of Kottyath Kumaran. While some can afford to come every year for few weeks, others cannot. This creates a vacuum at home which means all responsibilities are left with the woman of the home. Many of these men miss out on several milestones of their children, like birthdays, and graduations. They rob themselves of the opportunity to be involved in the moral and spiritual formation of their children during the most formative years of their lives. When these men come home their children have great difficulty to bond with them. The attitude of Giri toward his father, Kottyath Kumaran, was generated with this cause (Pravasam 128). When children are about to initiate meaningful relationship with fathers, it will be time for the latter to depart. This not only disappoints children, but makes them feel abandoned and uncared for. Although children might compensate for the absentee father in positive or negative ways, a number of them would find themselves having to deal with psychological, educational, and social problems that negatively impact their future, for Giri he became more rebellious and arrogant. In the place of an absentee husband and father, it is upon the wife or the mother to single handily take on meeting the physical needs, parenting responsibilities, and educational needs of the children. Thomas Kulanajvil in his article on “Malayali Family Life in the Diaspora” states that these women are overwhelmed because of the enormous pressure put on them to do everything right for their children; and if anything goes wrong they know they will be blamed for. Personal self-care is generally compromised in the midst of the various stressors that come over the course of time. Years of spousal separation makes these women physically weary and emotionally disgruntled. Lack of marital fulfilment leads to increased marital tension and conflicts (Malayali Diaspora 165). And also prolonged post marital separation when couples are most fertile affects their sexual life in both ends. Kalyani expresses this disgrace to her husband Kottyath Kumaran in her letter. She writes:

When you come back, I won't be here in the Kottyath house. I will have gone with someone else. Even after the marriage it is difficult to live without the contiguity of a man. (103)

Conclusion

The love life of Malayali migrants in Middle East and their left behinds back in Kerala need to be negotiated and studied further to bridge the gap caused due to solo migration. Analysis of the select Malayalam novels, *Pravasam* by M Mukundan and *Goat Days* by Benyamin, throughout the paper proves that lacking of an active sex life and couple intimacy affects their love life and it adds the intensity of dejection they face due to spousal separation. It is a fact to be admired that the modern technology and social media platforms have reduced the distance with the home they left. And these technical advancement serves in maintaining constant communication with the left behinds. But the question remains here is, "Is telecommunication technology is able to compensate for the loss of intimacy over the geographical distance?" And the answer is, "It may ease the pain but never cures the disease caused."

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Dhola Maru: Mystique Symbols of Love

Shankar Lal Dholi

Dhola Maru is a well-known representative artistic creation in Rajasthani literature. It is considered to be one of the classic creations of Rajasthani literature. It is composed in couplet forms which falls fit into Wordsworth's definition of poetry "Poetry is a spontaneous overflow of powerful feelings: it takes its origin from emotions recollected in tranquility . . ." (Sinha and ?Agnihotri 116). The epic represents emotions, sentiments and feelings of the characters of the poem as well as of the poet in their purest forms. It appears that all characters along with the personified objects in the poem *Dhola Maru* have poured their hearts through couplets to blaze the rays of love in their brightest forms . Whether it is Dhola or his beloved Marawani or his wife Malawani or folk singers Dhadhi or his pet camel or bird Papiha (a small singing sparrow) or physical features like water bodies, sand dunes, mountains, hills etc., animals or birds or trees or plants, all of them have expressed their emotions equally. Different forms and stages of love which can soothe or parch a lover can be witnessed in every word and couplet of the poem. The realization of love by Marawani for her beloved Dhola starts with a dream, in which she dreams Dhola, completes a trajectory with hundreds of ups and downs and ends in the unification of the lovers. The poem has a happy ending. The epic has different dimensions of love which make *Dhola Maru* mystic lovers. M.H Abrams and Geoffrey Galt Harpham define epic and write:

In its strict sense the term epic or heroic poem is applied to a work that at least of the following criteria. It is a long verse narrative on a serious subject, told in a formal and elevated style, and centred on a quasi-divine figure on whose actions depends the fate of a tribe, a nation, or (in the instance of John Milton's *Paradise Lost*) the human race.(107)

Dhola Maru is a popular ballad which is sung by minstrel poets like Dholi, Dhadhi, Bhat, Charan etc. It is heard in every nook and corner of Rajasthan on various occasions. It is sung in different states of India in various forms.

राजस्थान में यह इस समय भी ढोली ढाढ़ी आदि गाने का पेशा करने वाली जातियों के मुंह से नाना विकृत रूपों में सुना जा सकता है। ये यंहा तक विकृत हो गए हैं कि लोग इसका नाम सुनकर नाक भों सिकोड़ने लगते हैं। जब हमने भी गोरीशंकर हीराचंद जी ओझा से इसका सर्वप्रथम जिक्र किया तो वो चौंके और कहने लगे कि क्यों इसके पीछे समय नष्ट करते हो। अथ की कथा ज्ञात होने और वास्तविक बात मालूम होने पर उनका परितोष हुआ। (रामसिंह, सूर्यकरण एवं नरोत्तमदास 2).

Transliteration:

Rajasthan mai yeh is samay bhi Dholi, Dhadhi aadi gane ka pasha karne wali jatiyo ke muh se nana vikrit rupo mai suna ja sakta hai. ye ynha tak vikrit ho gaye hai ki log iska nam sunkar nak bho sikodne lagte hai. Jab humne bhi gorishankar heerachand ji ojha se iska srvrpratham jikra kiya to ve chonke or kahane lage ki kyon iske piche samay nsht karte ho, atha ki katha gyat hone or vastvik bat malum hone per unka paritosh hua. (Ram Singh et al. 2)

Translation:

The Ballad Dhola Maru is heard in different forms through the minstrels of different castes like Dholi, Dhadhi who belongs to musicians' community of Rajasthan. The ballad has been distorted. Its distortion has made it infamous and people don't like to discuss about it. (Ram Singh et al. 2)

The epic *Dhola Maru* is a ballad which is sung by different minstrels in Rajasthan and different states of India. It has been accepted as part of different cultural programs or festivals. In Ajmer, a procession based on *Dhola Maru* epic is held every year. *Dhola Maru* has become a part of the cultural tradition of Rajasthan. Clifford Geertz (b.1926,

Professor of social sciences at Princeton University) believes, “culture is simply the ensemble of stories we tell ourselves about ourselves. (Sardar and Loon 5) It is a traditional or folk epic. It has been transmitted orally through generations by Dholi, Dhadhi, Bhat and Charan poets of Rajasthan. M. H. Abrams and Geoffrey Galt Harpham say:

There is a standard distinction between traditional and literary epics. “Traditional epics” (also called “folk epics” or “primary epics”) were written versions of what had originally been oral poems about a tribal or national hero during a warlike age. For example: Iliad and Odyssey. “Literary epics” were composed by individual poetic craftsmen in deliberate imitation of the traditional form. For example: the Aeneid, Paradise Lost (1667) etc. (107)

The epic is an invaluable jewel among the creations of different caste based poets of Rajasthan.

ढोला मारु काव्य एक लोकगीत है। यह आरम्भ से लोकप्रिय एवं लोगो की जिह्वा पर रहा है। ऐसे जनप्रिय लोकगीतों की जो हालत होती है वो इसकी भी हुई है। समय समय पर इसमें अनेक परिवर्तन एवं परिवर्धन हुए। नए दोहे एवं घटनाये समय समय पर जुड़ती गईं और पुराने दोहे एवं घटनाये कभी कभी लुप्त भी होती गईं। आरम्भ में यह किसी एक लेखक की संभवतः ढोली ढाढ़ी जाति के किसी व्यक्ति की रचना रही हो यह संभव है, परन्तु इसके वर्तमान रूप का निर्माता तो कोई एक कवि न होकर जनता ही है। (रामसिंह, सूर्यकरण एवं नरोत्तमदास, 8)

Transliteration:

Dhola Maru kavy ek lokgeet (ballad) hai. Yeh aarambh se lokpriy or logo ki jivha per rha hai.ese janpriy lokgeeto ki jo halat huyi vo iski bhi huyi hai. Samay samay per isme anek privartan or privardhan hue. Naye duhe evm ghatnaye samay samay per jhudati gayi.or purane duhe or ghatnaye kabhi kabhi lupt bhi hoti gayi. aarambh mai yeh kisi ek lekhak ki sambhavath: Dholi Dhadhi jati ke kisi vykti ki rachna rhi ho yeh sambhav hai parantu iske vrtman rup ka nirmata to koi ek

kavi nahi hokar janta hi hai. (Ram Singh et al. 8)

Translation:

In the book *Dhola Maru Ra Duha*, the editors Ramsingh, Suryakaran and Narotam Das write: “The epic *Dhola Maru* is a creation of a Dholi or Dhadhi poet and later the creations of Different other poets were also added” (8).

The Epic *Dhola Maru* begins with the remark that the king of Pungal named Pingal and the king of Narwar named Nal had never seen each other previously but they met at Pushkar by the bliss of almighty . Oxford Advanced Learners’ Dictionary defines the term mystique, “the qualities of being mysterious or secret that make sub/sth seem interesting or attractive” (1009).

पूगली पिंगल राऊ, नल राजा नरवरे ।
अदिठा दुरिठा ये, सगायी दर्ईय संजोगे ॥

(रामसिंह, सूर्यकरण एवं नरोत्तमदास 1)

Transliteration:

Pugali pingal rau, nal raja narware |
Aditha duritha ye, sagayi daiy sanjoge ||.”

(Ram Singh et al. 1)

Translation:

The King Pingal belongs to Jaisalmer while the king Nal is from Narwar. But due to the miracle of almighty they meet at the Pushkar and they held the marriage of *Dhola* and *Maru*. (Ram Singh et al. 2)

The beginning of the epic indicates the role of God or superpowers in unification of *Dhola Maru*. It also directs the role of different characters and their relation with God. It appears that the path of the life of the protagonist and other characters is affected by the powers of almighty. Their believe in God and understanding of metaphysical powers add mysticism to the epic and make *Dhola* and *Maru* mystique lovers for reader.

जिम जिम मन अमले किअई, तार चढती जाई ।
 तिम तिम मारवण तणइ, तन तरणापउ थाई ॥
 हंस चलण , कदलीह जंघ, कटि केहर जिम खिण ।
 मुख सिसहर खंजर नयण, कुच श्रीफल, कंठ वीण ॥
 असइ आरखइ मारुबी सूती सेज बिछाई ।
 साल्हकुंवर सुपनई मिल्यऊ, जागी निसासऊ खाई ॥
 ऊलवे सिर हथ्यडा, चाहंदी रसलुध ।
 विरह महाघण ऊमटथऊ, थाह निहाळइ मुध ॥

(रामसिंह, सूर्यकरण एवं नरोत्तमदास 4)

Transliteration:

jim jim mn amle kiai, tar chadhati jayi |
Tim tim Marwan tanayi , tan tarnapau thai ||

(Ram Singh et al. 4)

Translation:

Marwani starts to grow like a creeper which gets its height in a very short period. She becomes mature enough to get married. (Ram Singh et al. 4)

Transliteration:

Hans chalan ,kadlih jhangh, kati kehar jim khinn |
Much sishar khajar nayan , juch shreefal,kanth veen ||

(Ram Singh et al. 4)

Translation:

Marwan walks like a swan. Her thighs are like the trunk of a banana, waist is like the trunk of an elephant, the eyes are like the seed (it has triangular shape) of khajar (tree), hairs are like the fibres of coconut and vocal (neck) is like instrument *Veena*. Marwan has perfect bodily features which makes her attractive. (Ram Singh et al. 4)

Transliteration:

*Aasayi aarkhai marubi, suti sej bichhayi |
Salh kunwar supanyi milyu, jagi nisasau khayi ||*

(Ram Singh et al. 4)

Translation:

Marwani, the heroine of the Ballad *Dhola Maru*, who is a young girl, is at rest at her palace. She is asleep but wakes up suddenly as she sees her beloved Maru in her dream first. She becomes impatient to have the glimpse of her beloved. ((Ram Singh et al. 4)

Transliteration:

*Ulve seer hathdha, chahandi rasludh |
Virah mahaghan umahathau, thah nihalyi mudhdh ||*

(Ram Singh et al. 4)

Translation:

The body of the Marwani becomes warm and starts to shiver. She craves to see her beloved Maru. Flames of love become unbearable for her. She finds herself unable to stay away from her beloved Dhola for longer. (Ram Singh et al. 4)

The Heroine Marawani is married to his beloved (husband) in childhood but she doesn't remember the face or memories of her beloved husband because she never meets Dhola till she becomes a mature girl. After the stay at Pushkar during the draught in Narwar, her father returns to his kingdom Narwar as the draught is over. He rules over there for years. Even the marriage ceremony of infant Dhola and Marawani is forgotten by most of the members present there. The first glimpse of Dhola is seen by Marwani in a dream. She comes to know about his childhood marriage with beloved Dhola first by a dream which is the result of the Marawani God fearing nature and ascetic way of life. She falls in love with him and yearns to meet him.

After seeing beloved Dhola in dream, Marwani becomes desperate to meet her beloved. She makes many efforts to send the message of her eternal love to him but cannot succeed due to treacherous planning of

Dhola' another wife Malwani who lives with him at the palace. Marwani succeeds to send her message to Dhola through Dhadhi (A caste of Rajasthan who sings songs and compose praise poetry for *yajmans*). Dhola also visits the palace of Marwani as soon as he comes to know about his childhood marriage with Marawani and her unconditional devotion towards him. They both get united after years. Dhola starts his journey to his kingdom with his beloved Marwani but She is bitten by a deadly snake *Peevana* (A species of snake found in desert of Rajasthan) at night on the way. Dhola finds her dead in the morning and cries bitterly. He plans to kill himself by entering into pyre of Marawani. Meanwhile an enchanter comes there with his wife. The wife of the enchanter feels pity for Dhola. Dhola is crying for his dead beloved and planning to kill himself by entering into pyre. She is driven by the devotion of Dhola for her beloved Marawani and requests her husband, the enchanter, to make Marawani alive. By the Mantras and special supernatural powers of the enchanter Marawani gets back her life and Dhola also cancels to kill himself and returns to his kingdom.

ढोला पुनगल पहुँच गया। ससुराल में बड़ा स्वागत हुआ। आनन्दो उत्सव हुए। मारवण के हर्ष का पार न रहा। बधाईया हुई। पिंगल ने खुब आनन्दोत्सव मनाएं। जिस प्रकार सुखी हुई वल्लरी समय पर वर्षा जल पाने से पुनः लहलहा उठती है, उसी तरह मारवण भी पुनर्जीवित हो उठी। पंद्रह दिन आनंद भोगकर—बहुत सा दहेज, धन, दास—दासी लेकर मारवण, सहित ढोला नरवर को विदा हुआ। मार्ग में एक विश्रामस्थल पर सोती हुई मारवण को पीवण सांप (राजस्थान के एक जहरीले सांप) ने पी लिया। सवेरे जागने पर ढोला ने मारवण को मरा पाया। वह विलाप करने लगा—और चिता बनाकर साथ जलने को उद्वत हुआ। जिस समय चिता प्रवेश की तैयारी हो रही थी, उस समय एक योगी योगिनी इस मार्ग पर आ निकले योगिनी के अनुरोध से योगी ने अभिमंत्रित जल से मारवण को जीवित कर दिया ढोला। प्रसन्न हुआ और आगे चला। (रामसिंह, सूर्यकरण एवं नरोत्तमदास 30)

Transliteration:

*Dhola Pungal pahunch gaya . sasural mae bda swagat hua.
Andotsav hue . Marwan ke harsh ka par n rha. Bdhaiya huyi.*

Pingal ne khub anadotsav manaye. Jis prkar sukhi huyi vallari samay per vrsha jal pane se punah lhlha uthati hai, usi tarah Marwan bhi punarjeevit ho uthi. Pandrah din anand bhogkar ,bahut sa dahej,dhan,das- dasi lekar Marwan sahit dhola narwar ko rawna hua. Marg me ek vishramsthal pr soti huyi Marwan ko peewan sanp ne pee liya.. savere jagne per dhola ne Marwan ko mra paya. Vah vilap karne lga or chita bnakar sath jalne ko udhyt hua. Jis samay chita ki teyari ho rahi thi ,us samay ek yogi yogini is marg se aa nikale. Yogini ke anurodh se yogi ne abhimantrit jal se Marwan ko jeevit kar diya. Dhola prasann hua or aage chla. (Ram Singh et al. 4)

Translation:

Dhola Reached Pungal. He was welcomed and served there. He enjoyed the feast. Marwan was also in bliss of joy. She became alive again like a dying creeper which had got sudden rainfall and started to bloom. At last Dhola started to return to his capital Narwar. On the way, Marwan was bitten by a snake and died. Dhola also wanted to kill himself by entering into pyre of Marwan but a yogi gave back the life to Marwan by his mantras. Dhola returned to his kingdom happily. (Ram Singh et al. 2)

The epic Dhola Maru has different Rasa which can be relished by reader at different stages of plots. The epic depicts the yearnings and longings of lovers. Their emotions appears divine and at many moments the reader might feel that all the powers of nature nature including living and non-living things have come forward to unite the lovers Dhola and Maru. In the beginning of the epic, the draught compels the King of Narwar to go on a voyage so that the unification of Dhola and Maru can take place. If the Draught has not been in the plot, the marriage of Dhola and Maru would not have been held in their childhood. The eternal love and longings for love is witnessed in hearts of Dhola and Maru both. The songs of Kuraja , Dhadhis and other messengers of love make Dhola and Maru both craving despite their unawareness about their marriage in childhood which was held by their parents during the

stay at pushkar. Dhola and Maru got married when they were infants. The prime ras in the epic is love but other Rasas Shringar (Love) , Hasya (Mirth), Karuna (Compassion), Veera (Bravery), Adbhuta (Wonder) etc. are seen vigorously in the epic. Rasa has been defined by Bharata, “Rasa is the production of the sequential combination and dialectical interaction of *Vibhava, Anubhava And Vyabhicharibhava.*” -”S.K DE has translated it into poetic effect” (Sinha and Agnihotri 3).

कथा विकास के क्रम में देखा जाये तो ढोला मारु की कहानी में निम्नांकित रसात्मक स्थल बड़ी स्वाभाविकता और हृदयस्पर्शी मार्मिकता के साथ चित्रित हुए हैं। मारवण से प्रेम की प्रारम्भिक आवस्था में उसका स्वप्न में पति-दर्शन, विरह वर्णन तथा उसकी चातक, सारस एवं क्रोंच (कुरज) सम्बन्धि उक्तियां। (रामसिंह, सूर्यकरण एवं नरोत्तमदास 46).

Transliteration:

Katha vikas ke krm me dekha jaye to Dhola Maru ki kahani mai nimnankit rasatmk sthal bdi swabhavikta or hridayasparshi marmikta ke sath chitrit hue hai. Marwan ke prem ki prarmbik avstha mai uska swapn mai pti darshan, virah varnan ttha uski chatak,saras evm kronch (kuraj) smndhi uktiya. Ityadi. (Ram Singh et al. 46)

Translation:

With the development of the plot of the epic Dhola Maru the reader may enjoy different rasa at different scenes. The rasa are much effective and touch the heart. For example: The glimpse of the lover Dhola in Dream by Marwan (a mystical incident which appears unbelievable as she has not seen her before) first, her sorrowful heart for her distant lover, her message through bird Kuraja etc. (Ram Singh et al. 46)

Different incidents and their descriptions present the elements of mysticism in the epic Dhola Maru. The reader is mesmerized by the unworldly description of different plots. Watching of Dhola in the dream by Marwan shows the mystique feature of love. Marwan has never

seen Dhola before despite once at the time of draught when she stays at Pushkar in childhood with family members. On that time Dhola and Marwan are infants and get married by their parents. They cannot remember even their faces of that time. Marwan saw her young lover in her dream first. The hermit gives the life to Marwan when she dies of snake' bite. It appears that Dhola and Marwan have mystique power and blessed by almighty due to their divine love. They are protected by almighty right from their birth till unification as husband and wife. The epic describes the culture, environment, human nature, different animals, birds and vegetation which make the epic full of mysticism and Dhola Maru, mystique lovers.

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Representation in Literature: A Note on “Love and War” in *The Book of Gold Leaves*

Sheikh Suheel Meraj

Art has been a medium or an instrument employed by writers, painters and artists through ages to portray any idea or phenomenon. Artists use it, to convey any idea, message or concept through it to the people world over. The work of art produced or scrawled by the artists have an aura, while a photograph does not possess. Photograph is an image of image, while painting remains utterly original. Most of the times, to keep an artefacts an exemplary evidence for coming generation. It is only through art the past events can be captured and kept as evidence for future generations. Because each and every thing is fallible and susceptible to death and has to vanish due to age and time. Therefore, this is a best vehicle to depict world around employed by Artists, painters and even writers. Moreover, to portray, depict and to make it charming, eye catching and inviting. Every endeavour made by artists and painters is to make and keep it lively and permanent by using their creativity to adore and embellish it with the delicacies of brush or pen stroke.

In arts, this beauty and decorative process or phenomenon is known as aesthetics. Aesthetics was a moment in art was a European phenomenon during the latter part of the nineteenth century that had its chief headquarters in France. In opposition to the dominance of science, and in defiance of widespread indifference or hostility of the middle class society of their time to any art that was not useful or did not teach moral values, French writers developed the view that a work of art is the supreme value among human products precisely because it is self-sufficient and has no moral aim outside its own being. The end of a work is simply to exist in its formal perfection; that is, to be beautiful

and to be complicated as an end in itself. A rallying cry of Aestheticism became the phrase “I art I art”- art for art’s sake (Abrahams 5-6).

In the novel *The Book of Gold Leaves*, 2014 writer depicts the artist, Faiz from Mir family of down town Khankah Srinagar, who has been apprenticed by his elder brother Mir Zaffer Ali under a master artist of the area, when he found his talent and artistic quality after Faiz’s failure in education. Now, as an artist, he can unleash and produce best art and paintings that dealers purchase and later could be sold to foreign customers and can be used to decorate ceilings or walls in the world over by purchasers in their houses. He is now at his cusp of his career, a bread winner of the family too. While painting an amazing painting. Depicting an Omer Khayyam sitting with the bolter with every brush stroke develops the portrayal of beautiful lady pours a wine. It offers an aesthetic expression and experience of an art piece Faiz strikes with his brush.

“The Persian poet Omar Khayyam, leaning against ornate cushions on a narrow boat, is holding a paper mache cup into which a woman with the most beautiful hair Faiuz has ever seen in pouring the wine from a long curved flask. The flow of the wine, by design it seems, reflects the woman’s tresses. The river the boat is floating along- there is no boatman- is pale blue is revealing dark weeds, water plants and golden fish . . . (Mirza 7).

Opposite to Shrine lives Roohi, a stunning Sunni girl post-graduated from local university lives in the locality. She is haunted by the mysterious dream. She desires and believes in love story to change her life. She has been rejecting numerous marriage proposals. She is offering and prays to God to bring her only wish true. She wants the boy, whom she saw in dreams would come and take her. Her family and neighbors have been very angry for her showing her beauty and charm to each one passing by her window. Their worry was that she should not get any evil eye.

Roohi is prostrated before her god, caressing the aged velvet of the prayer mat with her forehead. She begs Khoda Saeb to make her one

wish come true, for the boy of her dreams to come and take her away. Roohi wants a love story in the dream, which she has at night and during the day, she sees him sitting in the courtyard of the shrine opposite her house. From her balcony room every day, she prays to the shrine's golden spire, which looks as if it is adorned with the hoops of huge earring.

Faiz as usual works on the vases and pencil boxes, while seeing a shadow of a dazzling girl in the screen in front of him, he could not concentrate on the objects in front of him and finds himself staring and thinking about the woman with the black hair in the screen. He became unsettled and could not focus and wants to know about the scene and leaves home to visit the shrine. Faiz as usual sits by the chinar tree in the courtyard of shrine while smoking cigarette to relax and avoid boredom. It is his only place, where he goes and sits apart from his occasional trips with his friends to Red Square and Paint seller at Fateh Kadel (Bridge).

She is grateful to God for peering in her soul relating the man, who she had seen in the dreams and later his shadow in the shrine courtyard confirming acceptance of her prayers. Roohi connects through her near and distant cousins to meet the boy of her dreams. She has never allowed anyone in to her heart of dream world before, she followed him behind and came to know this boy is from Mir's of down town area of a Shia family.

She followed the boy in the Pheran all the way to his home the next evening, he had not been able to see her from his seat by the chinar but she had seen him (27).

Later she made a connection with her distant cousin[s] and wrote a letter to be handed over to Faiz. After wards, Lovers would meet under the balcony of shrine and its basement would share their childhood experience. However, these meetings are furtive. Their elder were not familiar with this new development of Sunni-Shia affair because of different.

He is there at least twenty minutes early. She is watching his shadow. Smiles, words, brushes of the hair, circling go a foot, twiddling of thumb, coiling and uncoiling of a dupatta end, and heavy stillness in the heart.

Roohi wants to touch his face. He wants to see her hair.

They just sit there, backs leaning against the paling of balcony. Now they look at the river flowing below, now at each other. Roohi picks a handful of dust, lets it slip through her fingers, and then gathers it again. Faiz hesitates for a bit and takes out a a cigarette (36).

Unfortunately, after a little time lovers might have spent together barracks and bunkers begin to set in the locality and schools were occupied too. It suddenly bought a change in the whole ambience. Soldiers appearing in each street and alleyway. The catalyst incident that happened to school children and Faiz's godmother named Fatee is killed in front of him, while he was on a visit to paint seller in nearby area. He witnesses it and was shocked and is in delerium. Later, his elder brother Mir Zaffer, father figure to him was dragged from road by the army jeep with large snout attached to it as a contraption which swooped people from road and insert in the Jeep. "Jaw like grip". Therefore, siege, occupation, detention and violence became common around and in the city. It leads Faiz to leave home and cross border to get training and arms to return and fight against the siege of his home land, when his elder brother orders him to leave and save your life after his devastated physical condition during pick and take by the Army from street.

The war spread around the city with simmering conflict, in spite of war like conditions inter-religious community is still in same good relations. They go to each-others home to see and ask their where abouts. Moreover, the inter-religious feelings book also depict with illustration. Apart from Faiz and Roohi's. Lover's Roohi and Faiz write letters to each other to convey the messages of accidental happening across. The war devastated the city and also ruined normal life of people due to siege and civilian killings in the city and country side.

The art and artifact also vanished due to the war ambience. Faiz; as artist is coerced to cross border and left his magnanimous art work *Fulknama*; un-finished. The monumental work, he began earlier before the war. War devastated each and every aspect of life of region. On his return to home and to Roohi, to be always with her forever. Roohi also wants to join and help in his mission as a member of the movement.

They could even do the things together - she may not want to use a gun, or perhaps she does want to, but she could certainly do other things, work with his group, help those left behind by martyrs, their children, and perhaps even write things for the movement (250).

He remembers these as moments of absolute clarity, when he truly felt like a warrior, fighting for honor, for hi people waging war against zulm, against oppression, occupation. There is no other way, he tells himself.

"They have left me no other way. On his return he is possessed by a quiet singeing rage . . . It's a city in ruins and in perennial mourning. In some houses and streets the dead outnumber the living. Even the day he feels darkness" (253).

However, in spite the war conditions in the ambience of the region. It does not sour the lovers and did not split their relations apart rather held them together. Even their love got so intense though one lost parent. The good part of the unconducive ambience the relationship among the community members is same. The inter-religious communal relations did not change though fear and threat around. Novel has multiple examples of good inter- religious relations depicted with illustration. Therefore, depicts the significance of love and affinity among us as human beings, that is only way we could overcome any impediment and hatred. Through love, we could make this world worth living and sustaining for future life endeavors.

Conclusion

The book serves a multiple purposes and is an evidence and example for depicting phenomenon of Art; that never fades, love that over powers malice and even jealousy. In spite of unconducive environment like war

and killings in the ambience, the significant part of human life is love and relationship that cannot and will never let human beings split apart their bond and affection for each other. It is after all a human being is quint essential among and over of all living beings created by Lord to distinguish between good and bad despite the time, ambience and place.

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Post Humanism and Future Society: Ensued Dialectics of Love and Hate in Marissa Meyer's *Cinder*

Shibasambhu Nandi and Bhumika Sharma

Post humanism is an umbrella term in the fields of science fiction, futurology, and philosophy. It is a theory that deals with the existence of a person or entity in a state beyond being human. It tries to focus on the aftermath of human civilization. What will happen to humans when human civilization will come to an end? It is a study of the future of humans when they may need to depend on other entities for their survival. The term was first time used by Ahab Hassan in his book *Prometheus as Performer: Toward a Post Humanist Future* (1977). It is the study of the post-extinction state of human in which the number of humans will be less, as there will be other active entities like robots, AI, and scientifically developed beings. It is the critical study of the humans as well as the acceptance of technologically and scientifically advanced humans. Therefore, Post humanism is the destabilization of humanity, which makes way for humans to transcend the rigid boundaries in terms of sex, gender, and race. It is the deconstruction of humanity, appreciating the plasticity and flexibility of human nature. It helps to know the unknown, future, and altered identity of human beings who incorporate various technologies into their bodies. It embraces all current forms of life, including transhumant, hybrid, Cyborg, chimera, and post human organisms.

Post humanism imagines a future society where there will be the coexistence of humans and other non-living beings. Like rest of other species, humans will be considered as a mere species, which may require help of other non-living beings for their survival. Unlike the present civilization with humans at the center, all types of creatures will have

equal importance in the development of the world. Post humanism will provide scope to other species to flourish and embrace the world in their ways. In this way, post humanism stands in harmony with living and non-living beings, whether born or created. Therefore, it is the blurring of the boundary between humans and non-human beings. In such future society, humans will share a mutual dependence by discarding the points of subjectivity. Not only there will be non-living entities but also humans will allow themselves to undergo change through technological intervention inside their bodies. To a post human, body is considered as a tool to throw challenge to the current status of human. The futuristic post human being will be a “hypothetical being whose basic capabilities are so radically exceeded those of the present human as to no longer unambiguously human by current standards” (Pearce 21). S/he may surpass the qualities of human and thereby will be more than human, as there may be the amalgamation of artificial and human entities inside his/her body.

In that imagined society, humans may encounter different extraterrestrial figures, which may come to the earth from any of the other planets. Those creatures may be more powerful than humans. They may live with humans on earth. Humans can also go to their world as humans are technologically backed up by science and can establish interplanetary relationship that may be helpful for the advancement of the Earth. But the question is whether the relationship between the human and other worldly creatures will be smooth, cordial and harmonious or there may be extension of the incessant power-politics as witnessed in the present world; whether humans will accept the other worldly creatures easily or may treat them badly. It may be that due to inherent power politics as a means to expand dominance, one planet may try to overcome the other using the power bestowed by science. If that is so, then there will be no future development of the multi-species universe; rather one planet will be inimical to other. The popular genre of post humanist fiction attempts to visualize such futuristic world and the imminent destiny of human civilization that may be integrally connected with it. Interestingly, the fundamental emotions of love and hate become the determining

forces in portending the upcoming time. In fact, many of the post humanist novels indicate how the political history of human civilization founded on the love-hate dialectics ranging from communal relations and regional conflicts to nationalist sentiments and international politics; need to be extended for investigating the futuristic conception of post humanist society.

No doubt, the present humanist society relies on eliminating hate and nurturing love for a better world. Similarly, the relationship between the earthly creatures and other planetary ones may be healthy and influential in terms of mutual progress and harmonious existence if the love-hate matrix is tilted towards constructive emotions of love than hate. The future species including the post-human can help each other in their sore need and may solve many problems which cannot be possible for a simple human entity. In that sense, other worldly creatures can be a helping hand for the future humans to get out of trouble. As conceived in many sci-fi novels, with their extra-terrestrial power, these other than human beings can sense many things that can restrain humans from future devastations. In Rakesh Roshan's film *Koi . . . Mill Gaya*, the one encounters an 'other' planetary creature *Jadoo*, which looks like a little friend. In its amazing capacity, it intakes sunlight as its food and helps Rohit, the hero of the movie, to cure his disability. Not only that, the alien *Jadoo* transformed the human character Rohit into a superhuman figure. Rohit who was earlier the object of fun to others can earn respect and win over his sweetheart, the love of his life, due to the miraculous change brought by *Jadoo*. As showcased in the movie, Rohit and *Jadoo*, though belong to two different planets, become friends. Their language is different but still they can understand each other through the close bond of friendship founded on love. They stay together and help each other almost like inseparable friends. Their relationship is not depicted in the movie as a relationship of two strangers from two planets but rather on two loving individuals incorporating the idea of personhood, love and mutual respect. Thereby, they create a separate world of their own wherein they can live happily and peacefully. There is no power-politics between them, though other people do not accept

the bond easily; in fact, they try to capture the alien friend of Rohit as they have fear that an alien may be a threat to human beings. But the whole movie is a specimen that gives the readers glimpse that only love has the power to connect two completely distinct and separate species in one relationship that is both promising and constructive. In this way, the film can be considered as an example of indicating post humanistic futuristic society in which there lies the possibility of co-existential living of extraterrestrial species with humans.

In the similar vein, one can observe the post humanist depiction of inter-entities bond founded on the fundamental emotion of love. As visualized in the sci-fi post humanist world, humans can also develop loveable relationship with their created artificial entities like robot, cyborg and AI. The short story “Robbie,” included in the collection *I, Robot* by Isaac Asimov, portrays the loving relationship of a little girl Gloria and her mute nursemaid robot Robbie. Robbie and Gloria enjoy playing with each other. They talk to each other and stay almost like friends. But due to her mother’s hatred for the artificial beings, Robbie is sent to the factory from where it was bought. However, after its departure, Gloria stops eating and talking to her parents. Interestingly, when the family go to visit a robot factory, the same Robbie saves Gloria’s life risking its own. This act of saving forces her mother believes that machines may not always be a threat for humans, but rather they may be loving friends and can develop lovely relationship with humans. The post humanist fiction is abundant in presenting such dual relationship of love and hatred to examine the role of these foundational emotions as a defining factor in the upcoming world. Marissa Meyer’s *Cinder* is one of such novels, which closely enters into the inter-entities bond spurred by both constructive and destructive emotions. The novel portrays the humanity in relation to the extraterrestrial entities from the perspective of love-hate relationships. The present paper attempts to examine how the love as a purest emotion has power to redeem the humanity and give the posthumanist future hope to survive amidst chaos, confusion and collapse.

Emotional Dialectics of Love and Hatred: A Study of Marissa Meyer's *Cinder*

Marissa Meyer's *Cinder* (2012) is a young adult science fiction novel. It is the first book in *The Lunar Chronicles*, a series of four science fiction novels, a novella and a short story. The novel *Cinder* is set in the futuristic city of New Beijing. It is a time when many countries reorganize to form imperial empires and make alliances with newly emerged countries. It describes the future society in which planets expand beyond territorial boundaries and people of one planet have connections with other planets' societies. Powerful civilizations colonize the Moon in which live a generation of citizen, more powerful than earthly civilization. In such visualized world, Asia, which is known as the Eastern Commonwealth, is an emperor-ruled country. The whole Asia faces the sudden outbreak of a disease named Letumosis or the Blue Fever. Due to the inability of scientists to produce its anti-dote, Asia watches her countrypersons die in a large number every day. Most of the people are affected by this disease and they are quarantined by the representatives of the state volunteers. Cinder, who is a cyborg – half human and half machine, is living in that country with her step mother Linh Adri and her two sisters. The novel projects the oxymoronic depiction of the ill-treatment of Adri towards Cinder for not being a pure human, and love of Cinder and her sister Peony (cyborg and human).

The novel *Cinder* is the depiction of a future society that is post humanistic in nature, in which there exists mixed inhabitation of artificial intelligence and other hybrid figures like cyborgs. The existence of cyborg is represented by Cinder, and Ais are represented by Nainsi and Iko. Cyborgs and robots are treated as the second-class citizens of the country. However, these figures have the right to participate in any human activity. The society is neutral in its acceptance of artificial figures. To the people of this world, Earth is a place where anyone can live as it is not the place reserved only for humans, rather others beings have equal right to live there. The Emperor Rikan and his son support such kind of mixed society and it is best reflected when Prince Kai appears

for interviews. He allows the artificial android reporters to cover the news of his father's condition. They share the belief if anyone is capable to do a job, s/he/it can do so; no one will be stopped from doing a job for which it is fit for: "The plague alerts had been replaced with a live broadcast from the palace's pressroom. Prince Kai was speaking to a crowd of journalists-human and android" (Meyer 25-26).

The use of the android is shown at times helpful in saving human lives. When the imaginary country Asia is under the epidemic of Blue Fever, the doctors try their best to prepare anti-dotes. But for the trial of the drug, they need humans for scientific experiment. But the doctors observe that no human is strong enough to bear the negative impact of such antidotes, and many volunteers die in this trial. To save human lives, the androids are used by the doctors, In this way, the androids and cyborgs indirectly help to save the human lives When Cinder, a cyborg is found to be immune to the disease, the doctors' attempt proves successful at last. So, the novel suggests that in the future society, the androids and artificial entities may prove helpful enough to stand for humans in their sore need. The novel presents an example of the future society that will feature coexistence of humans and other artificial creatures and possibility of their friendly relations.

But each new thing has its drawback. The novel *Cinder* is not an exception in presenting such fact. Apart from the so conceived friendly environment in a future world, there exists the power politics being played between the humans and machines. Sometimes humans may assume the position of the tyrant against the androids or the vice versa. Here the step-mother Adri represents the negative aspect of human psychology and cognitive behavior. To her, her cyborg step daughter Cinder is a burden. She does not like Cinder and always tries to control her by keeping Cinder under her arm. Cinder is seen as an object upon which she can exercise her power. Cinder being a non-human, appears to her a mean creature. She even does not allow her buying an artificial leg that Cinder needs as she had been using an outdated torn leg for many a months. "It's very nice, Iko, thank you. I just hope Adri doesn't notice. She'd murder me if she knew I'd spent 600 univs on a foot"

(Meyer 24). Adri maintains an oppressive approach in such a way that Cinder does not get chance to do anything as per her choice: “Legally, Cinder belonged to Adri as much as the household android and so too did her money, her few possessions, even the new foot she’d just attached. Adri loved to remind her of that” (Meyer 24). Cinder who is her daughter is nothing but a piece of property to claim her everlasting possession. Her worth lies in the fact that she is the breadwinner of the family. Humans such as Adri provide a cyborg like Cinder a house to stay in and she is expected to earn money and serve the family. The mother-daughter relationship between the human-cyborg is symbolically portrayed in the novel as almost like a business deal; marked with no constructive emotions such as sympathy, love and affection.

It is Cinder’s mother who forcefully donates her for the trial of the antidote for the Letumois disease. Cinder knows it very well that trial is nothing but death as no one can survive this trial. Adri believes that it is Cinder who carries the disease, brought it from the market and infects her daughter Peony. She is seen as the cause of Peony’s sickness. The human mother does not accept the healthy sisterly love relationship between Peony and Cinder. When Cinder declares that she loves her sister Peony more than herself, “Adri squeezed the frame. ‘Don’t insult me,’ she said, sliding the frame closer to her. ‘Does your kind even know what love is? Can you feel anything at all, or is it just . . . programmed’”(Meyer 63). Not only that, Adri has been cherishing the notion that it is because of Cinder her husband died: “If it weren’t for you, Garan would still be alive. And Peony” (Meyer 65). Due to intense hatred for Cinder, Adri wants to get rid of her. Keeping it in her mind, she decides to donate Cinder for the trial of the Letumosis disease. Cinder requests her earnestly not to be so inhuman to her. In the form of Adri-Cinder relationship, the novel dexterously presents the inversion of human emotions of love and hate. Human sensitivity and mechanical thought process programmed in artificial devices are interchanged. The constructive human emotion of love is transposed with the destructive emotion of hatred negotiating the meaning of human-nonhuman binary placing the idea of inhumanity in-between. Trial means

nothing but death and Cinder does not want to die. But Adri is deaf enough to her request and asks the android volunteers to take Cinder with them for the trial: “‘Take her,’ said Adri. ‘Get her out of my sight.’ ‘I didn’t volunteer. You can’t take me against my will!’ . . . I can. So long as you are under my guardianship” (Meyer 67). Apart from her house, Cinder is also least accepted in the larger society. Everybody fears her for her cyborg identity. The neighbors do not allow their children to play in front of her mechanic shop. They have the belief that Cinder may harm their children. As Chang Sacha orders his son “‘Sunto, come here! I told you not to play so close to-’”(Meyer 5). Such is the adverse human attitude towards a hybrid figure like Cinder. To the family and the society, she is an object of fear and hatred. Though, post human society talks about the cohabitation of humans and machines, there is prevalence of disbelief, mistrust, fear, apprehension, and an overall negative human attitude towards the artificial bodies. The future society is shown continuing to be racist with new racial identities in terms of cyborgs, AIs, androids etc..The Anthropogenic biological interspecies and interracial politics is replaced by post humanist power equations. In other words, the same power politics is present in the post humanist society in new forms. Earlier it was limited to diverse human races and ethnicities, now it is interplayed among humans and machines.

Despite this tense human-machine dynamics of the post humanist society, the novel *Cinder* presents theme of human love that may surpass the issue of hatred. Though the novel portrays the hatred of a few humans towards machines, there are many other humans, who welcome the artificial entities in this future society. They even praise the artificial entities for their extra-ordinary organs, constitution, capabilities and support. The figures like cyborgs and androids are helpful and kind to the humans. They love humans and do risky ventures for human lives. Though Cinder is looked down upon by her step mother and a few members of society, she is loved well by her sister Peony, her assistant Iko and Prince Kai. Cinder has healthy relationship with her sister Peony, the only person in the family who supports her and stands beside her in need. The signifying depiction of human-machine sisterhood is quite

suggestive in terms of multiple connotations. When Peony is diagnosed with the symptoms of Letumosis, Cinder is greatly shocked. She replies to her mother's harsh words stating she loves Peony very much and is not responsible for Peony's sickness. When Cinder is proved to be the disease-immune, she at first goes to see Peony as she knows that Peony is very emotional and may be feeling miserable in quarantine. Her presence may bring delight in Peony's face. Risking her life and not obeying the med-droids guards, Cinder visits Peony and finds her "asleep, tangled in a baby blue blanket. . . she was shivering, her forehead glistened with sweat. She looked like an old woman, just this side of death" (Meyer 146). She is very upset seeing Peony in such tormented situation. She puts the blanket over Peony and silently waits. When Peony wakes up, she is "gripping her steel fingers, squeezing with the little strength she had left. Her eyes watched Cinder, pleading. Afraid Awed, as if Peony were seeing a ghost Take me home, Peony said" (Meyer 147). Such is the relationship between two distinct entities – a cyborg and a human. They do not think as opposite to each other. They have no meanness towards each other.

Cinder, thus, establishes sisterly love that can surpass the destructive emotion of hatred. Though Cinder is a cyborg and 90% of her body is artificially constructed, she has deep love for the pure human race represented by Peony; whereas, contrary to expectation, her own kindred human sister Pearl is always concerned about her own life. When Pearl learns that Peony is infected by the disease, she along with her mother throws Peony's dresses out of the house to be safe. How selfish do they appear? Onslaught of one deadly disease sets the two human-sisters apart. Instead, the hybrid creature with which Peony has no blood bond comes to her help and consoles her. She requests her to be strong enough to fight against the disease. Cinder informs Peony' "You see, I went to the letumosis research center yesterday, and they tested me and . . . Peony, I'm immune. I can't get letumosis The head doctor thinks he might be able to use me to find an antidote. I told him that if he finds anything, anything at all, you have to be first person to get it. I made him promise" (Meyer 148-49). This is how Cinder shows

her concern to her lovely human sister. Just as Peony is conscious of Cinder's good, similarly Cinder is also kind enough to help her. The other human sister Pearl stands as a foil to cyborg Cinder.

The novel is the depiction of the idea if humans start to love other creatures and believe in coexistence and friendly environment, the machines/other planetary beings may return it to them in the same vein. But, if they averse the machines, these intelligent post humanist entities may also go against and offend them. Since the step-mother Adri tortures Cinder, she requests the doctor to send the money that the government will provide for her participation in the trial to her own account instead of her mother's account. It is indicated if humans love these machines, they may return the same to the humans. Just as, Sang Sacha, who is quarantined for the disease Letumosis in one room, requests Cinder, whom he earlier hated, to take care of his child in his absence. Here Cinder gains the status of truly humane when she visits a person who has always hated her. She consoles Sacha in his distress and promises him that she will take care of his child. In this way, Cinder stands as epitome of love in contrast to the meanness of human nature. She proves that only love can convert the hatred and transpire a reversal of inhumanity to truly humane.

Apart from the cyborg identity, Cinder is also portrayed as an inhabitant of Moon. She is a lunar. She has extraordinary qualities. Whereas other lunar like Queen Lavana, Empress of Moon, who wants to be the sole ruler of both the Earth and the Moon, tries to dominate Asia by marrying Prince Kai. Cinder tries to help Kai to get out of trouble and thereby stands in contrast to Lavana. Princess Lavana conspires that she will marry Prince Kai and kills him on the wedding night so that she can be the Empress of the Earth also. When Cinder learns about it from Nainsi, the other android, she immediately rushes to help prince Kai. She knows very well that Queen Lavana is powerful and may kill her at the first sight; still she risks her life and goes to the ball to save Prince Kai. Realizing the purpose of Cinder, who is in the custody of Queen Lavana, Prince Kai requests her release and save her. In return, he agrees to marry Queen Lavana. This is how Cinder proves that all the aliens are

not the enemy of humans; rather they may help humans in their crisis.

Though on the one hand, the novel shows the interplanetary power politics between humans and Lunars, on the other hand, it presents the fellow feeling and love between humans and lunars. Just as Jadoo in the Bollywood hit *Koi Mill Gaya* is portrayed not as an evil alien, but a friend who helps the human protagonist Rohit, similarly Cinder is also delineated as an incarnation of love, a constructive human emotion. Though Prince Kai and Cinder are unfamiliar to each other, they both bond by love that can surpass the negative emotion of hatred and underlying post humanist interspecies power politics. The underlying love relationship of Prince Kai and Cinder is one of the main themes of the novel that features more prominently than the human-nonhuman power politics marked with hatred. With love, Cinder wins the heart of Prince Kai and brings a change in his prejudices conception of lunars; otherwise the earthly humanity may bear the lopsided notion that lunars are only power hungry race, which is only capable to invade, control and finally destroy earth.

Conclusion

The novel *Cinder* suggests that love is one of the purest emotions and a predominant factor in human life that would also determine the fate of future post humanist society. Love has power to transform a stranger into a friend, and is capable to connect people for mutually respecting the inherent 'othernesses. It has the capacity to extinguish all fears against the 'other', its alienness and distinction. It is love that may bind humans with the otherworldly creatures, cyborgs, artificially created machines, androids, humanoids, and AIs in the future societies. Due to the love of Prince Kai and Cinder, the novel becomes a positive representation of post humanistic future society wherein one entity may develop healthy relationship with the other; otherwise it may end with a disappointing visualization of post humanist society wherein only hate-speech, power-politics and interplanetary domination reign. Even the novel opens an avenue to reconceptualize the human-machine relationship based on the foundational emotion of love. The machines may not

always averse humans, as represented in Daniel H. Wilson's *Robopocalypse* and S. B. Divya's *Machinehood*. Unlike the dystopian presentation of future society in the said novels, the love of Cinder and Peony is sets an example of harmonious coexistence and mutual trust. The human-machine love portrayed in *Cinder* delivers a positive message to the readers. Even humans, like the sci-fi good aliens, can develop friendly relation with the artificially created intelligent machines. The future intelligent machines need not to be the object of hatred and scorn; rather they are an integral part of post humanist society. They are nonhuman co-inhabitants of future society where human and other entities may not be valued on the basis of humanness but on the basis of personhood. Anyone, either a human or an animal or an intelligent machine or an alien, can be the member of such visualized future society in which citizenship will be granted to all irrespective of body, color, race, ethnicity, species, and artificial intelligence.

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Draupadi's Secret Love for Karna in Divakaruni's *The Palace of Illusions*

Shobha Banshiwal

The Palace of Illusions (2208) is the retelling of Vyas's epic, Mahabharata. Divakaruni in her version of Mahabharata depicts Draupadi's love for Karna. Before her swayamvar, when Draupadi was shown the portrait of Kaurava prince, Duryodhan. On his left side Dussasan was sitting. She ordered the artist to remove the portrait but her eyes were caught by the picture of Karna who was sitting on the right side of Duryodhan. She asked the artist to wait for a while. Her eyes traced Karna's figure, his garments, his earrings, his armour and even his loneliness and sadness. Here Divakaruni expresses Draupadi's thoughts:

His eyes were filled with an ancient sadness. They pulled me into them. My impatience evaporated. I no longer cared to see Arjun's portrait. Instead, I wanted to know how those eyes would look if the man smiled. Absurdly, I wanted to be the reason for his smile. (The Palace of Illusions 69)

Draupadi felt tender feelings and charm for Karna but Krishna had realized her feelings. With anger in his eyes he rebuked the artist for showing Draupadi Karna's picture. He tried to make her not to choose Karna as her husband by telling her that Karna was not a prince and he was only the son of a chariot driver but Draupadi who felt drawn towards Karna wanted to defend him. She asked - "Why do you say he's that? Is't he King of Anga?" (The Palace of Illusions 70). But Krishna told her that the kingdom of Anga was gifted to him by Duryodhan. Draupadi felt unconvinced by Krishna's words. She thought "A man who sat with such unconcern among princes, a man who had the power to perturb Krishna, had to be more than merely a chariot-driver's son" (The Palace

of Illusions 70). In ancient India, *swayamvar* was organized to let the princess choose her own life-partner. But in Draupadi's case it was planned by Krishna, her father and other family members in such a way that she could choose only Arjun as her life-partner for their political benefits. Her genuine love for Karna was crushed down. Tanu Singh in her article "Retelling of Draupadi: A Comparative Study of Chitra Banerjee Divakaruni's *The Palace of Illusions* and Ramesh Menon's *The Mahabharata: A Modern Rendering*" writes:

Draupadi's father, King Drupad, had arranged a "Swayamvar" which was a traditional ceremony where a woman chose her own husband. However, in Draupadi's case, the competition was designed to ensure that Arjuna, one of the Pandava brothers, would win. Draupadi was not consulted or given a say in the matter, and the ceremony was rigged to favour Arjuna. This situation was indeed unjust, as Draupadi was denied the opportunity to choose her own partner and was forced into a marriage that she did not necessarily want. (Singh 1481)

There was a prophesy during her birth that she would become the cause of the death of her father, brother and children. So she wanted to stop Karna from challenging during her *swayamvar*. During the *swayamvar*, when she came to the stage to choose her husband, she was torn between her longing for Karna and her loyalty to her family. To stop Karna from challenging her brother, Dhristadyumna and risking his life, Draupadi insulted Karna and asked him:

Before you attempt to win my hand, king of Anga, tell me your father's name. For surely a wife-to-be, who must sever herself from her family and attach herself to her husband's line, has the right to know this. (The Place of Illusions 95)

Although Karna felt insulted and defeated and left the marriage-hall with his bent head but he could never forget the insult which was inflicted on him by Draupadi before all the kings of Bharat. So when he got the chance to take revenge on her, he did so in manifold. Although Draupadi knew that it would hurt Karna immensely. But she also knew the fact

that it was the only question to make him lay down his bow and not to challenge her brother, Dhristadhyumna. She saw admiration, desire and wistful longing in Karna's eyes when she came forward to ask him that question but her "ill-chosen words quenched that light forever" (The Place of Illusions 97). After Karna had left, she felt the pain in her heart and felt as if someone had taken away her heart and was wringing it. Divakaruni writes:

In the face of that question, Karna was silenced. Defeated, head bowed in shame, he left the marriage hall. But he never forgot the humiliation of that moment in full sight of all the kings of Bharat. And when the time came for him to repay the haughty princess of Panchaal, he did so a hundredfold. (The Place of Illusions 94)

After marrying Arjun when Draupadi with Pandava brothers reached their home, Bheem mischievously asked his mother to see what they had brought with them. Their mother, Kunti even without looking at them asked them to share among themselves whatever they had brought. Even when she came to know that they had brought Draupadi, Arjun's newly wedded wife with them, she refused to go back on her words. She expected Draupadi to marry all the five brothers. This made Draupadi shocked. She wanted to cry - "Five husbands? Are you mad? I'm already married to Arjun!" (The Place of Illusions 108). She expected Pandava brothers to refute their mothers but they did not protest their mother. Only Arjun tried to object by saying - "Mother, how can you ask us to do this? It's contrary to dharma" (The Place of Illusions 109). Divakaruni expresses Draupadi's thoughts:

Arjun drew in his breath. I waited for him to stand up for me, to tell his mother that he and I were already husband and wife, committed to each other. She had no right to destroy that. (The Place of Illusions 109)

But to her disappointment, Arjun did not protest further. Even Vyas supported Kunti's view and gave Draupadi the boon of virginity through which she would become virgin again when she would be transferred

to another Pandava brother each year. She thought that it would be better if Vyas had granted her the boon of forgetfulness rather than of virginity so that she might forget the memory of one pandava brother when she moved to another Pandava brother. Draupadi wanted to be a devoted wife to one husband but her desire remained frustrated.

Even after marrying Pandava brothers Draupadi had a secret desire and feelings for Karna. Sandhya Ravishankar in her article “Seeking Selfhood: Draupadi’s Journey through *The Palace of Illusions*” expresses that Draupadi’s secret love for Karna was not illicit. She writes about Karna-Draupadi love:

He gradually becomes an unfulfilled desire in her as a mode of her retaliation against her polygamous wedding. Her repugnance of being a ‘communal cup’ (120) in the hands of men triggers her yearning to be the wife of a single man. Karna is more of her imagination. She sees him as an outlet to placate her stormy mind. (Ravishankar 2549)

When Duryodhan’s new wife Bhanumati visited Draupadi and told her about the games she played with Duryodhan and his friends. Among his friends she mentioned Karna and admired him and appreciated his kindness. This created a pang of jealousy in Draupadi’s heart. When Duryodhan decided to give a banquet to the whole family including all the women of the family, she sent orders to the royal weavers of Indra Prasth to design and weave a beautiful sari for her as she wanted Karna to glance an admiring look at her. But at later thought she felt that it would be sinful to desire such thing as she was already married to five men and that too with those men who were Karna’s enemy. She reminded herself of the words of scriptures - “a wife who holds in her heart spiteful thoughts of a man who is not her husband is as unfaithful as a woman who sleeps with such a man” (*The Palace of Illusions* 185). With this thought she decided to wear only a plain white sari of silk which had red and gold border. She chose to wear simple necklace of pearls and jasmynes in her hair. When Draupadi was walking besides Kunti in the banquet hall, Karna’s eyes fell on Draupadi and he stopped

where he was standing. For a moment, Draupadi thought that he would change his path to avoid facing her but to her surprise he was looking at her clothes with an strange look in his eyes. At that moment she realized that both of them had worn white clothes and without much jewellery and it seemed as if they reflected each other. She wondered whether she knew subconsciously while choosing white silk sari that Karna too would wear white clothes. When Karna came near her and greeted her courteously and appreciated her appearance, her heart began to beat fast. She thought perhaps this was the moment she had waited for so long. She wanted to forget the past and make things better between them. She wanted to ask him about his journey, his health and smile towards him but she felt that Kunti was ruthlessly staring at both of them. Draupadi did not want Kunti to know her secret feelings for Karna so she bowed to him slightly and quickly went away from there. While going from there she looked at Karna from the corners of her eyes and saw anger on Karna's face. She felt sorry on her situation. She thought: "What ill star shone on us that made the wrong things happen – things I never intended – every time we met? Now he'd never forgive me." (The Palace of Illusions 187)

All the five Pandava brothers failed to protect her when she was being humiliated in the court of Hastinapur. They remained silent. Geeta Phogat in her article "Representation of Women, History and Myth: A Study of Chitra Banerjee Divakaruni's *The Palace of Illusions*" writes:

She wanted love, affection, attention and a person as her guardian, lover and friend. Panchaali married to five males but could not get these things in her own way. Pandavas gave her own palace but that palace proved an illusion for her life: Illusion that she is safe, an illusion that she is mistress of that palace, illusion that nobody can harm her in her personal domain. (Phogat 76)

Draupadi lost her faith in her love for Karna when Karna, to take revenge on her remained silent at the time when insults were being hurled on her in the court of Hastinapur. He also instigated Dussasan to mistreat her even worse. Karna's this behaviour opened her eyes and she hated

him. She said to him – “Karna, you’ve taught me a lesson, and you’ve taught it well” (The Palace of Illusions 194). Karna loved Draupadi but he hid his feelings. Towards the end of the novel, he confessed his love for Draupadi. He said to Bheeshma:

All this time, I told myself I hated her for humiliating me worse than anyone else has done. That I wanted revenge. But I was only fooling myself. When Dussasan started pulling at her sari, I couldn’t bear it. I wanted to knock him down, to shield her from the stares. The twelve years she was in the forest, I, too, slept on the ground, thinking of her discomfort. How many times I started to go to her, to beg her to come away with me, to be my queen. But I knew it was hopeless. She was completely loyal to her husbands. My words would only hurt her. (The Palace of Illusions 276)

Draupadi who had been secretly hearing Karna’s words to Bheeshma, felt relieved and contented. She thought to herself:

Wasn’t this what I’d secretly wanted all my life, to know that he was attracted to me, even against his will? That beneath his scornful exterior he held me in such tenderness? (The Palace of Illusions 277)

Having heard Karna’s words, Draupadi cried profusely thinking how their false pride and vows of vengeance had always kept them away from each other and made them lose the happiness that could have been theirs. When she heard of Karna’s death in the battle, she could not control her tears. Regret overtook her. She thought that the situation would have been very different if she had allowed Karna to fight for in her swayamvar. She regretted the fact that Karna had died with the belief that she hated him. She wished she could have expressed her feelings for him. Before departing Karna’s soul rose to the hill where she was crying, it hovered over her for a little while. Draupadi could feel the love that was emanating from this spirit. Draupadi thought – “Perhaps freed of its mortal bondage, Karna’s spirit knew what I hadn’t ever been able to tell him” (The Palace of Illusions 298).

Draupadi compared her husbands with Karna and regretted over her fate. During her final journey towards heaven, she was abandoned and was left behind by her husbands who were more concerned about themselves and their rules rather than about Draupadi. At this time, Draupadi meditated – “Karna would never have abandoned me thus. He would have stayed back and held my hand until we both perished. He would have happily given up heaven for my sake” (The Palace of Illusions 347).

V. Gunasundari and Dr. N. S. Vishnu Priya write in their article “Draupadi’s Secret Love: A Feminist Study of Chitra Banerjee Divakaruni’s *The Palace of Illusions*”:

Though Draupadi is celebrated for her strength and confidence after all terrible odds of her life Draupadi’s self-desire is expressed in *The Palace of Illusions* through her secret love. The author celebrates women as a being to live the life whole heartedly in the novel by exposing Draupadi’s fascination whereas the society always stereotypes women as sacrificing community for the sake of men’s welfare. Despite knowing that her love towards Karna is unlawful, Draupadi constantly develops certain ambience for Karna throughout her life and because of that she fell of first from the mountain in the final journey to heaven which she accepts willingly. (Gunasundari and Vishnu Priya 34)

Thus, Draupadi’s genuine love for Karna remained suppressed due to the patriarchal dominance of her family. She was married to Arjun and later to other Pandava brothers only for the political profits of her family. Till her death, she had longing in her heart for Karna. She regretted her circumstances and her fate due to which she lost the chance of getting married to him and could never express her feelings for him. Chitra Banerjee Divakaruni also expresses her view in this novel. She writes – “Love comes like lightning, and disappears the same way. If you’re lucky, it strikes you right. If not, you’ll spend your life yearning for a man you can’t have” (Divakaruni).

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Impact of Technology on Human Relationships: Exploring the Benefits and Challenges

Preeti

Technology has transformed the way we connect and interact with others, significantly influencing the dynamics of human relationships. The advent of smart phones, social media platforms, and various communication tools has provided us with unprecedented opportunities to connect across distances and share experiences. However, this digital revolution also poses challenges, as technology can both facilitate and hinder genuine human connection. This research paper examines the impact of technology on human relationships, shedding light on the benefits and challenges brought about by advancements in technology.

The impact of technology on human relationships has been a topic of extensive exploration, revealing both benefits and challenges. On the positive side, technology has facilitated communication and connection, allowing individuals to stay in touch with loved ones across vast distances. Platforms like social media and messaging apps enable real-time interaction, making it easier to share experiences and maintain relationships. Additionally, technology has expanded the scope of social connections, enabling people to form communities and support networks online. However, technology also poses challenges to human relationships. The overreliance on digital communication can hinder face-to-face interactions, leading to a sense of isolation and superficial connections. The constant presence of devices can disrupt personal interactions and contribute to distractions. Moreover, the impact of social media on self-esteem and mental well-being has been a growing concern. It is crucial to strike a balance, leveraging the benefits of technology while being mindful of its potential drawbacks, in order to cultivate meaningful and healthy human relationships in the digital age.

Impact on Social Connections

This section examines how technology has influenced social connections and community engagement. It explores the rise of online communities and virtual interactions, discussing the benefits of connecting with like-minded individuals and fostering a sense of belonging. Additionally, it addresses concerns regarding the potential erosion of real-life social connections, the superficiality of online relationships, and the impact of excessive screen time on social skills and empathy. The impact of technology on social connections has been profound, reshaping the way we interact, communicate, and form relationships with others. While technology has brought numerous benefits, it has also presented challenges that can affect the depth and quality of our social connections. One of the positive aspects of technology on social connection is the increased accessibility to information and the ability to connect with people across distances. Social media platforms, online communities, and instant messaging services have made it easier than ever to connect with individuals who share similar interests and experiences. This has expanded our social networks and provided opportunities for interaction and collaboration that were previously limited by geographical constraints.

Technology has also facilitated the maintenance of relationships over long distances. Through video calls, messaging apps, and social media, we can stay connected with friends, family, and loved ones regardless of their physical location. This has helped bridge the gap of distance and fostered a sense of closeness and continuity in relationships that may have otherwise suffered due to geographic separation. Moreover, technology has provided a platform for marginalized or underrepresented groups to find support, build communities, and amplify their voices. Online spaces have become safe havens for individuals to express themselves, connect with others who share similar experiences, and find a sense of belonging. This has been particularly significant for individuals who may feel isolated or marginalized in their offline environments. However; the impact of technology on social connection is not without challenges.

One notable concern is the potential for superficial and fragmented interactions. The prevalence of short, text-based communication through messaging apps and social media platforms can lead to a lack of depth and nuance in our interactions. Emoticons, acronyms, and abbreviated language may fail to convey the full range of emotions and meanings in a conversation, leading to misunderstandings and misinterpretations. Additionally, the constant presence of technology in our lives can lead to a sense of isolation and disconnection from the present moment. Excessive use of smart phones and social media can distract us from face-to-face interactions, diminishing the quality of our in-person connections. It may also contribute to feelings of loneliness and a reduced sense of belonging, as virtual interactions cannot fully replace the richness of physical presence and human connection.

Another concern is the potential for technology to create a facade of social connectedness without fostering genuine relationships. The curated nature of social media can create unrealistic expectations and comparisons, leading to feelings of inadequacy or social anxiety. In some cases, individuals may prioritize online interactions over real-life connections, leading to a loss of intimacy and emotional depth in relationships. To address these challenges and maintain healthy social connections in the digital age, it is crucial to find a balance between technology use and offline interactions. Being mindful of the time spent on devices and intentionally carving out quality face-to-face time with loved ones can help nurture deeper connections. Setting boundaries and actively engaging in active listening and empathetic communication can also strengthen the quality of our relationships. In conclusion, technology has had a significant impact on social connections, expanding our networks, facilitating long-distance relationships, and providing platforms for marginalized voices. However, it is important to be aware of the potential challenges that technology poses, such as superficial interactions, feelings of isolation, and a sense of disconnection from the present moment. By actively managing our technology use and prioritizing offline connections, we can foster meaningful and authentic social connections in the digital age.

Communication Patterns and Emotional Well-being

The research investigates the impact of technology on communication patterns and emotional well-being. It discusses the convenience and efficiency of digital communication methods, such as instant messaging and video calls. However, it also addresses the challenges posed by misinterpretation of text-based communication, the diminishing quality of interpersonal communication, and the potential for emotional detachment in virtual interactions. The section further explores the effects of excessive screen time on mental health, including anxiety, depression, and sleep disturbances. The impact of technology on communication patterns and emotional well-being has been a subject of significant research and discussion. While technology has revolutionized the way we communicate, it has also introduced new challenges and considerations that can affect our emotional well-being. One of the notable effects of technology on communication patterns is the shift toward digital and virtual communication platforms. Instant messaging, social media, email, and video calls have become prevalent modes of interaction, providing convenience and efficiency in our daily lives. These digital communication tools have facilitated rapid and constant communication, allowing us to connect with others anytime, anywhere.

However, the convenience of digital communication methods can come with drawbacks. Text-based communication, such as messaging and email, lacks non-verbal cues, tone of voice, and facial expressions, which are crucial for understanding the nuances and emotional context of a conversation. As a result, misinterpretations and misunderstandings can occur, leading to conflicts, strained relationships, and emotional distress. Moreover, the continuous connectivity provided by technology can blur the boundaries between work and personal life. The expectation of immediate responses and the pressure to be constantly available can lead to increased stress, anxiety, and a sense of being overwhelmed. The constant stream of notifications and information can be mentally exhausting, making it challenging to disconnect and find moments of solitude and reflection.

The influence of social media on communication patterns and emotional well-being is also significant. Social media platforms have created new opportunities for connection, self-expression, and sharing experiences. They allow us to stay connected with friends and family, as well as to discover new communities, and access a vast amount of information. However, the curated nature of social media, where individuals tend to showcase only the positive aspects of their lives, can lead to social comparison, feelings of inadequacy, and a distorted perception of reality. Additionally, excessive use of social media has been linked to increased rates of anxiety, depression, and decreased self-esteem. The constant exposure to highlight reels, negative news, and online harassment can take a toll on our mental and emotional well-being. The addictive nature of social media and the fear of missing out (FOMO) can also contribute to a sense of dissatisfaction and disconnection from the present moment. To navigate the impact of technology on communication patterns and emotional well-being, it is crucial to develop healthy technology habits and adopt mindful technology use. Setting boundaries and creating designated times for device-free activities can help in reducing distractions and promote more meaningful connections. Engaging in face-to-face conversations, active listening, and practicing empathy can enhance the quality of our interactions and emotional connections. Building digital resilience and critical thinking skills can help mitigate the negative impact of social media. Being aware of the potential pitfalls of social media, such as social comparison and information overload, can enable us to approach these platforms with a more balanced and discerning perspective. Regularly evaluating and curating our online social circles can also contribute to a healthier online experience. Technology has brought about significant changes in communication patterns and has both positive and negative implications for emotional well-being. While it provides convenience and connectivity, it also presents challenges such as miscommunication, blurred boundaries, and the negative impact of social media. By cultivating mindful technology use, setting boundaries, and nurturing genuine connections, we can harness the benefits of technology while safeguarding our emotional well-being in an increasingly digital world.

Strategies for Maintaining Healthy Relationships

Recognizing the importance of fostering healthy relationships in the digital age, this section proposes strategies for individuals and families to navigate the impact of technology effectively. It explores concepts such as digital detoxification, mindful technology use, and the importance of setting boundaries. Additionally, it highlights the significance of face-to-face interactions, active listening, and nurturing genuine connections. The section concludes by emphasizing the need for ongoing research, education, and open dialogue to address the evolving challenges and opportunities presented by technology in human relationships. To navigate the impact of technology effectively, both individuals and families can adopt various strategies to maintain a healthy balance between their digital lives and real-world interactions.

The following strategies are proposed:

Establish Technology-Free Zones and Times: Designate specific areas or times in your home where technology is not allowed. This can be during meals, family gatherings, or before bedtime. Creating technology-free zones promotes face-to-face communication and fosters stronger connections.

Practice Mindful Technology Use: Be conscious of your technology habits and set limits on screen time. Avoid mindless scrolling or excessive use of social media. Instead, focus on using technology intentionally for specific purposes, such as communication, education, or entertainment.

Prioritize Face-to-Face Interactions: Make an effort to engage in meaningful in-person conversations with family and friends. Schedule regular activities or outings that encourage direct interactions as well as create opportunities for shared experiences.

Communicate Openly: Establish open and honest communication within the family regarding technology use. Discuss concerns, set guidelines, and encourage dialogue about the impact of technology on relationships and well-being. Encourage family members to express their thoughts and feelings about technology and its role in their lives.

Foster Digital Detox Periods: Plan regular digital detox periods where you disconnect from technology entirely. This can be a day, weekend, or even a vacation dedicated to unplugging and engaging in activities that do not involve screens. Use this time to reconnect with nature, hobbies, and personal relationships.

Set Digital Boundaries: Establish clear boundaries for technology use within the family. This may include guidelines on screen time limits, device usage during specific hours, or restrictions on certain apps or websites. Encourage accountability and respect for these boundaries.

Practice Active Listening and Empathy: When engaging in digital communication, prioritize active listening and empathy. Strive to understand the emotions and perspectives of others by asking questions, providing support, and showing genuine interest. This helps to build meaningful connections and reduce misunderstandings.

Engage in Shared Technological Activities: Instead of isolating oneself with individual devices, explore opportunities for shared technological activities within the family. This can include playing video games together, collaborating on digital projects, or using technology for educational purposes. By participating together, technology becomes a tool for bonding and shared experiences.

Promote Digital Well-being: Encourage healthy online behaviours and digital well-being. Teach children and family members about responsible internet use, online safety, and the importance of maintaining a positive digital footprint. Emphasize the value of privacy, consent, and respectful online interactions.

Seek Support and Resources: Stay informed about current research, trends, and best practices regarding technology use and its impact on relationships. Seek support from professionals, such as therapists or counsellors, who can provide guidance on managing the challenges associated with technology and maintaining healthy relationships.

By implementing these strategies, individuals and families can navigate the impact of technology effectively, fostering a balanced approach

that promotes meaningful connections, well-being, and healthy relationships in the digital age.

Conclusion

The research paper concludes by summarizing the key findings on the impact of technology on human relationships. It emphasizes the need for a balanced approach that maximizes the benefits of technology while mitigating the potential negative effects. By understanding the complexities and nuances of technology's influence on human relationships, individuals, families, and society as a whole can navigate the digital landscape in a way that promotes meaningful connections, emotional well-being, and a sense of belonging.

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Love, Loneliness and Locations in Amitav Ghosh's *The Shadow Lines*

Tripti Soni

Jean-Paul Sartre in his 1938 novel *Nausea* defines love as a kind of job that needs energy, generosity, blindness, and courage to take the risk and sustain it and if a person thinks logically about it, he will not do it, because it occurs where we least expect it. In the 21st century, the idea of love means “love- relationship” which is body-based. The very idea of love which rises within us is misinterpreted by its physicality. Some people also think that relationships can sustain when we have love in them. Whether it is a love- relationship or any other relationship, the fact is, to understand the meaning of love we need to separate its association with a relationship. The famous Indian mystic guru Sadhguru talks about love in his online video series *The Key to True Love: Sadhguru Reveals*:

Love is what happens within you. A relationship is something that you do in the world. What you do in the world is always subject to various forces. Whatever transaction we do in the world is subject to various realities. Once you're involved in the world, something happens right, and something doesn't happen right, because there is a whole lot of management. Relationships are not all about love. A relationship is an enormous amount of management. If you don't manage it, it will die. If you don't manage it, it will crash. But love is what happens within you.

In the simplest language, love is something when we feel truly pleasant. In the world, which seems to be full of hardships and struggle for survival, being pleasant is a kind of achievement and love is all about pleasantness, first in the mind, then in the body. Love is a way to exist in the world. It is the way to feel the sweetness of relation and sustain it in memory. It is a way when one feels relaxed because he knows that someone in this

world is there with whom he does not need to play games or fall into any sort of manifestation of the life around him. At least with one person, we want to find out the idea that we need not pretend because that person will accept us for what we are, without manipulation or manifestations. Love is an emotion in the mindscape where one finds peace and joy both. Whether two people are together or far away, love can transcend and uplift them in the mindscape where they are connected with “memories” which is beyond any physical boundaries. But what about that love that turns into unpleasantness, surrounded by loneliness and the desires and hopes to experience sweetness, peace, and joy? What about the love which takes place in memories and a heart craves to experience its reality? Or what about that love that is borderless and seeks its physicality and boundaries?

The Shadow Lines (1988) by Amitav Ghosh has stories of such loves that happened in different times and spaces. If the characters; the unnamed Narrator, Ila, Tridib, and May had thought about its rationality, they would have never crossed that abyss that Sartre had talked about in *Nausea* (1938). Of course, they never thought that love for them would remain in its abstract form only, that they could never draw boundaries of love, that they could never transform those imaginations, dreams, peace, and joy into reality. They never knew that love for them would always occupy a mental space, and remain in memories before they experienced its physicality.

Love happens with the inner quality of a person rather than the bodily appearance. Love happens when one feels solace and compatible in another’s company. Talking about the relationship between the Narrator and Ila; it is complicated. The narrator loves Ila since childhood because she has some uniqueness. She lives in London, speaks English, and wears unique clothes which he has never seen in Calcutta. She is actually too foreign and exotic for him. And narrator being a child living under restrictions at home, not allowed to go outside to play, and even never has been to any other places except Calcutta, got fascinated by her. Because he has the power to imagine places, and people and understand their socio-cultural diversities through the stories his uncle Tridib used

to tell him, he started to love Ila with all her exoticness. He does not know much about her “inner self” because they are separated by geographic location. They meet and talk when Ila used to come to Calcutta to spend her holidays in India. And Narrator spends all his time letting her know how he feels and thinks about people and places in which she does not show any interest.

The narrator has grown up with the idea of living in imagination, thinking about different places through the stories Tridib used to tell him and loving Ila. But Ila isn't like him. She has grown up with the idea of searching for the ‘self’ in another country. As Ila is for Narrator, London is for Ila, too foreign and exotic. She faces racism and struggles hard to fit into the culture of London. She loves Nick but he doesn't want to be seen with her because she is an Indian girl. The idea of feeling ‘other’ exists in both relationships; Narrator v/s Ila and Ila v/s Nick, which makes them feel tremendously lonely. The border makes the Narrator's love more intense for Ila because it all happens in his mental space, in his imagination while Ila seems to be very far away from what he feels about her. In reality, she is miles away from the imaginary world narrator has created to get the pleasantness of love, to find peace and joy if he happens to meet her, and if she accepts his love. For him, London and its places and Ila, too, occupied a permanent place in his subconscious mind because of the stories he used to hear from Tridib. As soon as he was heading to youth, he became more obsessed with all those persons and things that were related to London and developed a desire to live in London, to love Ila, and to know those mysteries and unsaid stories that he, as a child, could not understand.

Ila never understood what Tridib's stories meant to the narrator, who never traveled beyond Gole Park near his house. Ila had traveled the world since her childhood and had a ‘real experience’ of the world. In contrast, the narrator had ‘imagined experience,’ but more than Ila, the narrator had lived those experiences because he had the mental capacity to travel in his imagination. In contrast, Ila's imaginations and inventions of the places traveled with her on physical spaces in her memories; she hardly connected herself with people or remembered the moments she

spent with them. In that way, Ila seems very alone while the narrator is entrenched in a mental community made up of all the people who shaped how he looked at the world.

When the Narrator went to London in 1980 to pursue his Ph.D., he met Ila and came to know that she was getting married to Nick. It was quite shocking for him that for decades he had been waiting to visit London and to meet Ila but none of these were the same as earlier. London had changed a lot in forty years because he knew the London of the 1940s through Tridib's eyes. And Ila had turned into a woman who was after Nick. Although Nick and Ila were living in one place, i.e., London, but they were very different, did not seem compatible. Nick also had extramarital affairs which mean the border does not exist to feel the sweetness of love. One can feel love in a borderless space and can also feel lonely in love by living within the same boundary. Love rises within us, which rises within Narrator for Ila but Ila cannot feel it because her love, her pleasantness is Nick. But it is different in the case of May and Tridib.

When Narrator met May he came to know how Tridib and she started to love each other through writing letters. Those letters were the medium that transcend both of them into a state of togetherness in a borderless space. In those letters, they wrote about each other feelings or perceptions about many things. What they liked, what they did, and how they behaved in different situations, everything they expressed through the letters. The narrator was a child then but now he understands the significance of the love between Tridib and May. May was nine years younger than him and not so beautiful as Tridib described her through her photographs to the narrator but when he met her he was eight years old and he could understand that they shared a very strange and strong relationship.

The borders never create a wall to know the person if they both are driven by the desire to know each other. If knowing is pleasant, it will be followed by peace and joy which Tridib and May share even though she lives in London while Tridib is in Calcutta. The borderless love

never let them feel lonely (as Ila feels with Nick) because love is within them and takes a permanent place in their psyche. Hardly once in a year, they could meet but the moment they meet is like living the physicality of love and its memories which they develop in their mindscape.

The role of time, space, and memories is most apparent in the case of Tridib's death. The narrator was only eleven years old when Tridib died. The narrator was witnessing Hindu-Muslim riots in Calcutta at that time. He didn't understand the whole geopolitics behind the riots. He was told that Tridib had died in an accident. Because he was a child full of curiosity and desire and Tridib had taught him to use his imagination to invent the story, he began to wonder about the truth behind Tridib's death. During his college years in Delhi, he kept consulting newspapers and other sources of media to know what happened on the day when Tridib died, both in India and Dhaka. He was terrified by the idea of imagining what happened on that day by the power of his memories of the incident, coupled with his youth, which meant that he never connected his experience of the riots in Calcutta with Tridib and May's experience in Dhaka. It was May at the end of the novel who completes many stories which were left incomplete in his memories about Ila, Thamma, and finally, the mystery of Tridib's death that he was killed brutally by the mob in his attempt to save May and Jethamoshai.

With this understanding, which completes the narrator's knowledge of his uncle's entire life, the narrator finally realizes the impact and the importance of telling stories and holding onto other people's memories at different times. May's memories allow the narrator to grasp the reality and scope of what happened for the first time. Sharing these memories also helps May to get rid of the guilt that she had killed him. She thought it was she who was actually the culprit for his death. The commonality between May and the narrator is that both love Tridib. They both had that mental capacity in which they could travel with Tridib in their imaginations. They both can feel the power of memories that never get old and always remains borderless, they know wherever they go, the time and memories always stay with them despite their physical spaces, which they are changing and they will never feel lonely. Their memories

are as fresh as they were many years ago. They start to live those moments again when they share each other memories, but this time memories are not in fragments; it gives complete sense to both narrator and May that, being adults, they can look into each other as equals, beyond their age difference or relations which they had shared when the narrator was a child because May memories are related to her youth, and after Tridib's death, she doesn't live life on the physical ground. She has lived in memories since then, and the narrator, at his young age, can understand and empathize with her because he, too, since his childhood, has been connecting those several stories to learn what was untold by living in the past.

Beyond their age difference of more than ten years, they have much in common. They share the same history, i.e., losing Tridib. For both May and the narrator, borders don't exist. May loves Tridib, and the narrator loves Ila; they both lose their sense of identity when Tridib dies in front of May, and Ila leaves the narrator for Nick and never values his love for her. They both share the same emotions and feel relatable to each other. May even ignores the physical advancement the narrator attempted on her body. Why couldn't she? Because her idea of 'being romantic' died with Tridib. It was Tridib who helped her to fantasize about the physical union. After his death, she could never discover how it felt to relate to or love someone. She was shocked to realize that narrator could think of her in such a way. In this way, they both rediscover the "lost love" within them. While lying in each other arms is the way to transform memories into reality, to come out of the guilt and trauma, to come out from the dark desire and secrets which made the truth bitter and bitterer that it started hurting the mind and soul. It is the way to feel pleasantness, peace, and joy which they are expected to feel with their love interests but ended being with each other. The physical space of the body becomes the way of coming out from the mental space or world of fantasies and knowing the physicality of love and a person who knows and accepts for what you are. Whether it is shedding tears to forget traumatic memories buried in the subconscious mind by May or it is an effort by the narrator to feel the touch and get physical with

May, it was an effort to live the present and leave the life they spent in different times, spaces and memories. It was an effort to forget that loneliness which was created by locations when the narrator lost his love for Ila in London and May lost Tridib in Dhaka's riots. It was a moment, a conscious effort to know the memories that are related to the body, from which they both are deprived, which are real, and can transcend them into a borderless and timeless place.

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Discovering Love: A Study to Explore the Emotion in the Literature of Classical Age

Hina Sadiq

Love is considered one of the most profound emotions one experiences in life. Love has the power to nurture meaning in communication, expressions, and relationships, particularly. It has defined boundaries and is the most qualified theme in literature. It's a fundamental component of many literary works, and it has also been reflected in arts as the most prominent theme. The major romantic and paramount novels, dramas, and poems were written by the pioneers of English literature during the classical period. In the real world, people have always found escape in the fictional world of love, where love stories begin or end with hardships, obstacles, and high emotional stakes, resulting in either weddings or parting away due to the entry of the other character. The story revolves around families and three main characters: A (the protagonist), B (one suitor), and C (the other suitor). Wonderful plot devices include simple but tragic love stories in Shakespeare's plays such as *Romeo and Juliet* (1597), the love triangle in Jane Austen's *Pride and Prejudice* (1813), and a contemporary love story in Nicholas Sparks' *The Notebook* (1996) which is set in the pre- and post-World War II era and ends with a wonderful reunion of a couple. There are several other novels, plays, and poetries that have set a milestone in the world of classical literature under the theme of love and romance, but the above-mentioned works are exclusively discussed in the present research paper.

The process of identifying love in the classical age must be initiated with the epic play, *Romeo and Juliet*, which was written several decades ago but has retained its relevance across generations. Love is one of the most important themes of Shakespeare's *Romeo and Juliet*. This work of Shakespeare utilizes classical references to portray that kind

of love that is guided by passion. The play sketches the beauty of love as encompassing a force that supersedes all other values, loyalties, and emotions. The couple defied the entire set of societal norms in Act II, Scene II, where Juliet says, "O Romeo, Romeo! Wherefore art thou Romeo? Deny thy father and refuse thy name. Or, if thou wilt not, be but sworn my love, and I'll no longer be a Capulet" (Florman). This scene shows the triumph of love and emotions in individuals over societal norms and rules established by public and societal institutions. Apart from romantic relationships developed fortuitously, Shakespeare has also stressed the traditional settings of love and marriage, where Paris' love for Juliet is borne out of tradition, not passion. Paris identified Juliet as a good candidate for a wife and therefore approached her father to arrange the marriage.

Shakespeare uses classical mythological references to portray passionate love in his play, as there are several scenes in the play that give allusion to Roman Gods and Goddesses to signify love, purity, and desires. In Act I, scene I, Romeo speaks to his cousin Benvolio about his most recent love interest, Rosaline, "Well, in that hit you miss. She'll not be hit with Cupid's arrow. She hath Dian's wit." (Shakespeare 199-200). Here the allusion is to Cupid, who is the Roman god of desire and erotic love, and Dian (also called Diana, who is the Roman goddess of virginity and hunting. In Act II, Scene II, there is an allusion to Jove, also called Jupiter, who is the king of Roman gods. "At lovers' perjuries, they say, Jove laughs"(Shakespeare 92-93). In this scene, Juliet is implying that if Romeo's profession of love for her is not true, Jove will be offended. She hereby claims that Jove has so often encountered professions of love that are not true and he laughs at this situation. Shakespeare's play is surrounded by courtly, dutiful, and staunch love, from love at first sight to the lovers' final union in death.

The second work that defines love, affection, and desire as a fundamental component in classical age literature is *The Notebook*, which is a romantic fiction and a famous novel by Nicholas Sparks published in 1996. The novel tells the story of love's endurance and portrays a struggle between love and status. Nicholas Sparks' novel follows a structural

approach wherein the story is narrated as the usual love story of a poor boy and a girl born into a high-class elite family. The story tells about how the difference in status leads to the separation of two people who are in deep love with each other. The narrator paints a beautiful picture of obstacles and tough but most memorable times of the journey of love in the novel. The story begins with two characters, a farm boy named Noah Calhoun and an heiress named Allie Hamilton, who are in love with each other in their teens. They are separated by time, but Noah adores her like no other being on the planet. He is unable to find her but feels immersed in his unforgettable moments with Allie.

The narrator portrays a couple's love as an idyllic romance, but the young lovers felt deceived since Allie's mother took her away from Noah on purpose because she had always thought of him as a lowborn and a classless person. The narrator has shown a prodigious distinction of culture and status between the couple's backgrounds, as Noah graduated and started working as a labourer while Allie was an elite-class girl. Allie was confused and agreed to marry Lon who was chosen by her family. While she got ready for her wedding, memories of love come gushing back as Allie sees a photograph of Noah, who was a changed personality having the same compassion and love for Allie and who lived in hope of getting her back. Allie then visits him in Seabrook, and the flame of love rekindles. Noah's passionate love and appreciation for Allie's beautiful appearance and grace are demonstrated when he puts out his heart in front of her and says, "I'm glad you did." He stepped back just a bit. "God, you look fantastic. You're even prettier now than you were then" (Sparks 22).

This story revolves around the theme of 'love and destiny' wherein love is shown as a power that overcomes all: class, status, ego, and even disease. This story is framed by a contemporary man who is reading to a woman who suffers from Alzheimer's, as the doctor diagnosed Allison with Alzheimer's. She forgot everything, but Noah's love for her never faded. Noah was disheartened to learn this after Dr. Barnwell confirmed it. He didn't know what to say, and this feeling is described as, "the words echoed in my head: the early stages of Alzheimer's . . ." (Sparks

89). He read Allison, *The Notebook* and a miracle happened when Allison got back her memory and remembered Noah again. He says he does this because he believes in miracles: "There is always a moment right before I begin to read the story when my mind churns, and I wonder, 'Will it happen today?'" (Sparks 6). Nicholas Sparks has written a jaw-dropping, passionate romance novel that has captivated the interest of readers in the epic novel.

The next novel that has been explored in search of love as the mega theme is *Pride and Prejudice*, published in 1813 by Jane Austen. This is a romantic novel that is followed by a sense of disdain for the journey of love, including facile satirical fun directed at societal norms, which also explains why every love story should end in tragedy when it can end with a wedding. Mr. Bingley, a young and wealthy bachelor, has moved into town, and mother-and-matchmaker Mrs. Bennet, with her five unmarried daughters, is determined to make him fall for at least one of them (Austen 3). The narrator has displayed the emotions of the characters with equivocation and kept intact the quality of appreciation for intelligence and natural beauty. All the emotions shared between men and women have been aligned with romanticism. The love that has been shown in the novel is not limited to the romantic relationships shared between Lydia and Mr. Wickham, Jane and Mr. Bingley, and Elizabeth and Mr. Darcy but also the familial love that the Bennet sisters share, especially that between Elizabeth and Jane. Elizabeth is the second daughter in the Bennet family; she is also very intelligent, sometimes judgmental, and quick-witted, and is the protagonist of *the novel*. This character is one of the most well-known female characters in English literature.

The love between a father and a daughter is also visible in the novel. Mr. Bennet loves all his daughters, and he completely trusts them, but he carries a stereotypical ideology of girls in his mind. He has a special place in his heart for his daughter Lizzy and it is proved when he says, "they are silly and ignorant like other girls, but Lizzy has something more of quickness than her sisters" (Austen 4). The novel *Pride and Prejudice* gives us a distinctive perspective on how love should be

valued, seen, and perceived. Jane Austen has picked up the threads of how society viewed love and the institution of marriage in the 19th century. She has revealed through her novel that love during that time depended upon financial security but the romance has seen something separate from social values. She believes that all the obstacles in life can be conquered if we embrace love from a different perspective.

Conclusively, it can be affirmed that the classical era of literature induced a trend of love and romance as the major theme of novels, plays, and probably the field of poetry in English literature. Other classical era novelists like Charlotte Bronte, Leo Tolstoy, Gabriel Garcia, Marquez, Elizabeth Gaskell, E.M. Forster, William Goldman, and Thomas Hardy, historical romance writer Margaret Mitchell, Colleen McCullough, Beverly Jenkins, and many more renowned writers and narrators incredibly favoured love in their stories. Similar to ancient literature, the tradition of portraying different kinds of love has been continued in classical literature as well. By exploring the novels of the classical period, it can be understood that authors of this era, through their works, have let the readers identify love as a force for good that inspires people to sacrifice themselves for others, or a power to fight against those acting as a crawfish that invades the territory of lovers. Love is a concept that begins with the hope of a never-ending love story between couples, but various authors have induced the element of tragedy by introducing forbidden love to make the stories more interesting and grab exclusive attention from the readers throughout generations.

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Identifying the Many Colours of Love in the Selected Folk Stories of Vijaydan Detha

Reena Kumari

India is known as one of the most diverse countries in the world, having their own unique treasure of folk tales. The diversity of India's culture ensures a wide range of these folk tales as a culture of our country is based on the traditional language and culture from different regions. Literature has richest treasure of love stories either it is English literature or the writings in other language. The themes of love and affection have been integral to the folk stories. Over the centuries many aspects of love have been reflected through the stories and romantic love stands first. The English literature offers the vista of passionate love like the eternal love story of *Romeo and Juliet*, on contrary a tragic love of *Antony and Cleopatra*, unattainable love of *Layla and Majnun*, and timeless love in *Wuthering Heights* can be seen. Similarly, we have a vast treasure of mythical love stories that abounds Sanskrit literature, which is undoubtedly one among the richest source of exciting love tales. Folklores of India and the classical love legends of Hindu mythology are full of passion and sensuousness; they have an appeal of romantic love in us. In a similar vein Indian mythology has witnessed the spiritual love of Radha and Krishan. Before to describe the glorified love both of them, here it is needed to mention that the any aspect of love, especially the philosophical aspect of love cannot be easily understood by every hue of the society in any other discipline, but folklore is the right manner where every person can be blessed with the all colours of love in a simpler and interesting way, because folklore illustrates the practices and feelings of common people. Similarly, the spiritual love of Radha and Krishan prevails in the heart of every folk who is direct and indirectly connected with the lord Krishana, his birth place and the places where

Krishna performed his mischievous acts. Consequently, when we are urged to go to Brindavan and listen to the melodious chant of “Radhe Radhe”, definitely the supremacy of true and pure love can be felt there in the testimony of Radha and Krishan. Radha is considered the greatest devotee of Krishana and his intimate lover. All the Gopis had spiritual love feelings for lord Krishana, but he was blessed most with the pleasure of Radha’s love. It is true that ‘raslila’ by Krishana is nothing but the conjugal relationship of Krishana with all Gopis. So, it is considered that these fables or folk tales charge our imagination, capture the emotions, sense and sensibility, and particularly have been acted as a medium of entertainment since ages. The eternal fact is that the love is a situation where the man and woman have strong feelings for each other. According to the Oxford Dictionary, love is a “Strong affection that drives us towards the thing of our desires; inclination of the soul and heart; theological grace.”

Love is not limited with two persons; it attaches family and friends forever as well. Although the conjugal love is a central motif of love folk tales and directly connected with womanhood which is broadly depicted by a regional writer Vijaydan Detha, a renowned writer from Rajasthan, restored the oral literature of Rajasthani culture in the form of folk stories and compiles them in his *Bataan ri Phulwari* (Garden of Tales). He also explores true romantic love in a very interesting manner as he includes supernatural elements, ghosts and animals like snakes to prove the chastity of true love through his folk stories. Thus, the paper deliberates the multicoloured love as an eternal emotion which prevails everywhere in the wonderland of his folk stories. He examines how the women in Rajasthani society get trapped in marriage with somebody, who is pathetically unsuitable for her. It is because of our patriarchal system. Women ideologically accept the man power but when it becomes intolerable, they are forced to raise their feelings and stand before male committed injustice. So as Vijaydan Detha pictures in his folk stories on the one hand, and on the other side stresses that the women need to have a lot of audacity to stand before man favourable society. Generally, the man lover is observed as the central figure in love stories but Detha

depicts lady love minutely and his stories go beyond the imagination where the woman is witnessed to be passionately loved by a ghost in a story, "The Dilemma", and by a snake in the other story, "Press the Sap Light the Lamp". Both the stories are the types of unattainable love due to the tragic end of the lovers. The third story which is taken in this paper is "New Life" a story of same sex marriage relationship. In these stories Vijaydan Detha depicts lady characters strongly. The present paper is like an attempt to explore how the writer highlights the extremity of a lady's conjugal love feeling. These stories revolve around the woman characters and their feeling of love which is experienced by a woman, who is always considered as an epitome of charity in a typical Rajasthani society.

Illustration of love in the folk stories of Vijaydan Detha

Detha illustrates highest paragons of conjugal love which can be seen as a central motif in his story 'The Dilemma' a love story revolves around a ghost and woman. Generally, it is seen in both rural and urban area, women are destined to get married with a person who does not consider a woman more than an enhancement in beautification of his home. So is happened with the heroine of this story. The story starts with a returning marriage procession of a wealthy Seth's only son. They stop to rest under a 'khejari' tree at the outskirts of village. There lives a ghost and when he sees the bride, falls in love due to her mesmerising beauty. What an ironical here that the husband, who should be encountering the same passion like ghost for his bride, totally busy to maintain accounts and thinks about only trades and profit. Consequently, within two days after marriage he has to plan a journey for five years as per his father's command because it would be auspicious for trade. On the other side the ghost has true love for the bride and meets her in her husband's disguise, but never wants to cheat her, so he discloses all the truth of his passionate love and asks the bride, "So now it's time for you to tell me what you want. After all, I haven't held back anything from you, even though I'm a ghost." In reply the bride thinking of about the fact that a woman is always considered like an object and without

desires of her own self, cannot reject the extraordinary love of the ghost. As Detha writes the inner dilemma of the bride, “Her husband was the one who left her standing alone midstream. And when a ghost declared his love so ardently, so honestly, who could she refuse?” From that day both the couple live happily for next four years, when Detha writes in a proverbial manner like, “Time doesn’t slow down when each night is so precious. And the days too flew by in the wink of an eye” signifies the happiness of loving couple. Their love succeeds as the bride becomes pregnant with the ghost’s baby. This news was heard by the real husband and he returns at the time when the bride is about to deliver a child. The riddle gets deeper here who is the real husband and the ghost is not permitted to meet the bride and his girl child even the bride cannot utter a single word to express her feelings so is the writer indicates the hints about the women’s unfortunate destiny as he writes, “But when did a woman ever get a chance to do what she wanted? For her it’s just the bridal chamber and nothing beyond . . . until the day she is taken away to the cremation ground.” Moreover, the ghost, having true love for bride in his heart is captured in a water bag with the help of a trickster ‘gadariya’, it is meaning that herdsman. The ghost’s voice continuously comes out from the water bag as he says, “Bhagwan and all the gods of heaven are only a creation of man’s fancy and need. The only thing true is this world is love, and only love.”

In a similar way in another story, “Press the Sap Light the Lamp” Detha highlights the universal components of love, which can be placed primarily like affinity, devotion and passion. It is noted that intimacy or affinity stresses upon a strong bonding between the partners, while passion is seen as integral to sexual attraction. Commitment or devotion is a gradual development of emotions for each other, who are in love. The present story, written by Detha in a riddling manner, has a unique quality that is universality of love. Here in the story a woman prefers a snake love to her real husband, who is careless about her desires of love as a newly wedded bride. She is the princess who breaks faith with her husband after falling in love with a snake, even she is ready to be killed by her husband after the murder of her snake lover. Story begins with the

fourth marriage of a thakur and the bride is left alone at the very first night in bridal chamber owing to her husband's obligation to return king's court. In the absence of her husband, the dissatisfied passion of love becomes painful and cannot be endured, so she chooses the snake-love. Thus, the amazing love story begins with the approval that the power of love can alter the natural occurrence, when the snake opposes the bride, "But how could the two of us live together? I'm a snake and you are woman," the bride replies, "A nagin is hissing in my heart. You cannot see her." This is the intensity of romantic love. Although at the end of the story snake lover was killed by her husband and after the disclosure of their love story, the bride too meets her destiny as Detha writes to advocate the supremacy of true love as he says, "The same sword that had cut her love to pieces had now separated her head from her body. What greater happiness could there be than this?"

In the next story, "New Life", Detha depicts the exploited married life, of women and how they struggle to live with dignity, he believes that women can attain their love and complete freedom only when they cross the four walls of the house and step out into the open. It indicates that women need to have a lot of audacity to face and come over to get their self-respect in man favourable society, because the present story is based on same sex marriage, i.e., homosexuality. In the story, a girl named Beeja is given upbringing as a boy by her father to attain a good deal of dowry in marriage. The girl, Beeja, also considers herself as a boy and she willingly marries with another girl named Teeja. So, both the girls Beeja and Teeja have entered into marriage relationship. Teeja, the bride of Beeja is unaware of her partner's sex till marriage, later on after knowing the truth both the girls decide to our come from this complicated situation and they accept their real self as girls in front of society too. But he, the greedy father of Beeja tries hard to hide whole circumstances cleverly by appealing the girls for sack of their family's pride and honour that is not to disclose the truth of their same sex marriage outside the house. He pleads with Teeja, "Daughter-in-law my prestige is in yur hands. Make your husband he sense and make her wear the cloths she used to." Teeja boldly opposes the unnatural demand

of her father-in-law and says to Beeja, “We are the victims of this idea of carrying forward the name of the family. We have to root this out.” Although she is very sympathetic towards Beeja’s family and as her solacing ally but both of girls refuse to surrender before the unusual laws of society, they want to be accepted as in their real self as women. This leads them towards their miserable condition. They are declared socially outcast.

Detha, here through this story presents the passionate love of the girls through heart touching conversation, when Teeja utters to Beeja in a similar way as Adam and Eve did after the banishment from Garden of Eden, “You have been wronged more than I have. Both of us have been struck by the same lightning. Now we have to pay the price for it together.” Here extreme harshness of society over women is highlighted consequently, the girls are forced to leave the village forever and banished from the so-called society. They go to mountain and succeed to get a palace having all worldly blessings with the help of chieftain of ghost. On the way to mountain the whole universe witnesses the depth of their passionate love as they unite physically and swallow the nectar through their lips, the raining clouds and lightning encounter a new gleam so is Detha claims, “If there was more pure and more sacred in the world than the clear water shed by the clouds, it was their intense love.” This is the exceptional representation of same sex love, which is socially comes under the category of forbidden love. Detha skilfully crafts the supernatural element like ghost in his stories and here he proves the supremacy of homosexual love relationship as the ghost speaks after watching the courtship of both girls, “You didn’t mind the lightning, then why be shy of me? Witnessing your love has made my life meaningful.” The amazing fact of the treasure of our folk stories that even the ghost is seen here as a protector and well wisher of true lovers either they are same in sex.

Conclusion

Thus, the paper deliberates upon many colours of love as eternal emotion which prevails everywhere in the world of folklore. So, love will continue

to play significant role in folk stories as the society can be led in a better way.

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Matrix of Love and Hatred in Vikas Swarup's *The Accidental Apprentice*

Tamanna

Love is not an obvious theme in the novel *The Accidental Apprentice* (2013) by Vikas Swarup but is the driving force behind the major incidents. *The Accidental Apprentice* is a crime novel that deals with how love becomes an obsession and driving force behind revenge and crime. It recounts the story of a bold and brave young working girl Sapna who bears all the hardships of life without any grudge. Having lost her father, she becomes the sole jobholder for her family. With Sapna as the epicenter, the novel presents an authentic and artistic re-creation of Modern India and appears to upset the status quo of Indian patriarchy. The protagonist single-handedly solves all the problems and qualifies for all the tests life offers to her and manages a life of dignity for herself and her family.

The Accidental Apprentice focuses on the journey of Sapna Sinha from a twenty- two years old salesgirl to becoming the CEO of India's biggest business empire owned by Viney Mohan Acharya who proposes Sapna become the CEO of his empire if she passes seven tests from the textbook of life. This novel registers the journey of a woman from the margin to the center. It depicts the ceaseless fight of a woman for survival. Living with her mother and younger sister Neha, Sapna undergoes many struggles to survive in a heartless society where money makes the mare go. She works as a salesgirl at a showroom of electrical appliances. She is compelled to leave her college to earn to look after her ailing mother and narcissistic sister. Sapna endures all the tantrums of her nagging and ever-demanding sister. The opening line of the novel reflects the endless struggle of a girl to establish her identity "In life,

you never get what you deserve: you get what you negotiate” (*The Accidental Apprentice* 1).

Sapna is a noble girl who faces all the challenges in her life having lost her father and the youngest sister Alka. Amidst the hardships of life, she finds solace in the friendship and affection of her neighbor Karan. Before the death of Alka, Sapna enjoys a peaceful life at boarding school at Dehradun where her father is a teacher. Sapna gets to know about Alka's being in love with a boy named Hiren who according to Sapna is a bad influence on Alka. Sapna informs her father about Alka's relationship who forbids her to continue it. Desperate in love, Alka commits suicide leaving behind a letter for Hiren accusing Sapna and her father of her suicide. Sapna's family has never seen Hiren. After Alka's death, Sapna shifts to Delhi with her family where Karan comes to live in their neighborhood. The true identity of Karan is revealed only at the end when he confesses everything in front of Sapna who loves him passionately. The novel is a revenge story of a psychopath lover who murders people whom he feels responsible for the death of his beloved.

Hiren's love for Alka becomes an obsession and he makes it his aim to avenge her death by killing everyone responsible for it. Karan alias Hiren becomes a murderer in love to avenge the death of his beloved. He commits two murders and attempts to kill Sapna; the protagonist. Karan, for Sapna, is her best and most affectionate friend and neighbour whom she trusts blindly and in whom she confides all her secrets. It is only Karan who knows about Sapna's agreement of seven tests with Vinay Mohan Acharya. Karan provokes Sapna against Acharya. He maneuvers a fatal attack on Sapna and blames Acharya for it.

The Accidental Apprentice is a saga of love and revenge based on the matrix of complicated relationships. The novel is a story of unrequited love and deceit that has established an example in the art of storytelling. The present research paper deals with all forms of love. The first chapter “Love in the Time of Khap” deals with the controversial issue of honour killing in which the protagonist saves a couple from getting murdered by

the cruel khap members. Babli and Raju are ready to sacrifice their lives in the name of love. The love of Alka and Hiren is symbolic of obsession with love. Alka commits suicide after failing to be with Hiren who goes on a killing spree to avenge her death. Sapna finds a lover in her best friend Karan.

Amalgamating entertainment with social realism has become the latest trend in contemporary Indian literature. Swarup's third novel *The Accidental Apprentice* published in 2013 is one such novel that depicts the corruption prevailing in different strata of contemporary society. Swarup has used the tool of crime fiction to expose the disparities in society. This novel has reserved its place as an acknowledged and celebrated crime novel. The present study attempts to explore the similarities in the novel that resembles various subgenres of crime fiction. The novel shares certain characteristics of a suspense novel, thriller, and mystery novel. *The Accidental Apprentice* focuses on the journey of the protagonist; Sapna Sinha, from a twenty-two year old salesgirl to becoming the CEO of India's biggest business empire owned by Viney Mohan Acharya who proposes Sapna become the CEO of his empire if she passes seven tests from the textbook of life.

The Accidental Apprentice has won critical acclaim and literary critics have acknowledged this novel as an emphatic example of crime fiction that narrates the tale of corruption in contemporary Indian society. Sapna is compelled by her financial needs to accept the proposal and has to qualify for seven tests of life. Critics assert, "The Indian literary novel may be riding high, but there is such a shortage of crime fiction set in India's capital that Vikas Swarup can be considered a pioneer after producing whooping books" (Sawhney).

The novel comprises seven chapters and every chapter symbolizes one test of life that Sapna has to qualify to become the CEO of the company of Viney Mohan Acharya. The first chapter named "The First Test: Love in the time of Khap" recounts the horror of honor killing that Sapna manages to prevent and exposes the Khap to reuniting lovers. While struggling to solve the issue of honour killing, she explores herself

through the novel, discovering her ability to lead. The second chapter named “Diamonds and Rust” deals with the next test that tests her integrity. Sapna shows a sense of maturity while handling the whims and fancies of narcissistic Bollywood superstar Priya Kapoor. Having misplaced, the actress her expensive diamond ring worth rupees two crores, the actress blames Sapna for stealing her ring. Despite being in the dire need of money, Sapna locates the ring and returns the ring to Priya Kapoor. This incident affirms her integrity and thus she qualifies for the second test of life. The third chapter titled “Locked Dreams” explores her sense of courage while dealing with a notorious gangster who compels minors to toil under hazardous conditions in his factory. She liberates those children displaying her sense of courage thus passing the third test of life.

“The Fourth Test: The Blindness of Fame” deals with the fourth test that Sapna qualifies to prove her ability of foresight. She exposes the sexual exploits of Raoji who molests and exploits the struggling female singers. Sapna exposes the mal intentions of producers and Raoji of the singing reality show when she accompanies Neha to Mumbai to participate in a singing competition. Swarup exposes the ugly reality of the glamorous page three lives of urban socialites. The fifth chapter titled ‘The Atlas of Revolution’ celebrates Sapna’s resourcefulness when she exposes the corruption in Atlas Company. Sapna’s neighbor Nirmala Ben; a widow and strong believer in Gandhian philosophy, holds a protest against the mysterious owner of Atlas Company. Disturbed by awestruck corruption, she decides to wage a war against it. Her son sacrifices his life in Kargil because of a substandard bulletproof jacket. is in a way Swarup’ The character of Nirmala Ben appears to be influenced by Anna Hazare. Jantar Mantar transforms into a “showroom of democracy” and a “museum of the powerless” (250). It represents a display of fake democracy appearing utterly ironic when protestors bribe policemen to let them stage a fast until death against corruption. Swarup airs his disgust over the mind setup of the public who would rush to see a movie star but pay no need to die satyagrahis. “. . . Half the middle class indulges in bribery and the other half just doesn’t bother to come

out on the streets and do something about it” (252). Sapna uses her resourcefulness to spread a piece of fake news regarding the arrival of a film celebrity to support the fast.

Swarup has highlighted the significance of media in social cause quoting Shalini Grover; a journalist friend of Sapna Shalini who represents the authority of media in power politics. Shalini plays a significant role while rescuing Sapna from the psychopath lover of Sapna’s deceased sister Alka. The sixth chapter titled “The Sixth Test: 150 Grams of Sacrifice” discusses the traits of decisiveness in Sapna when she exposes the organ trafficking racket run by an affluent MLA. She needs a kidney for her ailing mother and decides to donate her kidney in the process comes across the horrendous reality of organ traffickers and exposes the organ mafia through a sting operation. Satirizing the corruption and apathy of authorities toward Indian hospitals, Sapna comments “A trip to the government hospitals is enough to make an atheist out of a believer” (268). Sapna qualifies for the six tests of life with flying colors but before the seventh test could commence Neha becomes the victim of an acid attack. Sapna accuses Viney Mohan Acharya of the attack. Meanwhile, Viney Mohan Acharya gets murdered and Sapna is charged with the murder. It is only at the end that the truth is revealed and Karan is exposed as the mysterious lover of Alka who attacks Neha with acid and kills Acharya to avenge the death of Alka making Sapna and her family suffer.

The seventh test is symbolic and the ultimate test that challenges the protagonist physically, mentally, morally, and spiritually. Feeling drained and broken after Neha gets injured in an acid attack. Karan mimics the voice of Acharya and confesses that he (Acharya) is responsible for the acid attack. Infuriated Sapna goes to Acharya’s house to know the reason behind such a heinous act but finds him dead and is arrested for his murder. Nirmala Ben helps her to escape from prison. Sapna hides in Nainital where she used to live with family during school days and where Alka commits suicide. Sapna recovers a box containing a letter blaming her for Alka’s death along with photographs of Alka and her lover. She feels dumbstruck when she discovers that Alka’s lover is

none other than Karan whom Sapna loves secretly. All the past incidents start rotating before her eyes and she comprehends Karan's role behind every hardship she and her family suffers. She returns to Karan's rented room in Delhi in the neighborhood of Sapna and discovers that Karan is a psychopath who has been planning for months to avenge the death of Alka destroying Sapna and her family. Sapna confronts Karan like a wounded tigress when he fatally attacks her. She gets timely rescued with the immediate help of the police. It is Shalini Grover who puts a microphone in Sapna's handbag to locate her whereabouts. The microphone records the confession of Karan who confesses the murder of Acharya and the acid attack but also the murder of Sapna's father. Sapna gets acquitted of the charge of murder. She even turns down the offer of Ajay Mohan Acharya; twin brother of Viney Mohan Acharya, to become the CEO of his company. The contract made by Sapna reminds me of the Faustian pact with Lucifer but Sapna turns out to be an exceptionally remarkable person who passes all the tests life offers to her.

The present research paper has attempted to investigate if the novel *The Accidental Apprentice* qualifies for the Fair Play Model. The novel doesn't follow the third, seventh, and tenth rules of the Fair Play Model. The first rule advocates the absence of any secret door in the story but in *The Accidental Apprentice*, the secret passage at the house of Sapna in Nainital hides the secret of Karan. The seventh rule discusses that the protagonist must not get any accidental help but Sapna accidentally recovers the secret box from the secret passage. In this way, the seventh rule of the Fair Play Model has been ignored by Swarup in the novel. The tenth rule dismisses the presence of any twin role or double agent in the mystery but the character of Ajay Mohan Acharya; the twin brother of Viney Mohan Acharya, acts as a Red Herring, and readers keep on suspecting him for the murder until the real culprit is accidentally exposed to the readers. So, in this way, Swarup has somehow compromised the Fair Play Model but he has been successful in engaging the readers till the last page.

As far as the nature of the novel is concerned, the novel falls into the category of a suspense thriller and cozy mystery. In suspense and thriller, the crime must be stopped and solved in a given timeline. The given novel is a suspense and thriller as Sapna needs to stop Karan to save her family and prove her innocence. A cozy mystery underplays sex and violence and the novel fits in because of the lack of sex and violence with the exception that it focuses on the struggles of urban life rather than a crime in a peaceful countryside. Swarup uses first person narrative to narrate the story of the Sapna. The protagonist Sapna narrates the journey of her life while facing seven tests of life and describes the changes the tests brought to her life.

Swarup being a renowned bureaucrat can represent the voice of the change emerging from the very core of the system. In an interview, Swarup observes, “Literature can . . . become the voice of the voiceless, injecting a new perspective into the narrative of national development . . . I like to maintain that my books do not have a message, but they do have a conscience” (Rositta). The novelist has successfully experimented with polyphonic narratives to maintain coherence in story-telling. Swarup has provided a glimpse of contemporary Indian society through his novel *The Accidental Apprentice* proving that crime fiction can be used as a tool to bring social change by reflecting the flaws of society and maintaining the interest of the readers. The opening line of the novel reflects the ceaseless struggle of a woman to establish her identity “In life, you never get what you deserve: you get what you negotiate” (1).

To conclude, contemporary literature has vividly voiced the complex matrix of love and hatred through crime literature. Crime fiction can serve as a watchdog of society giving a wake-up call to the readers and cautioning them against social evils. The present research concludes that however pure, love can be toxic and destructive. Love can be a motivating force to reform individuals or a toxic energy driving toward madness or violence.

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A Comparative Analysis of the Themes of War, Love, and Illusion in Postmodern Age: A Study of *A Farewell to Arms* and *Eye of the Needle*

Satkala

Ernest Hemingway (1899-1961) is an American writer who emerged on the literary scene of the modernist period in Paris during the 1920s and gained popularity as a famous author of the twentieth century. Hemingway is known for his minimalist style of writing, often detached emotionally (Hallet, 1996). Hemingway believes in conveying mental states through external details (Berman, 2002). He belongs to the period when World War I had imprinted its influence on the mind of the modern man. After-effects of war had left masses dejected, disillusioned, and wrestling with the phenomenon of nothingness. Hemingway utilizes the themes of love and illusion in the backdrop of World War I. The novel shows how war can affect the personal lives and psyche of those who are involved in it in one way or the other. Kenneth Martin Follett (1949) is a Welsh author who is famous for writing thrillers and historical narratives. A number of his books have been able to get high ranking as bestseller books. Follet is an author of the postmodern age. His novel *Eye of the Needle* can exhibit the plight of the postmodern man who is torn between his professional duty and the instinctive desire to love and to be loved. A detailed analysis of the novel written in the backdrop of World War II is an endeavour to highlight the themes of war and love and subsequent disillusionment present in the mind of postmodern man. The term postmodernism is a debatable one, specifically in literary theory. The terms postmodern and postmodernism have been defined and elaborated from multiple perspective. For readers' convenience, its reception can be categorized in three distinct ways. First, it can refer to an era that starts right after the end of World War 1, and another group of scholars' claims that it started around the 1970s. Second, it refers to

a cluster of philosophical theories that emerged in the 1960s. Michel Foucault, Jacques Derrida, Jean Baudrillard, and Jean Francis Lyotard are among the prominent postmodern poststructuralist thinkers (Sarup, 1993). Then in the 1970s and 1980s, a good number of analyses can be found that involve language and symbolic systems. Finally, people use the term postmodernism to a complete body of works embodying the ideas of postmodern thinkers.

This research paper is concerned with the first type of understanding of the term postmodernism i.e. the period that starts right after World War II. The objective of the article is to explore that how the phenomenon of 'war' is instrumental in shaping and reshaping the lives of the protagonists in both novels; where 'love' and subsequent 'illusion' are the sub-themes in both narratives. The research suggests that war is the key factor in constituting the subjectivity of the main characters. The research's significance lies in the fact that in past years, there has been no comparative study made on the two chosen texts, specifically keeping the themes of the novels in consideration. The article seeks to establish a relationship among the three themes of war, love, and illusion in *A Farewell to Arms* (1929) and *Eye of the Needle* (2015). Moreover, it aims at exploring that what differences and/or similarities are (if any) in treatment of the said themes in modern and postmodern period.

Love, war, and illusion are philosophical concepts, which are interlinked. Since the creation of universe, humanity is victim of love and war. Sometimes it seems that love and war are two sides of same coin, where there is love there is war. However, the phenomenon of love and war has been re-shaped in different cycles of history. In olden times, they were treated as sacred concepts but in postmodern times, modes of war and love have been changed along with the changing environment of the societies. Wars have been fought for the economic interests rather than for emotional satisfaction. Enmity and friendship are based upon interests, the countries become enemies for their interests, and this enmity also turns into friendship for the specific interests. There will be no wrong to say that enmity and friendship change along with changing interests. The same is the concept of war and love in post-

modern societies. The modes of wars and warriors have been changed in the contemporary times.

Love between individuals has also changed the colours in different period, as the societies have been transformed in postmodern. The capitalistic thinking has affected spiritual love. There will be no wrong to say that it has been transformed for natural to nurture. In postmodern age, true love of olden times as mythical one. Moreover, it has been transformed from spiritual to physical (Amoroso, 2016). Globalization has not only affected the themes of love but also created illusion in the minds of the human being. Even the concepts of true and false, right and wrong, good and bad and civilized and uncivilized are intermingled with each other. In postmodern society, reality has become relative; evil for one is good for the other.

Discussion

A Farewell to Arms (1929) is Hemingway's third novel, which was published in 1929. The novel provides an extended description of the dilemma of existential crisis. Existentialism is a philosophical and literary movement that emerged on literary scene in nineteenth century and saw its peak in twentieth century. Existentialists believe that human beings live in an irrational world but they take rational decision (Kaufmann, 2016). The notion is basically an emphasis on the claim that human beings define their own meanings in life.

The novel starts with the description of war and draws the reader's attention towards the disaster which is caused by world war I. Hemingway describes people's indifferent attitude towards the ugliness of it. "Troops went by the house and down the road and the dust they raised powdered the leaves of the trees" (3). Further, he describes the diseases and death with an iron undertone, "with the rain came cholera. But it was checked and in the end, only seven thousand died of it in the army" (4). Wars bring death and destruction with it and leave indelible marks on the lives of the people who are involved in it. Those who are fighting in the war, sometimes suffer more than those who are the victim of it. Fredrick Henry, the protagonist the story is one such character

who apparently is a part of the Italian army but being an American citizen, he never feels a sense of belonging with the war. On one occasion he says, "I knew I would not be killed. Not in this war. It did not have anything to do with me." Later he wished the warriors best of luck, saying that it was not his "show".

He uses the word "bloody train" for war events. Large-scale destruction caused due to wars desensitizes people. On one occasion, Henry very comfortably depicts a dying man whose face is smudged with running blood on it. The drops fell very slowly, as they fell from an icicle after the sun has gone." The rejection of war can be seen in other important characters of the novel as well. Rinaldi, Henry's friend, admits and says that war is killing him and he feels very depressed due to it. Henry wants to bid farewell to war and when he finds himself confronted with another Italian soldier, he deliberately jumps into the river to get rid of war. The theme of 'love' is another significant theme in *A Farewell to Arms* (1929). Hemingway with much dexterity has blended it with the theme of 'war'. The love affair between Henry and a nurse Catherine Berkeley flourishes in the backdrop of world war I. Miss Berkeley like Henry is disillusioned as she had already lost her fiancée during the war. Love during the war is a risky task. Uncertainty prevails in every moment during this condition. Since love knows no restrictions, therefore they both start approaching towards without caring for the consequences. Before meeting Berkeley, Henry's views about girls and love are quite naïve. Once he meets her and is indulged in an affair, he is a different man.

The disillusionment and a sense of alienation which war has inculcated in his personality, has altered his views about the notion of love. However, it is the richness of the subtle experience he had in Berkeley's company, which historians formed his personality. Berkeley also has a different attitude towards the notion of love in the beginning. She even after establishing a physical relationship with Henry is illusive about the true nature of it. She ascribes it just as physicality that is shown in her words she utters and after spending intimate moments with Henry, saying that he needs not to pretend that he is in love, pure and sublime. Towards

the end of the novel when he becomes aware that she would die, he prays for the first time that “I’ll do anything for you if you won’t let her die”. He bid a deliberate adieu to war, to a life which was charged by arms and ammunitions, but fate made him bid farewell to the arms of his beloved Catherine when she died in childbirth. Two distinct themes of war and love run seamlessly throughout the famous novel *A Farewell to Arms* (1929). The title itself is suggestive of these two vibrant themes. Love yields to no barriers. It can act as a source of solace and fulfillment during the war.

Both themes are blended scrupulously by Henry’s attitude of indifference towards love and towards war in the beginning but later on, he gets involved in both. A close perusal of the plot of the novel reveals the simultaneous progress of both themes. Sometimes one theme dominates the scene but both run together. For instance, in Book I, both the themes have been introduced; by the end of Book I Catherine falls in love with Henry but he is more engaged with affairs of war and after being wounded he is shifted to the hospital and the couple gets united. There is a prevalence of the theme of love in Book II but war does not recede completely in the background. In Book III, the reader finds disillusioned soldiers who are frightened by war, and see Henry saying farewell to war. It is now that he has fully realized his position in the war. He knows that this war does not belong to him and now he takes courage to abandon it at any cost. Miss Berkeley’s attitude towards ‘love’ is slightly altered. She could not completely come out of disillusionment after her fiancé’s death and love is not his priority in life anymore.

Then we see Book IV covers the theme of ‘love’ and find the two lovers reunited. At the same time, the fear of war overshadows their intimate life. They escape to Switzerland and are overwhelmed due to fear of being caught. Henry’s thoughts about his friends and accounts of war take on a secondary position in Book V. Love theme occupies a major portion in Book V. Hemmingway has blended both themes with skill. Hemmingway’s artistic craftsmanship is also manifested in his choice of the title of the novel, which aptly sheds light on both themes. The risk of death and separation is at zenith in every passing moment;

still love knows no bars and restrictions. Love can be a source of contentment as it can provide joyful moments during stressful times and can take away from the fear of harsh realities of life during the war. The eye of the needle is a maxim used as a metaphor to refer to the narrow opening. In Judaism and Christianity, it is quoted “it is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God”.

In a literary sense, it can be ascribed to perform a difficult job. The protagonist of the novel *Faber* is depicted as a duty-bound German spy who performs a risky task during WWII. He is appointed on the duty of providing sensitive information to Germans to win the war. *Eye of the Needle* (2015) is the fictionalization of the real war events. It describes the MI5's attempts to arrest Henry Faber, whose nickname is “The Needle.” The novel is significant in this way as it uses real events of WWII. The names of places and actual events are fusing the fact with fiction in an effective manner. The story intertwines the elements of illusion, war, and love in the wartime depicting unrivaled deception during the war period. A foreword to the novel describes a historical view and describes Operation Fortitude which was a counterintelligence amplification by the allied forces to misguide the Germans about the site of D-Day's attack. Allies had structured the illusion in the form of FUSAG, First United States Army Group. “There was no army, of course. The ships were rubber-and-timber fakes, the barracks no more real than a movie set; Patton did not have a single man under his command; the radio signals were meaningless; the spies were double agents”. The group used props to draw Germans' attention to Calais to keep them away from Normandy, which was the actual point of attack.

Ken Follet in his narrative has structured the illusive elements in the plot to portray the deceptive nature of the wartime. The illusion is present not only in the structure of the plot but also in the attitude of the protagonists, Faber, and Lucy. The reader observes the development of an intimate relationship between the two. Faber, in the novel, is depicted as a patriotic and loyal spy who is working for Germany. He is ready to discard anything or any person who can become a hindrance in the way

of his duty. At the beginning of the novel, it is seen that he killed Mrs. Gardner on the spur of the moment without even thinking for a moment. Love was not an option for him. He always preferred his duty to love. However, as the story moves forward, we see him involved in a serious relationship with Lucy, the wife of David. It is now that the reader observes a new side of his personality. His intimacy grows more and more with Lucy and he leaves behind his duty of a spy. Lucy, on the other hand, is shown as a faithful and loving wife but after the car accident of her husband, she is depressed and disillusioned as he (David) is unable to spend a normal life with Lucy. Soon, Lucy falls for Faber and they start an intimate relationship.

One day, David goes through Faber's possessions and finds fake photos of the FUSAG site. It is now when Faber decides to kill David. When Lucy discovers that Faber is the murderer of her husband, she develops antagonism in her heart for Faber. She destroys the whole power system in the cottage managed by Faber. He could not believe that Lucy can take courage to kill him. "Don't be silly, Lucy," he said mildly. "How could you hurt me? After all the things, we have done together. Haven't we loved each other, a little . . .?" He was powerful enough to kill Lucy but then he realized that he is in love and cannot kill her. *Eye of the Needle* (2015) is a spy novel but also illuminates the fact that we never know that who loses and who wins, as it does not always depend on that who is powerful rather it's a matter of subjective priorities in life. Using the background of World War II, Follet suggests that such a great event can come down to the most basic accident in human beings' life that is love. The plight of postmodern, post-war man is that he is doomed to the absurdity of life.

A Postmodernist Stance on the Themes of War and Love

Analyzing any text from a postmodern perspective remains incomplete if it is not associated with modernists' stance on the subject. It has always been a debatable concern that whether postmodernism is an extension of modernism or it is a deviation from it. The term 'Modernism' is significant for its emphasis on a feeling of disillusionment about post-war man's life. Modernist writers such as Hemingway had seen the

horrors of war, and their works reflected a sense that life was not going to live up to its promise. They started believing that all such ideas like faith and moralities were no truer. Individualism and absurdity are the two important attributes of modernist literature. The First World War and the Second World War had a profound effect on the literary works produced during those times. Deaths on a large scale had made the world an absurd place to live. The postmodernism as a cultural movement emerged on the literary scene of the world after the Second World War the sensibility of war has informed much of the works written in the postmodern era as well. Postmodern literature is known for its reliance on the techniques of unreliable narration, fragmentation, and paradox. Postmodernism is often seen as a reaction towards the modernists' approach to literature.

However, a close reading of postmodernist literature and theory can illuminate some similarities related to the philosophy of subjectivity. Both are representative of the break from the realism that flourished in the 19th century. Both believe in exploring individualism, subjectivity, and an emphasis on the inner state of mind. The two chosen novels for the textual analysis represented the postmodern disillusionment which are blended with the themes of war and love. War is the reason for disillusionment in both novels. The protagonists in both narratives show a quite indifferent attitude towards war. Although they are duty-bound, yet they have the desire of spending a normal life like others. Henry has quite changed a person after meeting Catherine and Faber is not the same after meeting Lucy. Love has changed the lives of both. They started preferring love life to their professional duties.

Contemporary critics in the century belonging to the schools of psychoanalysis, poststructuralist, postmodernism, reject human nature as a distinct phenomenon and define human nature as a product of only culture and convention (Dunn, 1998). "For poststructuralists and postmodernists, the subject is a fragmented being that has no essential core of identity and is to be regarded as a process in a continual state (Dunn, 1998). The change in the character of Faber and Henry shows

that their subjectivity is relying on their surroundings i.e. the war situation. War is the deciding factor that would be loved and how would be loved.

Conclusion

The two novels *A Farewell to Arms* (1929) and *Eye of the Needle* (2015) when viewed from modernist and postmodernist viewpoints establish the fact that postmodern subject is a victim of disillusionment. The post-war era had affected the psychological state of a person to the extent that he /she feels crippled sometimes when it comes to maintaining a balance between their professional duties and their personal lives. All the four main characters in both novels are disillusioned and subsequently perplexed while choosing among different options provided to them. Absurdity and meaninglessness in life of modern man is the result of technological progress as well. Due to technological progress, modern/postmodern man is more in touch with machines rather than human beings. The subsequent distance from each other has given birth to a void in human personalities. Wars have become more technologically advanced where killing humanity is not a difficult task. The three themes discussed in the article closely related to each other in the two chosen narratives. The two novelists Hemingway and Follet have depicted this human situation in their distinct style while highlighting the notions of war and love as a recurrent theme. In addition, they have maintained that war and love both bring disillusionment to human life. It is up to the individual how he/she decides to choose the appropriate response.

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Locating Transcendental Love and Eco-spirituality in Bill Aitken's *The Nanda Devi Affair* and Stephen Alter's 'Becoming a Mountain: Himalayan Journeys in Search of the Sacred and the Sublime'

Jagriti Upadhyaya

“If it seems strange that the mere sight of mountains can arouse the most maddening of human passions it probably means that doubter has lived far from their lofty beckoning or lacks that inner lodestone, cherished as an implant of great price by those who possess it’ – (Bill Aitken 1).

Eco spirituality is the fundamental belief in the sacredness found in nature. It has been a foundational experience for most cultures since time began. John Davis, Professor at Naropa University and guide with the School of Lost Borders proposed that nature:

. . . includes and transcends nature-as-family and nature-as-self metaphor, and recognizes a fundamentally nondual, seamless unity in which both nature and psyche flow as expressions of the same source . . . beyond the individual self as separate entity to identification with being, with spirit, or the mystery , which gives rise to all manifestations, human and nature. (Buzzell and Chalquist 87)

This interrelatedness of nature and spirituality can be found throughout history and cross culturally. Creation stories and rituals provide insight to the relationships observed by communities. Celebrations surrounding the changing of the seasons as in the summer or winter solstices or the spring and fall equinox, honor the changes of the earth in relation to the sun and moon. The calendar (regardless of place of conception) not

only holds the space for a linear observation of time, it does so around the rhythm of the sun and moon and the seasonal changes.

Bill Aitken, has been one of the most persistent and ardent devotees of Nanda Devi. In his book *'The Nanda Devi Affair'* Aitken mentions how his fascination for her begins the moment he first sets his eyes on her, rising above the lower ranges of *Kumaon*. As a young man straight out of Scotland Aitken had hitchhiked across Turkey, Iran and Afghanistan in 1959, eventually ending up on the foothills of the Himalayas, and becoming a citizen of India and a passionate worshipper of the mountains. His course in comparative religion brought him to the Himalayas for field work and so strong was the pull of the mountains that:

“It was an ecstatic moment of confrontation where a symphony of the senses was conducted by the panorama of the snows and I succumbed to the lure of private research into the passionate calling of peak theology” (Aitken 4). The mountains would become for Aitken the metaphor and the solution between the conflicting forces of the spirit and the senses and showing him the path to understand life. He states:

They would act as therapeutic agents to bridge the gap between earthly strivings and immortal goals” (3). Aitken finds that addiction to the mountains is almost frightening in its pull, given all the risks involved and finds that there exists a brotherhood between man and mountains and for the adventuresome ‘The inescapable logic of desire leaves the mountain traveler no choice but to plan his next expedition to the very peak that may have just rejected vociferously the most single-minded of advances.’(6)

Like Ruskin Bond, the iconic nature lover when living in London and longing to be in India, remembers with nostalgia the Himalayan mountains and in *'Mountains in My Blood'* in his classic *'Himalaya: Adventures. Meditations. Life'* co-edited with Namita Gokhale rightly states: “Once you have lived with them for any length of time, you belong to them. There is no escape’ (257).

Over a period of twenty years Aitken pursued the goddess Nanda, an infatuation that was both physical and spiritual. Inspired by the travails and writings of Eric Shipton, a former mountaineer, Aitken confronts difficulties and his own tribulations in his devotion to the Goddess Nanda—finances, inclement and unpredictable Himalayan weather, icy winds, dense mists, monsoon torrents and resultant slippery and treacherous slopes, near-vertical ascents and descents, roaring and raging rivers like the Rishi Ganga, narrow log bridges, altitude sickness, frostbite and even violent attacks of diarrhoea and loss of appetite, but like a besotted lover, he relentlessly pursues his beloved Nanda. After several arduous treks, supported by his porters and guides, he is finally able to enter the sanctuary of Nanda Devi almost dying to his death on the slabs and exposed rock face that hinder the way. When he reaches scrambling up the cracks and crevices, he places an image of Nandi—Shiva's sacred bull and waits for the clouds to disperse and Nanda Devi to reveal herself from behind the clouds. Eventually he has her first glimpse.

He describes the scene:

The top layer of cloud began to thin and tantalizingly the outline of the main peak began to flicker into recognition. I couldn't believe my eyes. Unknown to me I had built the temple to Nandi exactly facing the Goddess. It seemed a minor miracle that the sun should choose this moment to reward my labours. As the reluctant beauty of the mountain strove to outwit the parting cloud cover I was aware almost painfully of the strong erotic pull this peak of passion had on me. It was almost as there a spiritual striptease was being performed. I could only gape as the revelation neared its climax. The sun climbed to disperse the upper band of mist and lo! the full breathtaking face of the mountain coyly floated into focus. Only her peak was revealed, as lovely a portrait in ermine as any queen could wish for. She sailed majestically against the brief blue of eternity and I could not take my eyes off this stunning apparition. Everything I desired had come to fruition. There was a feeling of utter fulfillment and a song of thankfulness welled up from that core of contentment

that follows the union of heaven and earth; the perfect end to all our striving. (52)

Similarly Ruskin Bond and Namita Gokhale in *Himalaya; Adventures. Meditations. Life* refer to Francis Young husband, the British explorer who eulogizes Darjeeling in his narrative '*Sunlight on Kinchinjunga*' which he feels 'ought to be set apart as a sacred place of pilgrimage for all the world' (226). Uncertain as to whether the "*Kinchinjunga*' would reveal its snowy splendor to him, because it is forever shrouded among swirling eddying clouds, he feels that this very uncertainty is what makes its first misty viewing so impressive for the traveler. He writes:

All is very beautiful, but it is the mountain he wants to see; and still the cloud waves collect and disperse, throw out tender streamers and feelers, disappear and collect again, but always keep a veil between him and the mountain. (227)

John Muir, the great American Mountaineer and wilderness writer of the nineteenth century, in his iconic work '*Wilderness Essays*' also expresses the same feelings of wonderment at 'the sudden appearance of a red light burning with a strange, unearthly splendor on the topmost peak of the Fair weather Mountains' (18). Muir discovers that the entire range right down to the glaciers was enveloped in a sort of 'celestial fire.' and he found every mountain glowing like 'molten metal fresh from a furnace' (18). Muir, awe-struck at the riveting spectacle writes that the highest peak seemed to have merged into the body of the sun itself. He reminisces: "Then the supernal fire slowly descending, with a sharp line of demarcation separating it from the cold, shaded region beneath, peak after peak, with their spires and ridges and cascading glaciers, caught the heavenly glow, until all the mighty host stood transfigured, hushed, and thoughtful, as if awaiting the coming of the Lord" (18).

Francis Young husband praising the pulchritude of the *Kinchinjunga* also states that the moment the traveler catches a glimpse of the mountain 'he gasps.' As if an epiphany is revealed and this is how Young husband describes it: "For a moment the current of his being comes to a standstill.

Then it rushes back in one thrill of joy. Much he will have about Kinchununga beforehand. Much he will remember of it if he has seen it before. But neither the expectation nor the memory ever comes up to the reality. From that time, henceforth and forever, his whole life is lifted to a higher plane” (227). Extolling further the height, beauty and pristine charms of the mountain Young husband writes that it is as if heaven itself is part of the earth. The clouds add to the serenity of viewing *Kinchinjunga* and ‘There is about Kinchinjunga the calm and repose of stupendous upward effort successfully achieved’ (227).

In one beautiful description of the mountain seen through a pilgrim’s eyes Stephen Alter in *Becoming a Mountain: Himalayan Journeys in Search of the Sacred and the Sublime* evokes the mysticism of Nanda Devi and her natural symmetry and perfection that sets her apart from other peaks. He writes: “Daubed with vermillion at sunset, she is an uncarved image, the raw shape in stone that a sculptor sees before chiseling a face, a hidden idol awaiting discovery beneath the surface of a rock” (64). Alter also writes about the myth of how the Goddess cavorts with Shiva, plunging the world in darkness when she playfully closes his eyes and alarmed at her action quickly restoring light to the world.

Bill Aitken further describes the royal sweep of Nanda Devi in her purple power and how the other peaks surrounding her are touched by ‘the kiss of life’ (55). For him: “No cathedral had ever stood out grander than the awesome architecture of that noble cirque of Garhwal nor the breathless atmosphere of natural sanctity struck one as so real. Beyond my state of heightened inebriation the soul had momentarily glimpsed itself” (55-56).

On his third visit to the sanctuary Aitken is finally able to enter the sanctum sanctorum, the north inner enclosure. His earlier visit was in the grey monsoon with verdure all around, now in September Nanda Devi was bathed in soft iridescent, rainbow colours with a gorgeous tiara worn around her golden brows’ (86). Overcome with sheer pleasure at such a sight Aitken feels privileged to have ‘won through again to this

sensuous theatre' (86). Setting foot in the inner sanctuary of the Goddess was for him 'an erotic moment of fulfillment, the passionate climax to a serious affair' (89). Like a mesmerized lover, he waxes eloquent in describing her thus: "The grand sweep of the mountain's skirts demanded more than casual geophysical description. The awesome scale and curving majesty of the black smooth basement of Nanda's walls make the trek up the South Nanda glacier a geological poem" (89).

Aitken in the chapter '*In Dulce Jubilo*' further waxes lyrical about his beloved mountain Goddess:

If the main peak's contours were breathtaking in their slant, the rise of the east peak from this angle was even more grandiloquent. Here was the innermost sanctum of the Goddess, hidden to all but the most intrepid of admirers. Its rear of vertical granite was draped by the most voluptuous cling of snow imaginable. The brilliant white delicately fluted ridge that ran to link the two peaks fell into an incredible cleavage of astonishing sensuous impact" (101). He terms this corner of the sanctuary as 'the boudoir of the Goddess' and states that this is 'the raw ability of nature to arouse erotic fantasy' (101). Yet somehow he holds back his desire for 'a final physical embrace of passion' (101) and finds his desire so sublimated that he refrains from exploring further the other unexplored parts of the sanctuary because he feels that: "The ultimate glory of the Devi lay in this locked up bridal chamber that yielded a mood of superlative chaste exaltation. (101)

As the years mellow, Aitken discovers that his fascination and affair with the 'ravishing Goddess' has occupied a third of his life and he describes thus: 'while the physical passion nominally subsided the subtle attachment remained. What began as a headlong lust metamorphosed into an abiding love and the fire that stirred the loins of youth was transmuted into the tender warmth of affectionate regard" (188). Aitken feels that it is very difficult to adequately express the feelings of love and 'it is surely a ludicrous task to try and give an inkling of the passion

that I feel for this particular peak' (189). Aitken is happy that he could fulfill his vow taken in the Asiatic Society Library in Calcutta in 1959 to pay homage to his beloved mountain Goddess and enter her Sanctuary more than thrice from different sides and feels that a true mountain lover, intoxicated by the dangers and challenges before him would find dying on the mountains a glorious prospect. In another of his memoir '*Footloose in the Himalaya*' Aitken calls this a sort of madness, but it is a fervour that the mountaineer answers to 'the call of an overwhelming authentic lore' (239). Aitken reflects the true calling of this lure and explains that "when the science of the soul is as developed as the science of the mind it will be recognized that our bodily hunger for food and sex is matched by the soul's desire for communion with eternity" (239-40). Robert Macfarlane in his classic work '*Mountains of the Mind*' goes through the gut-wrenching accounts of George Mallory written during his 1921 reconnaissance expedition to Everest with Andrew Irvine, who writes to his wife Ruth about Everest which had the most steep ridges and appalling precipices but he ecstatically states: "My darling.... I can't tell you how it possesses me" (20).

Stephen Alter and his wife Ameeta survive a violent attack by unknown assailants in Oaksville, Landour and it is to the mountains that Alter turns for healing and succor. In '*Becoming a Mountain*' Alter has penned different essays about his vicissitudes in his quest on – *Flag Hill, Nanda Devi, Kailash and Bandarpunch*. He writes:

These mountains represent for me three different aspects of the Himalayas, Bandarpunch offers healing and solace, while Nanda Devi promises ananda or happiness that releases us from anger, fear and doubt. And Mount Kailash, beyond my line of sight, marks an elusive threshold of transcendence. Each is linked to the others by a mysterious triangulation of the soul, and inner cartography that maps the routes I must follow. (35)

In Bond's and Gokhale's edited book Young husband states that a sense of sublimity prevails over the traveler and all the pettiness of vanity vanishes. He comments: "A sense of solemn elevation comes upon us as we view the mountain. We are uplifted. The entire scale of being is

raised. Our outlook on life seems all at once to have been heightened. And not only is there this sense of elevation; we seem purified also. Meanness, pettiness, paltriness seem to shrink away abashed at the sight of that radiant purity” (227). Young husband further states:

And we long to have that fineness of soul which would enable us to appreciate it still more fully. Glowing in the heart of the mountain is the pure flame of undaunted aspiration, and it sets something aglow in our hearts also which burns there unquenchably for the rest of our days. We see attainment of the highest in the physical domain, and it stirs in us to achieve the highest in the spiritual. Between ourselves and the mountain is the kinship of common effort towards high ends. And it is because of that kinship that we are able to see such lofty Beauty in the mountain. (228)

In his chapter ‘*Nanda Devi: Chasing Bliss*’ in ‘*Becoming a Mountain*’ the mountain for Alter takes on a dialectical aspect: “The Goddess Nanda who inhabits the mountain is both benevolent and terrifying the divine personification, of nature’s creative and destructive forces. Hymns in praise of Nanda are sung throughout Utrakhhand celebrating her maternal power and cosmic passion” (62). Alter states that the mountain and the goddess both have held a deep fascination for him and after the violent attack on him he comes to Nanda seeking refuge and strength in the mountain. He finds that the peaks of *Garhwal* with their pristine snow now happen to be not only be a source of inspiration for him but also provide him some sense of assurance and redemption.

Maternal hymns in praise of Nanda singing of victory to the Goddess are part of the sacred repertoire of priests and singers throughout *Garhwal* and *Kumaon*, the mythology of the region sings of Nanda as the virginal daughter of the mountains who is married to *Lord Shiva*, the supreme ascetic and master of the universe. Nanda lives most of the time at the *Mount Kailash* with her husband but like any other girl she wishes to go back to the familiar comforts of her parents’ house. In *Uttarakhnad* the *Raj Jat Yatra* is metaphorical of the ritual journey of

Nanda Devi where her return becomes a joyous occasion of celebration. Aitken also discusses the *Nanda Raj Jatra* in *The Nanda Devi Affair*'.

Stephen Alter further observes that:

Despite her violent aspects Nanda Devi is known for her beneficence, a mother who really protects her children. This mountain has captured the imagination and claimed the lives of many who scaled her slopes" (63). But Nanda Devi, Alter finds, "is neither a deity nor a challenge but simply a wild and beautiful place that represents the uncorrupted face of nature, the essential and eternal goddess of the world into which we are born" (62). He has great admiration for her features,' her broad shoulders in the west, with epaulets of snow. (62)

In the chapter '*What Mountains Mean*' Alter states that for eons poets and philosophers have eulogized mountains as divine and assigned them 'anthropomorphic traits such as nobility, stoicism, wisdom and omniscience'(36). Alter refers to the great epic poem '*Kumarasambhava*' by the poet and dramatist, *Kalidas* who sings encomiums to the 'proud mountain king' crowned with a 'diadem of snow' (36).

In Kailash: A Pilgrim's Crossing Alter refers to the mountaineer Eric Shipton (who) notes: "We had found the peace which is the reward of those who seek to know high mountain places" (133). Referring to his sojourn to the sacred *Kailash* and *Mansarovar*, in the essay '*Entering the Mandala*' Stephen Alter writes about Tibet in mythology and folklore and the countless stories of *Shambala* that promise the discovery of a secret peaceable kingdom accessible to only the pure and the blessed. Alters journey to *Kailash* is to understand the sanctity of this most sacred mountain, considered the "protruding navel of the cosmos, a celestial snow peak that represents the ultimate destination for those who seek to release themselves from the grinding wheel of suffering and rebirth. This pure white summit and the pristine lake in the foreground are the two most powerful icons in the Himalayas" (140).

Although Alter approaches *Kailash* with ‘a reverent sense of disbelief’ and finds that *Kailash* is nothing more than an enormous mass of rock covered in snow and ice, with no deities on its throne, yet the mountain leaves a profound impact on him. He writes: “Despite our doubts and disbelief, the spiritual radiance of a mountain flows off its glaciers and shines like a beacon of eternity. The sublime magnitude of the Himalayas leave us with profound feelings of reverence and trepidation” (210).

The interconnectedness of nature and eco-spirituality is manifest when Alter writes: “For pilgrims like us to travel in search of a sacred mountain, the routes we follow take us beyond the contours of this world into a mysterious realm of magical secrets, terrifying obstacles and questions for which there are no answers. Ultimately the hardships and doubts of a journey lead us back into ourselves, for the true pilgrimage is not about distances covered or altitude gained but follows only pathways of the mind” (137).

Aitken also echoes the same sentiments in ‘*The Nanda Devi Affair*’ when he talks about how the awareness about the divine impermanence of flesh overcomes the miseries brought on by a doubting mind and inclement weather. He exults in the liberation of his heart from the thrall of the intellect and rejoices at the merging of his animal and spiritual instincts ‘to a rare union of nirvana’(192). He also believes that the outer and the inner, the spirit and the flesh are no different and the Goddess never withdraws showering her favours on her ardent devotees. Aitken concludes: “For the few who spurn the static state of oneness and prefer to place themselves between the pull of the magnet and the lodestone there can be no peace. Only the dulcitude of desire” (194).

Young husband in his praises of the *Kinchinjunga* also states; “And we long to have that fineness of soul which would enable us to appreciate it still more fully. Glowing in the heart of the mountain is the pure flame of undaunted aspiration, and it sets something aglow in our hearts also which burns there unquenchably for the rest of our days. We see attainment of the highest in the physical domain, and it stirs in us to achieve the highest in the spiritual. Between ourselves and the mountain

is the kinship of common effort towards high ends. And it is because of that kinship that we are able to see such lofty Beauty in the mountain” (228).

Alter juxtaposes the dialectical nature of mountains. On the one hand they are –‘fearsome, ghastly, treacherous, demonic- more often than not, they suggest positive power and goodness- majestic, magnificent, and even magical” (36).

The word sublime when travellers and pilgrims confront a mountain indicates- ‘an overwhelming sense of beauty tempered by awestruck fear’ (36). Mountains to some may be geological phenomena but they are a projection of our personal dreams and aspirations as well. Most physical encounters with the mountains are about heroism and the conquering of a summit but as Edmund Hillary reminds us: “It’s not the mountains we conquer, but ourselves” (37). Essentially they teach us the non-duality of the cosmos and ask us to erase the prevailing bias of separation from the world- a message echoed by *The Bhagavad Gita*, the *Upanishads* and other Hindu scriptures.

Stephen Alter refers to the climber and historian Robert Macfarlane who in ‘*Mountains of the Mind*’ describes mountains as ‘the great stone book’ from which geologists try to unravel the mysteries of creation and states that we are linked to the mountains with ‘molecular affinity’. “The minerals in our body, the calcium in our bones and the iron in our blood share the same substance as the mountain” (38).

In ‘*Wild Himalaya*’ Stephen Alter refers to the Great Russian artist Nicholas Roerich who settled in the mountains of *Kullu* where he built a Himalayan home and studio. In later life Roerich created some of his most memorable mindscapes of the Himalaya many of which are based on allegorical imagery from his own with equal wanderings which he describes in his travel memoir ‘*Heart of Asia*’. Fascinated by the mythology of *Shambala* and fuelled by theosophist philosophy he transformed the mountains into a symbolic realm of ancient wisdom, hidden truths and lost traditions. Roerich wrote thus to his wife Helana:

Himalaya! Here is the Abode Rishis. Here resounded the sacred Flute of Krishna. Here thundered the blessed Gautama Buddha. Here originated all Vedas. Here lived Pandavas. Here- Gesar Khan. Here Aryavarta. Here is Shambala. Himalayas- Jewel of India Himalayas Treasure of the World. Himalayas- The Secret symbol of Ascent. (347)

Alter in *'Becoming a Mountain'* refers to Gretel Ehrlich, one of America's most eloquent nature writers (who) tries to explain the mystical connection between artists and landscape and finds that 'to make a painting of a mountain was to engage in meditation in action. The *chi* of the mountain entered the heart of the painter. Its unbound energy moved ink and brush, but the artist first had to understand the mountain, to have swallowed it whole" (45).

Eco-spirituality can again be traced in the sense of sublimity that prevails over the traveler and as Ruskin Bond and Namita Gokhale quote Francis Young husband (who) states that all the pettiness of vanity vanishes. He comments:

A sense of solemn elevation comes upon us as we view the mountain. We are uplifted. The entire scale of being is raised. Our outlook on life seems all at once to have been heightened. And not only is there this sense of elevation; we seem purified also. Meanness, pettiness, paltriness seem to shrink away abashed at the sight of that radiant purity. (227)

Henry David Thoreau's essay *Walking* was first delivered at a lecture at the Concord Elysium exhorting us to get outdoors and discover our place in nature. Alter also discovers that:

Wandering in the mountains our senses are attuned to other species that surround us, each of them a strand of life woven into a web of eternity. We recall the names of plants and birds, or give them new names from our imagination, a personal taxonomy both whimsical and precise. Each species is a god, a living image of creative forces that invite devotion but never dictate faith. The sounds we hear need no translation; they speak to us at a deeper

level than human language or words of scripture. Walking is a ritual that recognises the divinity in nature, what animists have known forever, the undefinable footfalls of being. (124)

Beyond the Cartesian duality of mind and matter and the binaries of subject and object or nature and culture there is the possibility to realize nature, to learn from it as Wordsworth does or to enter its spirit as Wordsworth exhorts us to do in his poem 'The tables Turned' when he says, 'Come forth into the light of things'. In his classic poem 'Lines Composed a Few Miles above Tintern Abbey, in the words of Jonathan Bate, 'Wordsworth turns to the psychological work which nature can do for alienated urban man. The crucial move here is the idea of quieting the eye, giving up on the picturesque quest for mastery over a landscape, and submitting instead to an inner vision which enables one to 'see into the life of things'.

Also Peter Matthiessen in his classic 'The Snow Leopard' refers to how the path in the mountains becomes an inner and outer one, as extolled by Buddha, who as a wanderer found that the path took him into the 'unsentimental embrace of all existence" (xx). Aldo Leopold in his memoir 'A Sand County Almanac' uses the term 'think like a mountain' and establishes the relation between the extermination of wolves in the American southwest that would lead to the destruction of the mountain environment because of overgrazing by deer, leading to what environmental biologists call 'trophic cascade' (42)

Alter also quotes Gretel Ehrlich, one of America's most eloquent nature writers whose volume 'Questions of Heaven' opens with a verse by the Japanese poet, Nanao Sakaki;

Why climb a mountain?
Look! A mountain there
I don't climb mountain.
Mountains climb me.
Mountain is myself. (44)

Alter additionally draws a comparison with the poem 'The Voice of the Mountain' by Mamang Dai from Arunachal Pradesh where the poet

and the mountain merge in the 'I'.

I am the breath that opens the mouth of the canyon,
 The sunlight on the tips of trees;
 There, where the narrow gorge hastens the wind
 I am the place where memory escapes
 the myth of time,
 I am the sleep in the mind of the mountain.(46)

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The Language of Love Language: Reading Smita V.'s *People say 'I love you' all the time.*

Rashmi Bhura
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Abstract

Love is a feeling, an emotion that has continuously been conceptualized by people all over the world. Only, this conceptualization is more informally practiced. Various thinkers have tried to theorize love and love-related concepts, communication being a forerunner of these. With the rising interest in psychology and psychological practices in the twentieth century, love and its socio-political branches have continuously been worked on. Literary studies have for the longest time entertained love as a major theme, even though the idea and the representation of the same has differed. Within this changing corpus of love literature is the trending inclusion of the Queer narrative, where re-defining love and its dynamics has been one of the central aspirations. Smita V.'s poem 'People say 'I love you' all the time.' is part of Harper Collins' anthology of queer poetry titled *The World That Belongs To Us* published in 2020. The present study aims to indulge on the discourse of love that Smita V. projects and that which itself contextualizes the concept of love and love language in the era of digital communication as a primary medium.

Conceptualizing 'love'

Any effort at pinning down a standard definition of 'love' is bound to end up into an exhaustive spiel. It would require a detailed sleuth of the enormous attempts, proclamations and opinions, a thorough study of how, when and in what sense the infamous term has been employed. It

has, without a doubt, been freely used, reused, overused and sometimes misused. A mawkish construct of the human mind, or as is popularly regarded, that of the human 'heart', love is an applied concept of humans' experience of emotions, although traversing the boundaries to include other animals and interspecific behaviours. While love itself is understood to be a positive feeling with associative codes of conduct, the complexity and subjectivity of the emotion itself can induce a diverse series of actions and experiences.

Philip D. Clingan in his work 'Types of Love Between People: A Modern Perspective Using A Descriptive Assessment of Survey Research' describes ten types of love including love for parents, for friends, for animals, enduring or pragma love, mania love, philautia or self-love, storage love, agape love, and intimate love. While these categories are generally overarching, with the movement of time and influence of psycho-social elements, they overlap and evolve constantly. The changes are both diachronic and synchronic in nature. The changing dynamics of the term 'love' makes it difficult, therefore, to conceptualize.

As Clingan points out "the confusion between types of love is more profound in English", one vital reason being the existence of just this one word covering "a range of emotions and relationships." Gary Chapman resonates a similar opinion on the said term, writing that "...it is a most confusing word. We use it in a thousand ways." (CHAP, 1992) The term 'love' as one single English word has evolved in its usage to denote various degrees of possibly various emotions. It has been partnered with the various diversifying relationships, that only increases the scope of its use, subsequently increasing the scope of its meanings. It rather comes down to the romanticized ineffability and the contending irony of the term 'love'. It is and is not a *recherché* phenomenon, a sacrosanct emotion. So, when such an overused term is understood easier than defined, felt more freely than can be conceptualized, how do we trace the movement - in and of - its multiple uses and subsequent meanings?

For example, how does one begin to define love in the digital era and through the digital space? And how do we differentiate its salient features

and its multi-faceted usage, politically and historically? The vastness to which the changing dynamics of the term 'love' and the feeling it denotes can spread is immense; one step forward to understand this phenomenon is to look closely and contextualize current literary discourses on love. Victor Karandashev in his article 'A Cultural Perspective on Romantic Love' comments that love or specifically romantic love "is a universal emotion experienced by a majority of people, in various historical eras, and in all the world's cultures, but manifests itself in different ways because culture has an impact on people's conceptions of love and the way they feel, think, and behave in romantic relationships." Such variations to a universal feeling are to be understood thus, with an active acceptance and acknowledgement of its nuances.

Communication and Romantic Love

Karandashev makes another very interesting observation on romantic love:

"It seems that love is a universal and biologically based emotion; when a man or woman is in love they know about this from their gut feelings, without words. Cross-cultural and cross-language barriers do not matter for them. The verbal and non-verbal communication makes it possible."

Communication, hence is a key feature in the process of experiencing love. On the same line, digital media has brought people closer, enabling a space of constant communication between people physically distant. Social media on the other hand has given a public platform to the individuals and groups for self-disclosure amongst other things. The psychological side effects of such close communicational mediums have been the centre of various researches and studies, disclosing variegated experiences. All in all, the focus on individual in the recent times has not only been socially growing, its being manifested through social media constantly, in both negative and positive degrees.

The interrelation of digital communication and mental health calls for more research and analysis, but for the purpose of this study we must actively acknowledge the said interrelation and remain aware of its

multifaceted functioning. The ineffable felling of love, too employs the digital mediums of communication. Communication itself is of utmost importance in the functioning of the feeling love. Merriam-Webster defines the term communication as “a process by which information is exchanged between individuals through a common system of symbols, signs, or behavior”. This process that is vital to the feeling of love, aids the same in both its promotion and maintenance. Love needs to be communicated, and love needs constant communication of various other information. The constantly active and accessible space that the digital media now provides to the people to communicate has been setting new standards and definition of communication of and within love. Love has high motivational elements amongst the other types of emotions; it induces action, activity and positive motivation to both mind and body.

Additionally, Karandashev maintains that “cultural values and traditional behaviors influence the expressions and experiences of love.” And hence, to understand what love has come to mean in the digital era, we will have to look at how the cultural values and behaviors of this era are represented and expressed. To understand the notions of love in such a space, we will have to look for evidences of current cultural behavior portrayed and represented through the digital medium. One aspect of this current cultural behavior is the need to address the psychological well-being of the individual participants, especially on a digital space; this space, like various social medias, empower the participant to interact at their own pace and hence, equip them to look after their own mental well-being.

Love Language – A Concept

The idea of communication in a digital era, does not restrict itself to digital medium; it enlarges to include not only communication through the digital media, but also other facets of communication influenced due to social and psychological effects of the growing involvement and existence of digital media in our day-to-day life. Our social behaviour can no more be isolated from our digital behaviour. Therefore, the language we use to communicate is an essential tool. The term language

here is not used to mean the linguistic system of signs used by a particular community or group, but rather the evolved meanings of certain ideas and messages, like a jargon, used and understood by the present generation that primarily communicates through digital media. To understand what is being communicated as love, we therefore must attempt to learn the love language that has been evolved.

Gary Chapman has authored a very popular series of books on the language of love exercised within various human relationships titled the *The Five Love Language* that talks primarily about oral and visual signs which act as communication of love, primarily for the maintenance of a relation. This, he calls the language of love; ways to show and communicate your love for someone without actually using the phrase 'I love you' or anything similar and direct made up of words.

'People say 'I love you' all the time.'

Smita V. has penned a poem titled 'People say 'I love you' all the time.' in an anthology of queer poetry titled *The World That Belongs To Us* published by Harper Collins in 2020. Aptly portraying communication in digital era through digital medium, the poem includes a set of text messages, bits of conversation that are more than what they literally mean; these are considered the language of love.

The poem starts with "hey", one of the most common terms of greeting used in the text and conversation language by Generation Z and Generation Alpha. What follows is another representative of Gen Z lingo, "all okay?": a short and crisp phrase used to show concern. The term "okay" in this context itself hold the connotation to mental health, where answers like "I am not okay" are used to refer to a mental struggle, unexplainable but existent. Various such messages are communicated and regarded synonymous to 'I love you' used for and by the Gen Z. For example, "I think you need this (good) whiskey more than me" is another reference to one person looking after the mental wellbeing of another, highlighting subsequently, how alcohol is considered to bear the burden of mental struggle. "Call?" and "Hugs" are similar

references, only here the highlight is the need for verbal and physical communication for a better mental health.

One other pattern of communication that Smita V. brings to light as a language of love is the references to food and personal belongings. The poem notes various such messages of making and bringing food: “Want me to make you some coffee?”, “Why haven’t you eaten yet”, “I got you some fries”, “I made you breakfast”, “Dinner kiya”, “Your food is getting cold” and “Yeh lo, bread aur cheese”. Not only are the food items mentioned here junk and unhealthy, all the references portray personal and individual needs of the recipient of these messages. The love communicated is both personal and modern. The poet also refers to clothing items of need and choice, representing both care and motivation being communicated as form of love. For instance, “Please tell me you have a scarf?” or “Of course you should get that Star Wars t-shirt! And that Doctor Who one too” both are considered forms of love languages between two people. Care is also portrayed through messages like “Please don’t run” or “I’ll wait for you”.

Other messages, like “I heard this song, and thought you’d like it”, that are regarded as language of love are concerning books or songs that reminds one person of the other; there is also name calling like “Imbecile”, “weirdo”, “Pagal” and “Jackass”, all of them used as terms of endearment rather than insult. The level of intimacy and attachment portrayed through the use of such indirect messages as love languages is what identifies the Gen Z lingo.

The poem uses a variety of punctuation throughout; it also used various forms of sentences. Some are interrogative, questioning out of care the completion of various tasks; some sentences are imperative like “Text me when you reach”, instructing out of care. Many are assertive, most of them already discussed, that represent both care and consideration, for instance, “I want you to have this book”. Throughout the poem, inverted commas are used to show each of these messages as text messages communicated through the digital medium. These text messages are what the poet tells us is regarded as the language of love for the present generation.

The poem thus ends with a declaration by the poet: “People say ‘I love you’ all the time.”, her list of examples mentioned previously, no more just simple text messages but ways in which the Gen Z communicated love instead of saying ‘I love you’. The title however, does not restrict itself to romantic love and does actually encompass love between any two individuals. The term “people” is used and not “lovers” in the title to represent the same concept. The anthology is exclusive to queer, and therefore the reference to individual expression and personal love of all kinds has higher probability.

Conclusion

Not only are the facets of love changing with the shift towards a more active digital lifestyle, the verbal and non-verbal language of communicating this love, which is multi-faceted is dynamic. This difficult-to-define, personalized emotion has been widening its stretches to include self-love, and platonic love between unique relationships. The way to communicate represents the weightage and the cultural movement of communication and human relations in today’s world, while the need to conceptualize the term remains constant.

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