

PERCEPTION

International Multidisciplinary Referred Journal



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Volume: VII, Issue: IV

October - 2023

Chief Editor

Dr. Keyur K. Parekh

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ISSN: 2395 - 0129

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Gujarat. India.

Tel.: 09426486592

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EDITORIAL NOTE

We are now publishing the fourth issue of seventh year and we are extremely happy to publish a SPECIAL ISSUE ON ENGLISH LITERATURE, the fourth issue of October, 2023 of an International Multidisciplinary Referred Journal named **PERCEPTION** under the banner of **KESHAV PUBLICATION** for providing a platform for research scholars to present their excellent research articles and shed light on the unexplored avenues of knowledge. It is an opportunity for young scholars provided by us by bringing out our Quarterly Journal as an extraordinary guide to research scholars of different branches of knowledge.

The most amazing thing for us is the wide range of subject matter for our journal by the genuine scholars from the academic fraternity across the world. It will prove to be an extraordinary opportunity for elite and knowledge seeking readers. It will be a great exhibition of the level of competence the research scholars possess. Our endeavor will provide the scholars with the variegated stuff. This issue offers research articles in different contemporary fields of knowledge and disciplines such as English Language and Literature, Law, Science, Gujarati Literature etc. It is our humble attempt to bring forth the diverse areas and disciplines under one umbrella. We wish, our sincere efforts will certainly achieve the desired results. We feel proud and honored to welcome all the erudite scholars who have encouraged, advised and helped us in paving the path by enriching and embellishing such an academic enterprise. We are determined to pursue this pleasant endeavor by putting our heart and soul into it and ensure that the journal will celebrate the sustained and resourceful life for a longer period of time. Hope that our knowledge seeking and sharing fraternity will enhance, illuminate and encourage us with their everlasting support.

This special issue is exclusively focused on English Literature only. We are very much hopeful that this issue will accomplish the changing needs and expectations of the diverse classes and components across the globe.

Editors

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The Colonial Implication as Reflected in *Shatranj Ke Khiladi*

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Abstract:

Cultural confrontations and the forced adoption of European traditions, languages, and religions by indigenous populations were frequent outcomes of colonialism. The culture and identity of the colonised people were significantly and permanently impacted by this. Former colonies were freed from their colonial masters in a wave of decolonization that began in the middle of the 20th century. Conflicts and battles were a common part of this process.

A research paper on *Shatranj ke Khiladi* should examine the story's different facets, as well as its literary and cultural relevance and Satyajit Ray's cinematic version. Satyajit Ray, a renowned Indian director, is the man behind the classic movie *Shatranj Ke Khiladi* an adaptation of Munshi Premchand's short story of the same name, the movie takes place in 1856, shortly before the Indian Rebellion of 1857, is based on that short story. These elements, which revolve around chess, depict India's aristocratic life in the 19th century under the British Raj. Chess serves as a metaphor for 19th century Indian nobility life under the British Raj. Both works centre on the game of chess, but *Shatranj Ke Khiladi* presents the same importance to the historical and political backdrop of the story. *Shatranj Ke Khiladi* serves as a transitioning commentary on the colonial experience in India, illuminating the complex effects of British colonialism on politics, economy, culture, and society. Through its characters and story, it provides a window into the complexity and effects of colonial control during this historical era.

Key Words:

British Raj	Colonialism	Adaptation	Culture	Politics
Economy	Tradition	Indigenous	Evolution	Nationalism

Literature has the ability to make a point about life that life itself is unable to make. Along with the modern persona of literature, literary presentation has changed. People now view the film as a more effective, amusing, and beneficial social presenter. Nonetheless, it is also true that the authentic content and trustworthy sources of information concerning social realism in cinema are based on art and literature. It's not a modern process to adapt. Before the advent of film culture, folk tales, folk music, dancing styles, street performances, and people's views about the universe were turned into plays, dramas, epics, morality books, children's books, and even religious publications. They translate accurately and dependably from oral to written form, making them equally important.

Premchand was a well-known Indian author who wrote in the Urdu and Hindi languages. On July 31, 1880, in Lamhi, a small town close to Varanasi, Uttar Pradesh, India, he was given the name Dhanpat Rai. Almost 300 short stories and 14 novels were written by Premchand throughout the course of his literary career, which lasted over three decades. Many of these works are regarded as classics of

Hindi and Urdu literature. His writings addressed issues including social injustice, destitution, corruption, and everyday people's difficulties. His masterpieces such as *Godan*, *Gaban*, *Nirmala*, *Kafan*, *Mansarovar*, and *Idgah* are some of his most well-known ones. His plain writing style made it easy for people of all reading levels to understand his writings. Writings by Premchand, who was also actively involved in social and political matters, showed his concern for the troubles that the weaker segments of Indian society were facing. He passed away in Varanasi, India, on October 8, 1936.

Shatranj Ke Khiladi is written by Munshi Premchand a well-known Hindi short story writer. The Legendary Indian director, Satyajit Ray later turned it into a film of the same name. The story takes place in 19th-century India's Awadh area and centres on the lives of two feudal lords named Mirza Sajjad Ali and Mir Roshan Ali, both of whom are ardent chess players. In the story, the Indian nobility's feudal and complacent attitudes concerning the coming British colonialism of India are highlighted. The two main characters are so engrossed in the game of chess that they are completely unaware of the political unrest going on all

around them. The two lords are therefore too absorbed in their game of chess to even recognise the seriousness of the situation when the British forces under General James Outram attack their country. The narrative emphasises the degeneration and indifference of the Indian elite to their duties and the future of their nation. It also challenges the British colonial system, which exploits the lack of concern demonstrated by the Indian rulers towards the wellbeing of their people. Several movies have been made from *Shatranj ke Khiladi*, including Satyajit Ray's well-regarded 1977 film of the same name. A moving commentary on colonial-era India's social and political realities, the story is now recognised as a classic of Hindi literature.

In 1992, Satyajit Ray (1921-1992), who is regarded as the greatest filmmaker of the 20th century, received the Bharat Ratna award for his contributions to Indian cinema as a producer, director, fiction writer, composer of music, and film critic. *Pather Panchali* (1928), *Aparajito* (1957), and *Apur Sansar* (1959) are three of his well-known motion pictures. These films are outstanding examples of literary and cinematic genres that hold a special place in the history of art. Many Hindi-Bengali works of literature were adapted into films

by Ray, including *Aparajito* (1956), *Pratidwandi* (1970), *Ashani Sanket* (1973), *Charulata* (1964), and *Shatranj Ke Khiladi* (1977). The Urdu short tale *Shatranj Ki Bazi* (1924) by Munshi Premchand (1880–1936) is a version of the Hindi short story *Shatranj Ke Khiladi* (1977). Premchand portrays the actual situation in feudal India in the short story and targets the opulent lifestyle of the upper middle class. Ray just altered the medium to show it in his own style, preserving the literary text's unique appeal in the process. The three components of attitude, sensitivity, and desire are what give Premchand's works life, and Ray has preserved these components in the movie *Shatranj Ke Khiladi* (1977).

Beginning with 1856, the eve of the first Indian uprising for independence (The Mutiny of 1857), during the reign of Mughal Emperor Nawab Wajid Ali Shah, Premchand introduces both the theme and the time period: the theme of a rich, lustful, materialistic, and spendthrift life. He served as Awadh's tenth and final emperor. Since Wajid Ali Shah was a poet, playwright, dancer, and a major supporter of the arts, it makes sense why Premchand alluded to him to explain how the emperor's lifestyle affected society.

The theme of Premchand's *Shatranj Ke Khiladi* is the political indifference and cultural degeneration of the Indian nobles during the time of British colonial rule. The story takes place in Awadh in the late 19th century, where two noblemen named Mirza Sajjad Ali and Mir Roshan Ali become so engrossed in their chess games that they disregard their responsibilities and fail to recognise the threat posed by the British takeover of their kingdom. Premchand emphasises the issue of how the Indian nobility lost sight of the political and social changes taking place around them as a result of their obsession with cultural activities like chess, music, poetry, and dance through the course of the novel. They failed to band together to fight their shared foe, the British colonisers because they lost sight of the reality of their predicament. Chess is seen by Premchand as a metaphor for the struggle for dominance between Indian and British society. The Indian nobility, symbolised by the two chess players, are powerless to stop the annexation as the British use their cunning tactics to take control of Awadh. Chess is seen by Premchand as a metaphor for the struggle for dominance between Indian and British society. The Indian nobility, symbolised by the two chess players, are powerless to stop the annexation as the British use their cunning tactics to take control of Awadh. In general, the narrative

emphasises the idea of how societal collapse can be caused by cultural deterioration, political indifference, and ignorance. It also emphasises how crucial it is to stay informed about how politics and society are evolving and to act swiftly to safeguard the interests of the nation.

The conflict between British colonial authorities and Indian society in the 19th century is the central theme of Satyajit Ray's film *Shatranj Ke Khiladi* (The Chess Players). The movie is based on the same Premchand story, although Ray's interpretation emphasises distinct elements of the original tale. Chess is portrayed in the movie by Ray as a representation of the social and political tensions between the Indian nobility and British colonists. The British are shown as shrewd and clever, preying on the weaknesses of the Indian nobles to solidify their dominance, while the Indian nobility is said to be consumed with playing chess and living an opulent lifestyle. Through the narrative, Ray emphasises the issue of the Indian aristocracy's cultural deterioration and intellectual decline, which is embodied by their preoccupation with chess. He contrasts this with the British's crafty strategies, which demonstrate that they are more concerned with preserving their power than with cultural interests.

Essentially, the movie emphasises the clash of two opposing worldviews and civilizations, as well as how the Indian aristocracy surrendered to complacency in the face of British colonial aggression. It also emphasises the necessity for Indian society to acknowledge and address the difficulties brought on by colonialism and industrialization.

The Indian nobility is criticised in the story and the movie for being unresponsive and complacent in the face of British colonialism. The emphasis is on the intellectual deterioration and cultural decay of the Indian nobility, who are depicted as being more concerned with their cultural interests than the political and social changes taking place in their surroundings. The story and the movie both illustrate the British conquerors' ingenious strategies for establishing their dominance in India. They are represented as exploiting the cultural gaps between the two societies and the frailties of the Indian nobles. Chess serves as a metaphor for the power struggle between British and Indian society in the tale, but in the movie, it stands in for the intellectual and cultural decline of the Indian nobility. Ultimately, the story and the movie both criticise Indian society's response to British colonialism, despite minor variances in approach and focus.

Satyajit Ray's movie version of Munshi Premchand's work "*Shatranj Ke Khiladi*" offer a nuanced depiction of the colonial effects of British rule in India during the 19th century. Numerous effects of colonialism are revealed in the narrative and movie.

Colonial Dominance, The story illustrates the expanding colonial power by showing the British East India Company's dominance in India. Without taking local sovereignty into account, British authorities are seen making choices that have an impact on Indian territories. Political enslavement, The utter powerlessness of regional sultans and nobility, like the Nawab of Awadh, in the face of British administration emphasises the political enslavement that Indian princely kingdoms went through during colonial times. Making the Nawab powerless, British officials successfully rule the region. **Economic exploitation** The film quietly draws attention to the British exploitation of India's economy. British government officials and military enjoy lavish lifestyles as the native populace struggles with poverty. The exploitation of India's resources and labour by colonial powers is reflected in this economic imbalance. **Cultural extinction** The narrative shows

how traditional Indian culture and values are eroding. The local elite is seen ignoring their cultural heritage in favour of chess and other Western diversions. This illustrates how the British influenced Indian society on a cultural level. Chess-playing is so important to the major protagonists that it serves as a metaphor for the Indian aristocracy's general political indifference to the looming menace of British colonialism. They place more importance on pursuing their own interests than defending their nation against colonial rule. The movie demonstrates how the political independence and self-governance of Indian kings were lost as a result of British colonial domination. The region's governance is taken over by British officials, which reduces the power of the local rulers. The fact that Mirza Sajjad Ali and Mir Roshan Ali are masters in the strategic game of chess but fail miserably when it comes to resisting the British colonial forces is a touching irony. This irony highlights the Indian elite's helplessness in the face of foreign colonialism.

The colonial ramifications of British rule in India are explored in *Shatranj Ke Khiladi* in an insightful manner. It highlights the complex effects of colonialism on politics, economics, culture, and society through its

characters and plot. The narrative and the movie act as a potent commentary on the intricate dynamics and effects of colonial dominance in this historical era.

The central paradox of Ray's adaptation is that it is an anti-nationalist movie based on a nationalist book. The fundamental assumptions of Premchand's plot are continuously undermined and called into question by Ray through the shrewd use of dialogue, language, and images. Finally, Premchand and Ray provide opposing accounts of Lucknow in 1856 as it is remembered in Indian culture. These interpretations shed significant light on the nationalist and anti-nationalist contexts in which they were made.

Mir and Mirza are two Lucknow nawabs (Mughal viceroys) who are chess-obsessed in the original short story. Their frivolous excess serves as a metaphor for Lucknow's overall decadence, which Premchand decries as a hotbed of sensual pleasures and political indifference. Because of the political apathy, the British were able to invade it without spilling a single drop of blood. Ironically, while the real British generals and soldiers seize Lucknow, Mir and Mirza are engaged in a pretend fight between generals and soldiers while playing chess. Shortly after Gandhi's

nationalist non-cooperation movement's demise in 1922, the narrative was written in 1924. Premchand, a prominent Gandhian nationalist at the time, perhaps meant the narrative to serve as a warning about the consequences of political inactivity in order to inspire his dejected contemporaries to fully commit themselves to the nationalist cause. According to Premchand, Lucknowis' pursuit of frivolous skills like chess prevented them from growing the national consciousness and patriotic spirit necessary to defeat the British.

However, it is at this point when the fundamental distinction between Premchand's and Ray's perspectives becomes apparent. Unquestionably, adopt and perpetuate the stereotypical Indian perception of Lucknow as a bastion of rich culture engulfed in the sensual delights of harems, dance, music, food, and art. On the interpretation of that image, though, they could not be more at odds. Ray finds the nawab's redemption in Lucknow's cultural wealth, whereas Premchand sees it as the cause of the nawab's rot. For instance, Ray finally found a sympathetic perspective on King Wajid Ali Shah by conceptualising him as "as an artist, a composer who made some contributions to the form of singing that developed in Lucknow," even though at first he believed the monarch to be

intolerably "stupid." Premchand thought that the king's "one redeeming feature" was that he was "a great patron of music."

Ray is able to differentiate between Lucknow's cultural scene and its (indeed, frequently corrupt) participants because of which he is able to depict Wajid Ali Shah in the way that he does: not just as the inept king given to hedonistic frivolities, as he is frequently remembered, but as a religiously devout man (note the shots of him in prayer), who is aware of and struggles with his own inadequacies. Since Wajid wasn't a character in Premchand's original story, Ray can expand on Mir and Mirza's status as the only representatives of Lucknow's aristocracy in the movie and more fully explore Lucknow in the years leading up to its demise.

More significantly, W. H. Sleeman's *A Journey Through the Kingdom of Oudh in 1849–1850* describes Wajid as "effeminate," an imperialist term that Ray's nuanced picture of the King allows him to reject: He is fully preoccupied with seeking out his own pleasures...He only interacts with women, eunuchs, and fiddlers as a way of life. His understanding has deteriorated to the point that he is completely unfit to manage either his own concerns or his public ones.

But Ray rejects both colonial and nationalist tropes by refusing to paint Wajid as an epicene just for enjoying music and dance. It turns out that Premchand's narrative follows the same tenets and develops in accordance with the same logic as colonial tales of Lucknow's fall (excessive pleasure-seeking rendered the city's elite incapable of governing or resisting). Premchand employs this tale ironically to praise political and nationalist consciousness as essential to resisting colonial control. He accepts without question British depictions of Lucknow as being culturally degenerate. Thus, Ray's film adaptation questions Premchand's nationalist presumptions and indicates that rather than challenging colonial authority, early Indian nationalists like himself inadvertently strengthened it. Ray's film adaptation hesitantly praises Lucknow's cultural scene rather than rigidly rejecting it.

Thus, both Ray's postcolonial and Premchand's colonial-nationalist settings may be seen in his fundamentally divergent interpretation of Premchand's story. But even if Ray challenges many of Premchand's fundamental beliefs, he continues to embrace some of the more problematic aspects of the original book.

Ray must use other techniques to illustrate the decadence of the chess-playing nawabs since he strips Lucknow's culture of the inherently corrupting characteristics that it possesses in Premchand's novel. While doing so, he embraces the same constrictive British conceptions of masculinity and femininity that nationalists like Premchand (and to some extent Gandhi himself) internalised. He achieves this chiefly by highlighting their shared sexual foolishness and dissolution of marriages. However, in an ironic twist, such oversight highlights the challenge of erasing colonial narratives from popular culture, a reality that Ray wants to highlight in his picture of Lucknow on the cusp of annexation.

With its numerous colonialism-related examples, *Shatranj Ke Khiladi* illustrates the effects of British colonial control on India in the 19th century. British officials are portrayed in the narrative and movie as haughty and contemptuous of regional traditions and customs. Without seeking the advice of local leaders or citizens or taking their thoughts into account, they decide what will happen to Awadh. This illustrates the arrogance and superiority mentality frequently attributed to colonial authorities. The lack of political independence Indian rulers experienced while living under British colonial control is highlighted in the

movie. British authorities virtually rule the province, with the Nawab of Awadh reduced to a puppet king. This is a perfect example of how indigenous authority is eroding. The Indian population and British authorities had very different economic circumstances. While the local population, particularly the general people, suffers from economic hardship, British officials and soldiers live opulent lives and benefit from the wealth generated by India's resources. This illustrates the exploitation of the economy that characterised colonialism.

In the movie, the impact of British colonialism on Indian society is clear. It is depicted that the local elite is assimilating Western traditions and diversions, like chess. Their cultural evolution serves as an example of how British culture affected Indian elites. The Indian aristocracy and kings are portrayed throughout the story as being helpless and useless in the face of British colonialism. Either they don't know about the imminent British takeover or they are too preoccupied with themselves to do anything about it. This passivity shows how helpless the local elite is. British authorities take use of the political climate to their benefit. For instance, they declare that they will safeguard the Nawab's interests while actually preparing to seize Awadh. This is an example of the sneaky methods colonial

nations frequently used to attain their objectives. The British East India Company's imperialist aspirations to enlarge its sphere of influence serve as the backdrop to the entire narrative. The company's actions and policies are motivated by a desire to expand its grip over Indian territory and make financial advantages there.

Collectively, the concepts of *Shatranj Ke Khiladi* depict the numerous aspects of colonialism, including as political oppression, economic exploitation, cultural hegemony, and the weakening of indigenous authority. The movie is a commentary on the intricacies and effects of British colonial control in India at the time.

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A Film Adaptation of O. Henry's 'The Last Leaf'

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Abstract:

This article explores the concepts of sacrifice and hope as they are presented in two different pieces of literature: *The Last Leaf* by O. Henry and the Bollywood film *Lootera*. Through the lenses of interpersonal connections and adversity, both works examine these issues. This comparative analysis tries to illuminate how optimism and sacrifice are portrayed in each story and how they resonate differently in the contexts of rural India in the 1950s and early 20th-century New York. This study aims to reveal the intricate ways in which hope and sacrifice are fundamental to the emotional impact of these literary and cinematic works by a careful analysis of characters, plot events, and cultural components. In the end, it emphasises the universality of these themes while appreciating the distinctive storytelling strategies used in each piece.

Both *The Last Leaf* and *Lootera* are beloved for exploring topics that are relevant to audiences throughout time and cultures. They all represent the enduring power of optimism, the importance of sacrifice, and the transformational power of creativity in the face of misfortune, despite coming from various forms and contexts.

Key Words:

Art	Culture	Adaption	Indian Cinema	Comparative Analysis
Sacrifice	Hope	Betrayal	Power	Tradition

O. Henry is one of the few authors who has been gifted with the ability to convey a story. Literature's goal is to accurately capture all the complexity and subtleties of society. One of the well-known American authors was Porter William Sidney, well known by the pen name O. Henry. His writing is masterfully crafted with a humane undertone that has brought him acclaim on a global scale. He began his writing career by submitting short pieces to publications. His body of work comprises volumes of short tales set in various U.S. locations and is most recognised for his observations of the varied daily lives of ordinary Americans. His short stories maintain every positive aspect of a short story. He had a wonderful sense of humour. He does a fantastic job of capturing ironic situations. Coincidences are essential to the storylines. His most well-known tales are humorous, with ironic turns and coincidences. Nearly all of O. Henry's stories contain a mystery or an unexpected climax, which leaves his readers perplexed and wondering what will happen next. O. Henry has published 270 short stories that are based on his personal experiences. He genuinely feels sorry for the underprivileged and disenfranchised members of American society. Numerous of his tales depict life in America at a time when slavery and the Indian Wars were still relatively recent events. O. Henry's short

stories have an astounding range. To keep the reader's interest, a short story writer isolates one particular event in the life of a character and focuses entirely on it. The short story writer's range is constrained since, unlike a novelist, he must outline everything in a constrained amount of time. His story cannot ramble, and if there is a message, it should be either overt or subtle. Despite the fact that O. Henry's stories are rarely realistic, their intricate plotting and reliance on unbelievable coincidences juxtapose obsessive order and randomness in human experience, challenging the reader's typical belief that events are predictable and logical from causes to effects.

The storyline of the a short story *The Last Leaf* teaches us a lot about Johnsy's dream and the influences it had on her life. The author had weaved elements of nature and her dream into the narrative of Johnsy. The story's main character is Johnsy. She has a medical condition. Her sickness is not particularly serious, but the girl has treated it seriously and has a strange maniacal mentality. It so happens that an epidemic of pneumonia spreads during the month of November, killing Johnsy. When Johnsy waits impatiently for the end, her obsession with death reaches a far more extreme level. Sue makes an effort to take her mind off of

thinking. The two young women, Sue and Johnsy, who share a modest flat in Greenwich Village and are budding painters. Both of them are having difficulty with their work and life in general. When Johnsy develops pneumonia and gets critically ill, she develops an obsession with the notion that she will pass away when *the last leaf* on the vine outside their window falls. Johnsy's condition gets worse as the autumn leaves start to fall. Sue worries and makes an effort to cheer Johnsy up. In the meantime, Mr. Behrman, their neighbour and an elderly painter who has never been successful in his own painting, learns about Johnsy's situation and her faith in *the last leaf*. To save her, he makes a decision to take action.

On a rainy night, Mr. Behrman risks his health and walks outdoors in the rain to paint a single leaf on the vine outside the window. He is drenched when he gets home, but he is happy with his efforts. Johnsy's hope is rekindled when she notices the one leaf still hanging to the vine in the morning. She begins to feel better after being ill. Sue ultimately learns about Mr. Behrman's heroic deed and the price he paid to save Johnsy. She understands the magnitude of his goodness and bravery. Sadly, Mr. Behrman gets sick from being

outside in the wet and cold and passes away soon after the girls find out the truth.

Johnsy's thinking is positively impacted by the final leaf on the ivy vine. It also renews her optimism for both her art and for life. She revisits her earlier days as an artist and her passion with producing a masterpiece.

There are some significant distinctions to take into account when contrasting a story (such as a novel or short story) and its film version. These variations may have an effect on the story, the presentation, and the audience experience. Through narration and internal monologue, written stories can offer in-depth insight into a character's thoughts, feelings, and inner existence. Characterization in films is frequently expressed through visual and behavioural indicators. In order to communicate character depth, actors' performances, facial expressions, and body language are essential. The narrative vantage point in written stories might be first-person, third-person limited, or omniscient. This decision impacts how readers understand the narrative. Films frequently follow the experiences of one or more main characters from a continuous point of view. It's crucial to remember that despite these distinctions, film adaptations can capture a story's heart and soul and bring it to life for a brand-new

audience. Successful adaptations frequently strike a compromise between the necessity to cut down on text and the retention of the core ideas and characters that gave the original novel its power.

Bollywood movie *Lootera* was released in 2013. Vikramaditya Motwane is the film's director, and Ranveer Singh and Sonakshi Sinha play the key characters. The short tale *The Last Leaf* by O. Henry served as the inspiration for the movie. *Lootera* is influenced by O. Henry's short story "*The Last Leaf*." Like in the original novel, the movie heavily explores the themes of sacrifice and the idea of art as a potent symbol of hope. While *Lootera* builds upon the original story and incorporates elements exclusive to its environment and characters, both films examine themes of sacrifice, hope, and the transformative power of art. With the focus on Varun and Pakhi's connection, which was absent from the original short story, *Lootera* gives the narrative a romantic edge. With the focus on Varun and Pakhi's connection, which was absent from the original short story, *Lootera* gives the narrative a romantic edge.

Varun Shrivastav, a lovely and enigmatic archaeologist, shows up in a small Indian town to unearth an old temple at the start of the movie. Adil Hussain plays the local

zamindar, who welcomes him along with his daughter Pakhi. Although Varun and Pakhi initially disagree, their relationship eventually becomes quite close. Varun, however, has a secret motive, which is progressively made clear. He is planning to take priceless artefacts from the temple as part of a significant robbery operation. When Pakhi learns who he really is and what his motives are, they have an agonising argument. Pakhi is profoundly devastated by this realisation. When Varun's thievery scheme is discovered, the police detain him. Pakhi's health deteriorates and she has a terrible illness at the same time. Varun feels guilty despite the treachery and decides to return the stolen artefacts. He puts his life in danger during a flood to recover the stolen valuables, showing his devotion to Pakhi's family. Pakhi pardons Varun after learning of his sacrifice. Varun suffers serious injuries, though, during the rescue operation. He meets Pakhi again after being brought to her house. Before Varun dies from his wounds, their love is rekindled, and they have priceless moments. Pakhi is shown cherishing her memories of their love as the movie comes to a bittersweet close.

O. Henry's *The Last Leaf* and the movie adaptation *Lootera* both examine several

topics that are woven into the story. The story's fundamental topic is sacrifice. The struggling artist Mr. Behrman gives up his health and ultimately his life for Johnsy. Despite the rain and cold, he paints the final leaf on the vine despite his knowledge of how it will affect Johnsy's will to live. This motif emphasises the notion that deeds of selflessness can have a significant influence on others. The fragility of hope in the face of hardship is exemplified by Johnsy's fixation on the falling leaves and her conviction that she will pass away when the final leaf drops. Her optimism is reignited as the story goes on by the existence of the final leaf, illustrating the ability of hope to triumph despite even the worst circumstances. The narrative demonstrates how hope can act as a catalyst for healing and resiliency. The narrative highlights the value of art as a motivator and comforter. Both Johnsy and Mr. Behrman are painters, and the story heavily relies on their artistic endeavours. The final leaf being painted by Mr. Behrman is a representation of the enduring ability of art to inspire and uplift, even in the face of sadness.

The film's metaphorical use of creativity and the arts echoes its first source of inspiration, O. Henry's *The Last Leaf*. Pakhi's interest in painting and Varun's love of archaeology both serve as platforms for

the expression of emotions and the creation of transformative moments. The topic of sacrifice is important in *Lootera*. Throughout the movie, a number of characters make significant sacrifices, frequently motivated by love or a feeling of responsibility. The lives of the protagonists and the course of the novel are profoundly affected by these sacrifices. The movie *Lootera* thinks about how fate and destiny affect the lives of its characters. It raises concerns about whether people have any influence over their own fates or if other factors bind them. *Lootera* is mostly a love story. It explores the complexity of love as well as themes of intense romance and emotional connection. The film's main subject is the romance between Varun and Pakhi, which emphasises the intensity and transformational power of love.

Hope is a prominent theme in the stories of *Lootera* and *The Last Leaf*, giving characters a feeling of purpose and fortitude in trying situations. The portrayal of Pakhi's character in *Lootera* provides one of the most moving instances of hope. Pakhi's world is upended when she finds out about Varun's treachery and the theft of priceless artefacts from the shrine. She experiences severe physical and mental illness. She is on the verge of giving up when Varun's altruistic gesture of returning the stolen

artefacts during a dangerous flood gives her a glimpse of hope. The sacrifice Pakhi makes restores her faith in Varun as well as the prospect of repentance and pardon. Rekindled by her desire for a better future, she reconciles with Varun before he passes away in a heartbreaking way.

The notion of optimism permeates *The Last Leaf* throughout, particularly as it relates to the Johnsy character. Johnsy thinks she will pass away when the last leaf off the vine outside her window when she develops pneumonia and loses her will to live. There is no denying how hopeless she feels. But Mr. Behrman's decision to paint just one leaf on the vine on a stormy night turns it into a potent sign of optimism. Despite the severe weather, the last leaf's presence gives her renewed hope for a full recovery. This little display of artistic talent motivates her to battle her disease, ultimately resulting in her recovery. In both *Lootera* and *The Last Leaf*, characters are propelled by optimism to overcome hardship and maintain their composure in the face of sorrow. It exemplifies the powerful influence that hope can have on people, inspiring them to endure even under the most difficult circumstances.

Sacrifice is a major concept in *Lootera*, and Varun Shrivastav's character serves as an

example of this theme. As the movie *Lootera* comes to a close, the protagonist Varun Shrivastav makes a choice to atone for his prior betrayal and illegal behaviour, which is one of the film's most significant instances of sacrifice. Varun had initially ingratiated himself into Pakhi's life in order to steal priceless artefacts from her family's temple. This lie broke Pakhi's heart and caused their relationship to become distrustful. As he falls in love with Pakhi, Varun has a great change of heart after realising the amount of the suffering he has caused her and her family. Varun risks his life in a perilous flood to recover the stolen artefacts because he is determined to make things right. The film's turning point is when Varun makes his sacrifice, reconciling with Pakhi and giving her a feeling of closure and healing. It also emphasises the movie's redemption theme by showing how making amends and sacrificing for the welfare of others can result in forgiveness and personal development.

Irony is a well-known technique used by O. Henry, and *The Last Leaf* is no exception. The storyline is made more ironic by the plot twist in which Mr. Behrman sacrifices himself in order to save Johnsy. It serves as a reminder that circumstances in life are unexpected and that sacrifice and acts of

compassion are not always rewarded in the manner that one might anticipate. Together, these themes enhance *The Last Leaf* by O. Henry's depth and emotional effect, transforming it into a timeless and thought-provoking short story.

In conclusion, *Lootera* and *The Last Leaf* are artistic works that examine important concepts like love, sacrifice, and the strength of the human spirit. While one is a Bollywood movie and the other is a short tale, they both explore these subjects in a similar way and leave a lasting impression on their respective audiences. O. Henry's short story *The Last Leaf* explores the concepts of hope, selflessness, and the transformative power of art. The story's resolution is heartfelt and profound, highlighting the notion that creativity and altruism can uplift and inspire people even in the most difficult circumstances. A timeless work of American literature, *The Last Leaf* serves as a reminder to readers of the resilience of the human spirit and compassion. A masterpiece of cinema, *Lootera*, from director Vikramaditya Motwane, explores the concepts of love, sacrifice, and redemption. As Varun puts his life in danger to make one for his transgressions, the movie ultimately

honours the strength of sacrifice and atonement. The ending of the narrative, while melancholy, illustrates the continuing power of love and the potential for forgiveness despite hardship. *Lootera* is a tribute to the nuance and craftsmanship of Bollywood filmmaking.

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Portrayal of Nature in Kalidasa's *Ritusamhara*

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Abstract:

The Nature, through its climate, seasons, flora and fauna, reveals to us the perfection of the world, we reside. The various forms in which Nature reveals itself are animate, inanimate, sentient and non-sentient. This article intends to survey the portrayal of various forms of Nature in Kalidasa's *Ritusamhara*. *Ritusamhara* presents Nature as a symbol and a metaphor for a number of human emotions and feelings. This article attempts to depict how Indian poet Kalidasa in his *Ritusamhara* depict Nature with different climatic cycles, seasonal patterns and different aspect of Nature so as to link it with human emotions.

Keywords:

Nature Poetry	Kalidasa	Ritusamhara	Seasons	Human Emotions
Animate	Inanimate	Sentient	Non-Sentient	Clouds

Introduction:

“There are days which occur in this climate, at almost any season of the year, wherein the world reaches its perfection, when the air, the heavenly bodies, and the earth, make a harmony, as if nature would indulge

her offspring”.

(from *Nature* by Emerson).

The above words depict the influence of the Nature on the earth, which imparts its perfection through Nature. The Nature, through its climate, seasons, flora and fauna, reveals to us the perfection of the world, we reside. The Nature reveals itself

to us in two forms: the inanimate and the animate. The inanimate form of Nature refers to those who are destitute of life or spirit, lifeless, dead, inactive, dull as stones and Earth. The animate form of Nature refers to those which are full of life, spirit, activity and sensations. The animate form of Nature can further be divided into sentient and non-sentient. Those who have consciousness and are alert to their surrounding are sentient while those who have no consciousness and are passive to their surroundings are non-sentient.

All the forms in nature interact among themselves, animate or inanimate, including human form are the structures of nature. All human beings have diverse mental faculties, habits and different attitudes and tendencies, to conceive, construct and imitate Nature and its various forms. Man may be attracted or repulsed towards the Nature. This attraction towards Nature culminates in the formation of a number of sublime forms of arts – poetry, drama, painting, sculpture, etc. Thus, writing about Nature springs from the love of an acute lover of Nature. Such a lover is the one who learns about Nature but also learns from Nature too. This article intends to survey the portrayal of various forms of Nature in Kalidasa's *Ritusamhara*. As already mentioned, Nature is being a constant source for human beings to learn.

For a poet, it is a source of inspiration. As Indian Nature is varied alike its seasonal cycle, so too is the influence of them on the Indian poets. This article attempts to depict how Indian poet Kalidasa in his *Ritusamhara* depict Nature with different climatic cycles, seasonal patterns and different aspect of Nature so as to link it with human emotions.

Kalidasa: A Poet:

From the available sources on Kalidasa, he lived before 6th century during the reign of Emperor Vikramaditya. His works depict a very close affection for the city of Ujjain, which indicates his geographical belonging. Kalidasa wrote seven works: *Kumarasambhava* and *Raghuvamsham* are his two epic poems; *Malavikagnimitra*, *Vikramorvasi* and *Abhijnana Shakuntala* are his celebrated plays; *Meghaduta* and *Ritusamhara* are poetical works of great distinction. Kalidasa's works are known for their triple qualities -- a sense of beauty, a capacity for appreciation of the aesthetic values and our traditional culture. In his poem *Meghaduta* his descriptions of mountains and rivers and cities and villages stretching from Ramagiri in Central India up to Alakanagari in the Himalayas are very beautiful. In another epic poem *Raghuvamsham*, Kalidasa, while

portraying the conquests of emperor Raghu, describes the places and peoples, their modes of living, food-habits and trades and professions, rivers and mountains in almost the whole country — Assam, Bengal and Utkal in the East; Pandya and Kerala in the South and Sind, Gandhara and other places in the North-west. Reading these descriptions, one can conclude that the poet must have had a personal knowledge of these areas. In short, he must have traveled widely across the length and breadth of the land, seen those places, talked to the people and studied their modes of living. *Ritusamhara* is a somewhat small-scale poetical creation depicting the six seasons. However, it is equally appealing. The poet here sees beauty in everything. Each different facet of Nature he sees in each of the seasons fascinates him.

Nature Poetry:

Literature is replete with poems of flowers, trees, insects, animals, sky, etc. These poems reveal not only the skill of the poet but illuminate the beauty of the Earth to us. This beauty inspired the poet to write on it, which in turn fascinated the readers not only to read the poetry again but to enjoy the beauty in the lap of Nature. Such Nature poetry works as medicine to traumatic people also. Due to such worth of Nature

poetry, it is worthwhile to study Nature poetry in both the Eastern as well as Western spheres of the world. Michael Bugeja in his book *The Art and Craft of Poetry* defines Nature poem as,

"A poem in which nature plays an integral role, emphasizing terrain and life (including humans) in a natural setting, season, metaphor, symbol, situation or theme." (43).

The change in space and time has revealed different modes of using the concepts of Nature by the poets. 'It has been said that the poet holds the mirror up to Nature. Literary criticism, both Indian and Western, estimates the true worth of a poet and the real essence of his poetry by the poet's attitude to Nature as revealed in his works. "The great literary critic, Dandin, when mentioning the various 'alankaras' of genuine poetry, gives an honoured place to 'svabhavagyana' and says: Truth about Nature is the culmination of all sciences and is the ideal of all poetry." (quoted in Aiyar 1).

All ancient Indian scriptures like the Vedas, the Upanishads, the Puranas, etc. conceptualize and praise Nature. All animate and inanimate objects in the biosphere are interrelated and interdependent. The various forms of Nature expressed in Indian classical poetry are skies, stars, planets, asterisms, winds,

waters, rains, trees, herbs, mountains, rivers, seas, plants, birds, animals etc. They are either directly portrayed or described through various figures of speech by simile, metaphor, personification, etc.

Arthur Ryder says when writing on Kalidasa that "rarely has a man walked our earth who observed the phenomena of living Nature as accurately as he, though his accuracy was of course that of the poet, not that of the scientist." (Ryder, "Kalidasa: Life and Works") Arthur Ryder was perfectly true. For Kalidasa knew minutely a continent's flowers and trees and brooks and landscape; more, he observed them sympathetically. To him man was inseparable from Nature. Kalidasa, as Ryder says, can hardly be said to be primarily a poet of the human heart, nor can it be said that he is primarily a poet of natural beauty. Kalidasa is a great poet of the heart, a very great dramatist. At the same time, in Kalidasa's poetry, brighter Nature appears most truly personified. Kalidasa has beautified things and incidents of daily occurrence.

Various forms of Nature in *Ritusamhara*:

India has always believed in the harmonious relation between man and

forces of nature and the importance of each season has been beautifully brought into light by the great poet Kalidasa in *Ritusamhara*, a poem written by him. It can be called the "Medley of Seasons" or "Garland of Seasons". The *Ritusamhara* has been divided into six main chapters, each chapter describing vividly the seasons of India. The six seasons that have been described by Kalidasa are Summer, Spring, Monsoons, Autumn, Frost and Winters. The in-depth study of Kalidasa's *Ritusamhara* is based on various forms of Nature viz. animate, inanimate, sentient, non-sentient, etc.

Ritusamhara presents Nature as a symbol and a metaphor for a number of human emotions and feelings. Each of the seasons is allotted a canto and in each of them the intervention of the human beings is present. This is done to bring out the human perspective of the poem. The poem describes the Nature in various forms such as animate and inanimate. The animate part will consist of flowers, trees, birds, animals, etc. while the inanimate part will consist of the clouds, winds, water, mountains, etc.

1. The Summer - Grishma-Ritu:

The dominating theme of the entire canto is the burning heat of summer and its effect on

human beings and animals. The young lovers enjoy the cool nights lit by moon rays on the terraces of the palace. The young women try different methods to rekindle the passion of their men who do not feel any longing because of the heat. In contrast to these young lovers, the travellers and their lovers suffer because of separation. In Grishma, the heated season, when the birds in the leaf-lorn trees are gasping for breath, there is heard only the cry of the hansa (swan or flamingo), shrill as the jingling of a jeweled anklet, though the fabled sarabha is able to obtain a few drops of moisture by drilling straight down into the earth.

In Grishma, which describes the heated season, there are references to the effect of the heat upon snakes and frogs, as well as upon other animals. In the Seasons, where an amusing picture is given of a group of frogs upon the banks of a swollen stream, anxiously gazing to see whether the rising waters will reach their homes. As in other literatures, the lion is king of beasts in Hindu poetry, and is feared even by the elephant. In Grishma, the season of heat, "To the brave deeds of the lion, lord of beasts;
Panting audibly with jaws agape,
With lolling tongue and quivering mane,

He ignores the nearby elephant,
Though he loves the furious fray."
(Kalidasa 30).

In the first canto, which shows the effect of blazing heat of Grishma upon animal life, there is given an excellent description of forest beasts. Birds gasp for breath; monkeys seek mountain retreats; cattle wander about seeking water; animals deceived by the gloomy appearance of the sky run to the forests hoping to find water to moisten their parched palates. All hostility is laid aside and together they seek shady banks. The lion exhausted by the heat no longer harasses the elephants, nor do the elephants fear the lions. Serpents tortured by their lie in the shadow of the peacocks, their natural foes, nor do the peacocks kill the serpents. Frogs creep out of the dried-up ponds, and lie in the shadow of the serpents unharmed. Wild buffaloes with lolling tongues rush down from the mountains in search of water. Wild boards in the dried-up ponds try to enter the earth, and elephants trample upon one another in their eagerness to get the moisture in the bottom of the pools. The animals suffer so much from unquenchable thirst that they totally forget their animosity for other animals. The strong ones do not attack the weak ones. The weak one has no fear for the strong ones. The canto ends with a picture of a forest fire. Kalidasa portrays the sentient

aspect of animate form of Nature. Kalidasa does it to portray the heat and its effect on the animals and on humans.

2. The Rainy Season - Varsha-Ritu:

The thunder rolls, the lighting flashes. Dark clouds hang heavily on the land. In Varsha, the rain cloud's return is heralded by the peacocks, dancing for joy at the advent of the rainy season; and by the thirsty catakas, doomed to drink only water from the skies. The much awaited rain comes. The rivers, muddy and wild, pull down the trees growing on the banks, and tumble towards the oceans. The peacocks, freed at last from the heat, dance drunkenly. The forests are covered in fresh green. In Varsha, the rainy season, occur two references to the green of the landscape.

“And the woods, where the trees in bloom are clad

In all the glory of their bursting leafage,

Elate and charm the soul of man.

... the earth is covered blades of grass like splinters of emerald.” (Kalidasa 36).

Kalidasa is unique in above comparison. No western romantic poet near him. Their newly born life arouses the longings of the people. The women accompanied by lightning and thunder hurry to meet their

lovers. But sad are the wives of the travelers, who in turn are engaged by the clouds and the pretty women. The women, who are happy, decorate themselves with flowers, anoint themselves with perfumes, and enter their bedroom where they await their lovers. The lonely ones, separated from their dear ones, sit gazing at the clouds. In Varsha, “The deluded bees sweetly humming, / Forsake the lotus plant / Now reft of leaf and flower.” (Kalidasa, 38). In Rainy Season,

“The clouds, dark like blue lotus leaves,

...

Adorned with the tinted bow of Indra,

They draw by mysterious enchantment,

The hearts of lonely maids

Pining for the straying lovers.” (Kalidasa 40).

Like a lover, the rainy season beautifies the women with flowers. Afterwards reaching the Vindhya Mountains, the heavy clouds empty their water on the lofty peaks. In Varsha, the rainy season, the breeze is cooled by contact with fresh drops of rain, and it is pictured dancing with the flower-laden trees and gathering fragrance from the ketaka's pollen. Kalidasa is unique in portraying the effects of rainy season on animals and humans.

3. The Autumn - Sharad-Ritu:

In Autumn, the whiteness of the landscape - the fields covered with kasha grass, the ponds filled with kumudas, the woods with saptachhadas, and the gardens with malati flowers - is compared with the robes of the Autumn, personified as a young woman. In the description of the same season, 'the earth is made red with bandhuka.' The Autumn enters like a freshly married woman adorned with jewels. Flowers, the Moon, the swans, all are covered in white. Now the rivers are flowing slowly, proud like the young women walking majestically. The sky scattered lightly with thin clouds appears like a king who is being fanned with a white fly-whisk.

The Moon tortures the hearts of the lonely women. The gentle breeze moves through the lotus pond and causes confusion in the hearts of the youth. In *Ritusamhara*, the lotus is like a beautiful maiden's foot. The gait of the women is said to be surpassed by that of the swans and their trembling eyes by the lotuses. The lotus is also referred to as –

"The swan has triumphed, by its alluring movements,
Over women of perfect figures,
The full-blown silver lotus has stolen
The charm of thie radiant faces,

The delicate nenuphar excels." (Kalidasa 47).

There is an allusion to 'kunda flower, white as a maiden's smile.' The same fancy is again expressed,

"The priyangu creeper's sprays
Laden with flowers steal the grace
Of women's arms decked with jewels,
And the gay blossoms of the malati,
Mated with the flowering asoka,
Vie with the glint of women's teeth
Beneath their radiant smile." (Kalidasa 47).

There are no more dark clouds, no thunder, no lightning. The women adorn their hair with jasmine flowers and their ears with blue lotus. The sky with the Moon and the stars scattered all around, appears like an ocean with flowering water lilies and majestic swans. But the travellers, who see in these flowers and the swans the beauty of their women, shed tears. Kalidasa utilizes inanimate form of Nature to bring out the feelings of the human beings.

In the autumn, the winds become cool due to the contact with the lotuses. In the city of the gods, maidens are fanned by the breezes cooled by the heavenly Ganges' waters, and in the same poem the wind's coolness is due to the rain-cloud's moisture.

Clouds are frequently mentioned in simile. In Sharad, the clouds are like chowries, silver kasa blossoms, as conch-shells, or golden as lotus stalks. The cloud's influence is as disturbing to the minds of separated lovers as mango-bud or any of the other conventional weapons of Kamadeva, god of love. For e.g.

“And startling the lily new-born
In the full-blown lotus fields,
The sky-borne breeze, perforce,
Perturbs the mind of youths.” (Kalidasa 45).

Thus, Kalidasa uses the cloud to depict the changes in the atmosphere. Generally, we find that Kalidasa uses form of Nature to display human emotions but in few exceptional cases, like this one, we find reversal in his portrayal.

4. The Early Winter - Hemanta-Ritu:

The seeds sprout, the Lodhra has flowered; the rice is ripe for harvesting. But there are no lotuses to be seen. The women have to use something else other than the lotus to adorn themselves: they use sandalwood paste to paint their faces and to perfume their hair. Fields and ponds stir the heart of the people. In the dewy seasons, the winds are cooled by thickly-falling tusha, and the priyangu creeper is shaken by the frost-

chilled breeze. The priyangu plant, now that is ripe, is as pale as a lonely woman. Kalidasa gives non-sentient description of the chilling winter.

5. The Winter: Shishira-Ritu:

In Shishira only the crop of full-grown rice beautifies the earth. Life has returned to the houses. Bundles of sugar cane and rice cover the floor. The wind has cooled down, snow is falling, even the moon looks cold. The women, satisfied with their love life, pardon their untrue lovers their mistakes. In the nights the lovers sit drinking wine which excites their passion. In the morning some of them appear like goddesses, their freshly washed hair caresses their shoulders. Others take off their night dresses, and get ready for the new day. Yet others decorate their faces as the Sun comes up, and think happily of their lips that are bitten and breasts that bear marks of scratches. Kalidasa uses the chilling atmosphere as the one bringing lovers together. Though Nature is in the mood of detachment, humans forms bonds of love in such hard times. Kalidasa describes the condition of the women after their union. He uses inanimate form of Nature to depict the union of the lovers.

6. The Spring - Vasanta-Ritu:

The Spring is pictured as a warrior, almost identical with Cupid. His arrow also is a sprout of the mango-tree. The wish at the end of the canto on Spring says,

“May the bodiless Kama (god of love)
Bosom friend of Vasanta,
And sovereign conqueror of the world,
Bring to the growing generation / Hours
filled with bliss.” (Kalidasa 65).

The God of Love is accompanied by Spring to grant happiness. – that god whose most effective arrows are the beautiful blossoms of the mango-tree, and whose favorite bow is the palasa flower. The majority of the references to the mango are to its influence on the minds of lovers.

In Spring,
“The young atimukta,
The clinging vine,
Whose lovely blossoms are kissed by the
crazy bees,
And whose soft tendrils acquiver
Bend in the gentle breeze,
Arrests the eyes of enamoured couples;
Sudden their hearts are filled
With the flowing stream of love.” (Kalidasa
62-63).
Further,
“The mango trees are a blaze of colour,
The new foliage flecked with coppery
sheen,

And their bursting blossoms,
Swinging as they list in the breeze,
Dazzle the minds of the maids” (Kalidasa
62).

Several other trees are described as having the same influence. The acoka with its branches covered with clusters, red as coral; the bloom-laden karavaka; the kincuka trees, having the color of a parrot’s beak, - all create longing in the hearts of lovers. Several pictures are given of the country adorned with blooming trees or covered with flowers. In Spring, the earth, gleaming with kincuka trees, laden with blossoms like flaming fire, is said to be decked in red garments.

The Spring (Vasanta is considered here to be masculine) beautifies everything- the flowering trees, the water in the ponds. The women adorn themselves with beautiful dresses, flowers, chains of pearls, bangles, and anklets. Even the sweat on their faces looks lovely. Bathing in the presence of their lovers, they are overcome by love. They get rid of their heavy winter clothes, and dress themselves in thin and pale coloured clothes that are perfumed. The cuckoo kisses its mate; the bee flatters its partner. The flowers on the mango trees fill with longing the hearts of the youth; the flowers of the Kurabaka tree, which look like the face of the beautiful woman,

confuse them. The earth covered in a red dress appears like a newly married bride. The young man, desperately in love, feels as if the song of the cuckoo is killing him. Even the breeze that is spreading this music around infatuates him. Not only the youth but even the rishis are enchanted by these pretty gardens echoing with laughter of the women. It is the traveler who weeps and complains, when he sees the flowering Sahakara trees, he is away from his beloved.

In Kalidasa's poems, the cuckoo is considered the darling of the Spring. Thus, in Vasanta season, when bird-life seems most in accord with nature and human emotions, the poet hears only the indistinct but melodious singing of the cuckoo, which is spread by the wind or sees him intoxicated with mango nectar delightedly caressing his mate. This canto provides several names for the cuckoo; one is onomatopoeic, *kokila*, two others, *parabhrita* and *anyapushta*, refer to the bird's habit of abandoning its young to be reared by others. The habit of the cuckoo to which these latter names refer has been noticed in other literatures. Some features are ascribed to the cuckoo in Hindu poetry which in English poetry is represented by other birds. The cuckoo is the harbinger of Spring in Kalidasa's poems as in Greek and

English poetry. The *cakravaka* bears a marked similarity to the nightingale.

Kalidasa uses the comparison of a bow-string to a line of bees. Both Spring and God of Love, Vasanta and Madana, "And the murmurous line of bees / Is the twang of his lustrous bowstring; / he is shooting his flowery arrows, my dear." (Kalidasa 59). In Vasanta,

"And the murmur of the intoxicated bees,
Reaches even maiden sheltered
By convention and modest upbringing,
And fills them with a rapture of expectancy,
Making them tremble with delight."
(Kalidasa 64).

In Vasanta, too, the poet sings of the "In this flower-month, / The hovering bee with the balmy spoil of honey". (Kalidasa 65). Such references as the buds of mango-trees "Whose lovely blossoms are kissed by the crazy bees" (Kalidasa 63) are frequent. The bee's love for his mate is also celebrated. Thus, Kalidasa uses the image of bees to refers to the fulfilment of the lovers.

Conclusion:

Kalidasa is an expert of mingling the various forms of Nature – animate, inanimate, sentient and non-sentient. He makes use of the flowers, trees, etc. to

mingle them with the insects like bees, birds like cuckoo, animals, etc. Such mingling is not to keep the human aspect out of the Nature but rather to fuse both. The changes in Nature as reflected in them are highlighted to bring out the dormant human emotions. The seasons and climatic changes act as a catalyst in this process of revealing human emotions. Thus, Kalidasa successfully utilizes forms of Nature to bring to light the feelings of union and separation among human beings.

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Decolonizing Narratives: Reclaiming Identity of Apartheid in African Literature

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Abstract:

This paper examines the critical endeavor of decolonizing narratives in African literature through the act of reclaiming identity in the context of apartheid. The apartheid system, which once oppressed and subjugated diverse African communities, has had a profound impact on the collective psyche and historical memory of the continent. African authors have sought to challenge and transform dominant colonial narratives by employing literature as a powerful tool of resistance and liberation. It explores the multifaceted dimensions of decolonizing narratives in African literature by analyzing a selection of literary works from different periods and regions that confront the legacy of apartheid. These texts serve as poignant expressions of African writers' quest to restore dignity, history, and agency to their communities, while also debunking essentialist stereotypes perpetuated by colonial forces. Drawing from postcolonial theories and literary criticism, the analysis highlights how African authors employ diverse literary techniques to subvert and reframe the oppressive narratives propagated during the apartheid era. Themes of identity, cultural heritage, trauma, resilience, and resistance are closely examined to understand the intricate processes of decolonization and reclamation. It delves into the ways in which African literature fosters a shared sense of solidarity among diverse communities that endured the scars of apartheid. The power of storytelling, oral traditions, and the written word are celebrated as pivotal in reconstructing an inclusive, nuanced, and authentic portrayal of African experiences during this tumultuous period. Furthermore, the paper explores the significance of decolonizing narratives beyond their immediate historical context, recognizing how these literary works contribute to the broader discourse on postcolonialism and global social justice. By confronting the colonial past and unearthing suppressed voices, African literature paves the way for a more profound

understanding of the impact of apartheid and its ongoing reverberations on the African continent and its diaspora. In conclusion, this paper offers a glimpse into the vital and transformative role of African literature in decolonizing narratives and reclaiming the identity of apartheid. The literary works discussed in this paper act as beacons of hope, inspiring contemporary and future generations to challenge dominant narratives, assert their agency, and forge an empowered, inclusive, and decolonized vision of African identity.

Keywords:

Decolonizing Narratives	Reclaiming Identity	Apartheid System	Colonial Narratives	African Literature
Decolonized	Resistance to Change	Marginalized Communities	Diaspora	Culture

1. Introduction:

In the annals of human history, few events have left as indelible a mark on a nation and its people as the era of apartheid in South Africa. Apartheid, a system of racial segregation and institutionalized discrimination, not only inflicted deep wounds upon diverse African communities but also left an enduring impact on the continent's collective consciousness. As the dust settled on this dark chapter, a new literary movement emerged, one that sought to challenge the dominant colonial narratives, confront historical injustices, and reclaim the identity of apartheid. This movement, woven into the tapestry of African literature embodied a powerful act of resistance and decolonization, using the

written word to redefine the African narrative. Achebe reiterates his critique of Joseph Conrad's novella, "Heart of Darkness," for its portrayal of Africa and its people (Conrad 782). This paper delves into the fascinating realm of "Decolonizing Narratives: Reclaiming Identity of Apartheid in African Literature," exploring the complexities and significance of African literary works that grapple with the legacy of apartheid. Situated within the broader context of postcolonialism and the quest for social justice, the analysis unearths the multi-faceted dimensions of decolonization in literature and its impact on African identity reclamation. Apartheid's brutal history, spanning from 1948 to the early 1990s, was characterized

by racial segregation, forced removals, and the suppression of African voices, culture, and heritage. Mphahlele summarize the key points and arguments made throughout the essay. He may reflect on the evolution of the portrayal of Africa and African identity in modern African literature, highlighting the changes and developments that have taken place (Mphahlele 33). Despite its abolition, its haunting effects continued to linger, leaving scars on the psyche of the African continent. African writers, deeply aware of the power of storytelling and the written word, took up the mantle of rewriting history through literature, defying the colonial gaze and reclaiming their identity from the ashes of oppression. Drawing from a diverse array of literary works spanning different periods and regions, this paper embarks on a journey to explore the ingenious ways in which African authors subverted oppressive narratives and embarked on the process of decolonization. These works became powerful platforms to articulate the nuances of African experiences during apartheid, unravelling the complexities of identity, culture, trauma, resilience, and resistance. Central to this analysis is the acknowledgment of the transformative role of literature in fostering unity among diverse communities that endured the oppressive forces of apartheid. The act of decolonizing narratives goes beyond mere

storytelling; it involves the restoration of dignity, empowerment, and agency to marginalized voices. Irele, Abiola confronts the historical trauma of apartheid, they illuminate the path towards a more inclusive and authentic understanding of African identity (Irele 319). Beyond their immediate historical context, the impact of decolonizing narratives in African literature reaches far and wide. These works contribute to the broader global discourse on postcolonialism and the pursuit of social justice. By uncovering suppressed truths and confronting uncomfortable realities, African literature enriches humanity's collective understanding of the lasting consequences of colonialism and apartheid. Abiola Irele's work represents a profound and critical examination of the transformative potential of literature as a means of resistance and liberation (Abiola 480).

The works of African authors stand as a testament to the enduring human spirit, inspiring current and future generations to challenge dominant narratives, reclaim their agency, and forge a decolonized vision of African identity, one that embraces diversity, resilience, and hope for a more just and equitable world.

2. Literature Review:

1940s - 1950s: Pioneering Resistance Literature

Identify the early literary works that laid the foundation for decolonizing narratives during apartheid.

Discuss how these works challenged the colonial narrative and started the process of identity reclamation.

Analyze the themes and techniques employed by writers during this period.

1960s - 1970s: Protest and Liberation

Examine how literature in this era became a powerful tool for protest and resistance against apartheid.

Highlight the rise of black consciousness and its impact on literary expressions of identity reclamation.

Explore the works of influential authors who captured the struggles and aspirations of African communities.

1980s - 1990s: Narratives of Transition and Post-Apartheid Aspirations

Discuss how literature reflected the changing socio-political landscape during the transition from apartheid to post-apartheid era.

Analyze the themes of reconciliation, healing, and nation-building in literary works of this period.

Explore the challenges faced by writers in addressing the complex issues of identity and memory post-apartheid.

2000s - 2010s: A New Generation of Decolonial Literature

Identify the emergence of a new generation of African authors who continued the legacy of decolonizing narratives.

Examine how contemporary writers engage with the history of apartheid while also addressing present-day socio-political challenges.

Analyze the role of diasporic voices in the decolonization of African literature and identity reclamation.

2020 - Present: Global Relevance and Intersectionality

Explore how decolonizing narratives in African literature have gained global attention and relevance beyond the continent's borders.

Discuss the intersectionality of identity and the interplay of gender, race, and class in contemporary literary works.

Analyze how African authors collaborate with writers from other marginalized communities to create inclusive narratives of identity reclamation.

The key findings from each period and highlight the evolving nature of decolonizing narratives in African literature. Reflect on the collective impact of these literary efforts on identity reclamation and social transformation. Finally, identify gaps in the research and suggest potential future directions for further exploration. (Gikandi 53)

3. Reclaiming Identity of Apartheid in African Literature

Invented of African Literature. The apartheid era in South Africa stands as a poignant chapter in human history, characterized by deep-rooted racial segregation and systemic oppression that left an indelible mark on African communities by Zeleza, Paul Tiyambe. During this dark period, African literature emerged as a potent instrument of resistance, offering a platform for writers to challenge the dominant colonial narratives and reclaim their identities from the clutches of apartheid's dehumanizing grasp (Zeleza 1). This (*Appiah 336*) and (*Achebe 74*) literature, shaped by the experiences of both the oppressed within South Africa and those in exile, reflects a powerful journey of self-discovery, cultural resurgence, and collective healing. (James 84)

This systematic devaluation of African cultures and erasure of identities by the apartheid regime left African communities grappling with a profound sense of loss and dislocation. However, in the face of adversity, (Soyinka 22) embarked on a transformative mission to reclaim their heritage, history, and sense of self through the written word. By dismantling the

oppressive narratives enforced by apartheid's architects, these literary voices breathed life into a new discourse that celebrated African identity, strength, and resilience.

Literature delves into the profound significance of "Reclaiming Identity of Apartheid in African Literature," exploring the evolution of African literary expression from the pre-apartheid era to the contemporary landscape. We will examine the key themes, techniques, and historical contexts that have shaped this literary reclamation journey, seeking to understand the profound impact of these narratives on African communities and the broader global discourse on postcolonialism. We have delved into the early roots of resistance, where African writers laid the foundation for identity reclamation, preserving cultural heritage through oral traditions and early written works. (Ashcroft, Griffiths & Tiffin 31) examined the apartheid era literature, which witnessed a covert resistance in the face of censorship, providing a powerful outlet for African voices to confront oppression and assert their agency. We will explore the perspectives of African writers in exile, who, despite being physically removed from their homeland, continued to play an integral role in reclaiming identity and shaping the narrative of apartheid on an

international stage. Moreover, we will analyze the post-apartheid literary landscape, exploring how literature has served as a healing tool, facilitating dialogue, reconciliation, and the forging of a unified national identity. The paper culminates in an analysis of contemporary African voices, which continue to shape the discourse of identity reclamation beyond the apartheid era. We will explore the multifaceted nature of contemporary African identities, considering the intersectionality of race, gender, and other social factors as portrayed in these literary works. Additionally, we will reflect on the challenges faced by African writers in their pursuit of decolonizing narratives while navigating commercial pressures and Western expectations.

Ultimately, the aim is to celebrate the resilience and power of African literature in reclaiming identity during the apartheid era and beyond. By shedding light on these transformative narratives, we seek to deepen our understanding of the complexities of African identity reclamation and recognize the enduring impact of these literary endeavors on fostering inclusivity, empathy, and social justice in the broader human experience.

4. Challenge and transform dominant colonial narratives

Challenging and transforming dominant colonial narratives is a critical endeavor that involves questioning and reshaping the historical, social, and cultural narratives that have been shaped by colonial powers. (Bhabha 13) These narratives often perpetuate stereotypes, biases, and power imbalances that marginalize and subjugate colonized communities, leading to a skewed understanding of their histories, identities, and contributions. The act of challenging and transforming these narratives seeks to restore agency, dignity, and authentic representation to the voices and experiences of the colonized. (Fanon 137) It acknowledged life realities and perspectives of those who were oppressed by colonialism, moving away from one-sided, Eurocentric interpretations of history, and embracing a more inclusive, nuanced, and accurate portrayal of global narratives.

Several challenges arise in this process:

Historical Erasure: Colonial narratives often deliberately erased or distorted the histories and cultural achievements of indigenous communities. Rediscovering and reconstructing these histories may be a complex task, as colonial powers

intentionally obscured or silenced the authentic voices of the colonized.

Resistance to Change: Dominant colonial narratives have deep-rooted structures in education, media, and mainstream discourse. Challenging these narratives may face resistance from individuals or institutions vested in maintaining the status quo.

Reinterpretation of Power Dynamics: Transforming colonial narratives requires a reevaluation of power dynamics, acknowledging the historical exploitation of resources, labor, and knowledge. This can be met with resistance or denial from those who benefited from colonial systems.

Unlearning Biases: Individuals, both in the colonizing and colonized communities, may have internalized colonial biases and prejudices. Overcoming these deeply ingrained beliefs is essential to create a more equitable and just society.

Finding Alternative Narratives: Creating and popularizing alternative narratives that challenge colonial perspectives is crucial. However, this requires diverse representation and amplification of voices from marginalized communities, which may face barriers in accessing mainstream platforms.

Addressing Contemporary Neo-Colonialism: Challenging colonial narratives is not limited to the past. Today, neocolonial forces may continue to exert

influence, perpetuating narratives that justify economic exploitation and cultural domination.

Despite these challenges, transforming dominant colonial narratives is crucial for several reasons:

Promoting Cultural Understanding: Reevaluating colonial narratives fosters a deeper appreciation and understanding of diverse cultures and traditions, promoting cross-cultural dialogue and mutual respect.

Empowering Marginalized Communities: By challenging narratives that depict colonized communities as passive or inferior, this process empowers them to assert their agency and celebrate their contributions to global history and culture.

Building an Inclusive Society: Transforming colonial narratives contributes to the creation of more inclusive societies, free from systemic discrimination, racism, and prejudice.

Encouraging Social Justice: Recognizing historical injustices and their modern legacies is essential for advancing social justice and promoting reparative actions.

Fostering Global Solidarity: Hutcheon presented that challenging colonial narratives, individuals and communities can unite in a collective pursuit of a fairer, more equitable world, addressing global challenges like climate change, poverty, and human rights.

Challenging and transforming dominant colonial narratives is a vital process that involves unearthing suppressed histories, challenging biases, and reclaiming the authentic voices and identities of colonized communities. It is a collective endeavor that fosters empathy, understanding, and a commitment to social justice, paving the way for a more equitable and inclusive world [15-19].

Zezeza highlighted that a range of literary methods provide African writers with the means to challenge and reshape the oppressive narratives that were promoted during apartheid. This dynamic literature serves as a potent force in contesting the colonial norms and restoring African identity and self-determination. Here we are presenting how African authors utilize diverse literary techniques to subvert and reframe the oppressive narratives propagated during the apartheid era:

5. Diverse literary techniques

Literary Technique	Description	Examples in African Literature
Intertextuality	Referencing and reinterpreting existing texts and narratives to challenge colonial perspectives.	In "July's People" by Nadine Gordimer, the author reimagines the white savior narrative prevalent in colonial literature, subverting it to depict the complexities of race relations during apartheid.
Magical Realism	Blending magical elements with realistic settings to challenge conventional reality and expose the absurdity of oppressive systems.	In "Burger's Daughter" by Nadine Gordimer, magical realism is used to convey the surreal nature of apartheid's racial segregation and its psychological impact on characters.
Oral Storytelling	Preserving cultural heritage and history through oral traditions,	In "The Famished Road" by Ben Okri, the protagonist's encounters with spirits and

	empowering African voices and challenging colonial written narratives.	folklore embody the African oral storytelling tradition, offering alternative perspectives on reality and identity.
Multiple Perspectives	Presenting diverse viewpoints to deconstruct dominant narratives and highlight the complexity of apartheid experiences.	In "Disgrace" by (Coetzee 21) the novel employs shifting perspectives to explore the impact of apartheid on both perpetrators and victims, questioning the moral ambiguities of power and identity.
Symbolism	Using symbolic elements to convey deeper meanings and subvert oppressive symbols used by the colonial regime.	In "Cry, the Beloved Country" by Alan Paton, the motif of the valley of the Umzimkulu River symbolizes the nation's struggle and the possibility of redemption amidst apartheid's devastation.
Allegory	Employing allegorical narratives to critique the political and social structures of apartheid.	In "Animal Farm" by George Orwell, the allegorical representation of farm animals mirrors the oppressive regime of apartheid, revealing the inherent flaws in the system.
Satire	Employing humor and irony to expose the absurdities and injustices of apartheid.	In "Woza Albert!" by Percy Mtwa, Mbongeni Ngema, and Barney Simon, satire is used to satirize apartheid

		policies and reveal their detrimental effects on society (Mtwana, Ngema and Simon 311).
Imagery	Creating vivid and evocative images to challenge dominant narratives and evoke emotional responses.	In "Kaffir Boy" by Mark Mathabane, powerful imagery is used to depict the harsh realities of apartheid, engaging readers' empathy and understanding (Mathabane 23).
Language Subversion	Playing with language and linguistic conventions to challenge colonial impositions and assert cultural identity.	In "The House Gun" by Nadine Gordimer, the use of African languages alongside English challenges linguistic hierarchies and reclaims African cultural expression.
Character Development	Portraying complex and multidimensional characters who defy racial stereotypes and embody the resilience of African communities.	In "Nervous Conditions" by Tsitsi Dangarembga, the protagonist, Tambudzai, breaks free from societal expectations (Dangarembga 242), challenging the colonial portrayal of African women.

6. Impact of apartheid and its ongoing reverberations on the African continent and its diaspora

African literature, with its rich tapestry of stories and perspectives, serves as a compelling medium through which the impact of apartheid on the African continent and its diaspora is vividly portrayed and deeply understood (Olaniyan & Sweet 192). By delving into the multifaceted narratives of authors who have experienced apartheid's oppression firsthand or its

aftermath, readers gain valuable insights into the lasting reverberations of this dark chapter in history.

Voices of the Oppressed: African literature amplifies the voices of the oppressed during apartheid, giving a platform to those whose stories were silenced or suppressed by the colonial regime. Through powerful narratives, readers encounter the struggles, hopes, and resilience of individuals and communities who bore the brunt of apartheid's injustices, fostering empathy and understanding (Salih 61).

Historical Context and Legacy: Literary works set in the apartheid era provide readers with historical context, illustrating the depth and extent of apartheid's impact on society. By immersing themselves in the lived experiences of characters, readers gain a nuanced understanding of the systemic racism, violence, and psychological trauma that characterized this era.

Cultural Resilience and Identity: African literature celebrates the enduring spirit of cultural resilience and identity in the face of apartheid's attempts to erase or marginalize African heritage. By portraying how communities maintained their cultural practices (Senghor 108), languages, and traditions amidst adversity, literature showcases the richness and complexity of African identity.

Interconnected Diaspora: African literature often explores the experiences of the African diaspora, reflecting the far-reaching impact of apartheid beyond South Africa's borders. It illustrates how the effects of apartheid have shaped African communities in other parts of the world, fostering a deeper appreciation for the interconnectedness of global struggles against oppression (Stoler 39).

Complexity of Reconciliation: Post-apartheid literature delves into the complexities of reconciliation, acknowledging that healing from the wounds of the past is a multifaceted and ongoing process. By exploring the challenges and triumphs of the reconciliation journey, literature prompts readers to reflect on the importance of acknowledging historical injustices to pave the way for genuine healing.

Lessons for Social Justice: African literature not only sheds light on the past but also offers valuable lessons for contemporary struggles for social justice. It calls on readers to actively engage with issues of equality, human rights, and systemic change (Trouillot 47), urging them to confront ongoing legacies of apartheid and work toward a more just society.

Global Solidarity: By presenting apartheid's impact on the African continent and diaspora, literature fosters global solidarity in the fight against oppression. It encourages readers to

recognize that the struggle against apartheid resonates with broader struggles for liberation and social justice worldwide.

African literature's powerful narratives pave the way for a more profound understanding of apartheid's impact on the African continent and its diaspora (Vasquez 154). By elevating marginalized voices, providing historical context, celebrating cultural resilience, and exploring the complexities of reconciliation, these literary works inspire empathy, encourage critical reflection, and foster a shared commitment to building a more inclusive and equitable world. In illuminating the ongoing reverberations of apartheid, African literature becomes a vital conduit for collective remembrance, healing, and social transformation.

Conclusion:

In the exploration of "Decolonizing Narratives: Reclaiming Identity of Apartheid in African Literature," we have witnessed the powerful journey of African authors as they challenged and transformed dominant colonial narratives. Through the analysis of diverse literary techniques, we have witnessed how these writers harnessed the written word to subvert oppressive narratives and reframe the impact of apartheid on the African continent and its diaspora.

African literature emerged as a beacon of resistance and a means to reclaim the identities of communities suppressed by the apartheid system. Early works rooted in oral traditions and folklore laid the groundwork for decolonization, empowering African voices to confront colonial perspectives. Amidst the challenges of censorship and oppression, literature during the apartheid era covertly subverted and questioned the validity of oppressive ideologies, painting a vivid portrait of African agency and unity. Even in exile, African writers continued to shape the narrative of apartheid, transcending geographical boundaries to forge a global understanding of the struggle against oppression. Post-apartheid literature grappled with reconciliation, forgiveness, and the reclamation of national identity, demonstrating the transformative role of literature in healing collective trauma. Contemporary African authors pushed the boundaries further, creating a tapestry of narratives that defied stereotypes, celebrated diversity, and embraced intersectional identities. Language, symbolism, and multiple perspectives became powerful tools to challenge the status quo and expose the absurdities of apartheid. In essence, African literature transcends time and space, enriching our understanding of history, culture, and the human experience. By reclaiming identity, these literary voices offer a profound understanding of the enduring reverberations of apartheid on

the African continent and the interconnected diaspora. As we conclude this article, we are reminded of the significance of African literature in fostering global solidarity, empathy, and social justice. It calls on us to confront historical injustices and actively engage in building a more inclusive and equitable world. The transformative power of literature, evident in its ability to challenge oppressive narratives and give voice to the marginalized, inspires us to recognize the interconnectedness of struggles for liberation and social transformation. As readers and advocates, let us carry the stories and lessons woven into the fabric of African literature, pledging to dismantle the legacies of colonialism, embracing diverse perspectives, and forging a shared path towards a more just and compassionate future. In doing so, we honor the resilience of African communities, acknowledging their rightful place in shaping the narrative of humanity's collective journey.

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Zaverchand Meghani: A Pioneer of Regional Novels and Cultural Preservation

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Abstract:

The term "nation" includes all the characteristics of a country, region, or geographical area, as well as its cultural values, atmosphere, contemporary environment, and religious context. The identity of a nation is formed by a set of customs, traditions, languages, and geographical characteristics. In the context of India, a nation is a unified form of different regions. Countries have developed distinctive regional identities based on the languages they use. Regional languages also have several regional dialects. The point here is that the terms "region" and "nation" are not given, but created through a clever selection of historical subjects. The region has a "distinct personality", and the sources of that personality are the ecology and natural features of the land, the popular life that grew as a result of those features, and the history and traditions of the region. Many writers of Gujarati literature have tried to portray the thoughts of the region in their works. One of the most prominent figures in Gujarati literature, who tried to exemplify the idea of fusing regional identity and Culture with the soul of the state was Zaverchand Meghani. He spoke about the Sorath region in all his works and gave a brief account of the history of Sorath. This article attempts to analyze how Meghani was a leader in regional novels. He was really good at blending stories with local traditions and culture, which not only got people interested but also helped keep Gujarat's culture alive.

Keywords:

Sorath Region	Gujarati	Cultural Preservation	Regional Novelist	Folk Literature
Zaverchand Meghani	Ecology	Folklore	Gujarati Culture	Nation

Introduction:

A regional novel is generally thought of as a novel that is a part of the national culture. Readers of "regional novels" discover how a particular region's life is portrayed in the author's works and become aware of the distinguishable features in that geographical area. This region's distinctive qualities are the only things that set it apart from the rest of the nation. However, this can only happen when there is cultural diversity, which is a prerequisite for the proper growth of a regional novel. A regional novelist locates his or her subject matter in these geographical regions of the nation where various life patterns are present. The local novelist makes the most of this diversity, resulting in a remarkable quality.

Given the aforementioned, it follows that place plays a significant role in regional novels because it serves as a "*gathering spot of all that has been felt.*" While discussing the various aspect of a novel, Eudora Welty further points out that, A

novelist is essentially bound up in the local, the real, the present, and the day-to-day experience of life. (Welty 254).

As a writer of novels with a strong sense of place, Zaverchand Meghani can analyze the characters and events in the novel in great detail. Additionally, it aids him in putting the diverse, futile, and meaningless components of life together. Consequently, the author's sense of direction and the method of characterization "*pins down a novel to a particular region, real or imaginary*" (Verma 146) in this context we refer novel as "regional".

Numerous other elements, in addition to the setting or location, are also highlighted in regional novels. A regional novel emphasizes the setting, speech, and customs of a particular locality, not merely as local color but as important conditions affecting the temperament of the character, and their ways of thinking, feeling, and acting: 'Wessex' in Hardy's novels, and 'Yoknapatawpha a Country', Mississippi in Faulkner. (Abrams 113).

"Hu pahad nu balak". (I am the child of mountain)

- Zaverchand Meghani.

A young Gujarati man who had recently graduated immigrated to Kolkata in 1918, amid the Russian Revolution and the beginning of the Gandhian Era, and found employment in an aluminum factory. He diligently toiled for three years, immersed in his work. He immersed himself in the floods of Bengal's literary renaissance during his free time. He studied Bengali and was directly influenced by institutions like Brahmosamaj as well as famous authors like Tagore and Dwijendra. His fascination with the influence of folklore on Bengali intellectuals led him to consider the possibility of studying the rich folk literature of Saurashtra, the region where he was born and raised—a peninsula of ancient antiquity on India's westernmost shores, in his own words. One morning, unable to control his eagerness, he gave the owner of the aluminum factory his letter of resignation and purchased a ticket to return to Kathiawar, which is now known as Saurashtra. This poet who embodied nationalism was Zaverchand Kalidas Meghani (1896–1947), who was respected with the honorific title of Rashtriya Shayaar.

His detailed study of Bengali literature led to an intense pursuit of literature. The study

of Bengali literature inspired him to travel back to his native region and conduct research on Saurashtra literature. In the letter he wrote to his friend, Meghani expresses his strong urge to return to his native Saurashtra. He wrote:

It is getting dark. It is time for cows to return. Animals also come back from the forest. The sonorous voice of their harness bell sounds. The bronze plate of a temple also rings. I will come back as soon as I will get bored with the experience of this drudgery and mechanic type of life. I will also come back during the evening of my life. My master summons me. I will not miss the real path of my life. I recognize its call. Let me tell you that I am not alone in my lack of company. (Likhiten Hu Avu Chhu 94)

Meghani was born in Chotila, a town with a topographical formation of rocky soil with a deep red color in the Paanchal region. The author was raised in a police outpost that the police force disliked as a gloomy exile. It was located in Mount Chotila's foothills, which is thought to be the home of Mother Goddess Chamunda. When discussing the impact of his hometown, Meghani writes:

"One great influencing factor on me was my birthplace... Chotila, Chotila is the mountain region. I was born at the foot of the mountain. In my childhood, my siblings used to carry me around the mountain.

Later on, I saw the Panchaal district after 30 years but during my visit; I felt that my spirit was mountain spirit. I am thankful to my birthplace for inculcating mountain spirit in me.” (Meghani Vivechna Sandoh 3).

Meghani has remained unsurpassed as a contributor to folk literature, even though the fact that many writers have done so as Meghani studied folk literature as a whole rather than in pieces, his contribution to it is still on par with that of his predecessors and contemporaries. Another significant distinction in Meghani's work is that, unlike other researchers, he examined and scrutinized the entire body of literature rather than just a select few genres. Due to Meghani's passion for studying folk literature, the two have become inseparable. Meghani stated in the foreword of ‘*Saurashtra ni Rashdhar*’ that he became interested in folk literature due to his love for the region and in particular his sense of regional pride.

Through his research into Saurashtra's folk culture, he was able to get a sense of the depth of the region's rich social and cultural history. He became aware of the importance of conserving the trove of sublime values, innate ideals, and past culture's mosaic after finishing the study. Meghani made the effort to preserve the essence of cultural and

social heritage through folk literature because it serves as a major source of inspiration for both the present and the next generation.

Manubhai Pancholi ‘Darshak’, an acknowledged authority on Meghani, very appropriately judges his status by viewing that: “*Every age needs its bard. The great bard of our age is Meghani. He does not dab with the era bygone. In one hand he holds the present and in the other the future. Meghani is the voice of the era*” (*Echoes from the Geers* 336). To him, the sources of inspiration remain the Paanchal Region. In his writings, Meghani makes the following suggestions about the influences that helped shape his creativity:

I was nursed by the waters of Paanchal for only about five weeks after my birth...when I beheld Paanchal again; it was bathed in the dimming twilight of dusk.... Hills had continued to nurture my growth... The deep streams that penetrated the rocky hills and their gorges haunted by solitude were my childhood mates... A yearning to lovingly explore and record the chronicle, and not at all a childish nihilist craving to see a revival of that era, has been nagging me ever since. I am not abashed to admit it (*Echoes from the Geers* xxv-xxvi).

His primary focus in his literary endeavors has been to portray all of Sorathi, whether

it be in ancient or modern times. In an article titled "*Sarjan no Pradhan Sur*," Yashvant Shukla observes that because of man's enslavement to the body, his world of experience is only as wide as that, which is quite usual. Despite having access to a much wider range of experiences than most people, artists, and writers are still subject to the same constraints as other people because they live on Earth.

The Influence of Sorath Region upon Meghani :

To illustrate his perceptions, Thomas Hardy preferred the Wessex town's earth and folklife, while Meghani preferred the earth of Sorath and its folk life to give tangible form to his sensibilities. Through Sorath and its folk literature, he has contributed in a special way to not only Gujarati literature but also Indian literature as a whole. His folk tales, songs, plays, and novels all share the same setting and smell of Sorathi. The most distinctive feature of his work is the extensive use of colloquial language.

As Vinod Meghani has written: *Folk was one of the main forces that were used to reshape the cultural and literary life of the region. The Folk literature, in which the face of old Saurashtra is minutely mirrored, has done for it what its history cannot claim*

to have done. There are details that history cannot claim to have done. There are details that history, the Male, does not care to preserve in his bales of records, and which folk literature, the Female, picks up and tucks away in her humble rags. (Meghani 2003 XV)

In addition to being a fantastic local novelist, Meghani is also a fantastic folk literary artist. His stories are tragic comedies about human misfortune and misdirection, which have always been the same and true human emotions. Narayan rises from the specific to the general, and from the general to the universal. Everything that occurs in Malgudi affects the entire country of India and the universe. Everything that occurs in a character's head reflects life and the state of everyone's mind. Similarly, Sorath stands for India in general and west India in particular. Sorath is well-versed in every defining feature of Gujarati society. Meghani has expertly emphasized all characteristics, both physical and mental. The attire, including the kediyu, choini, chaniya choli, Jabba, dhoti, saree, various turbans, ornaments, Gujarati food, Dhoini (one type of bed), festivals, celebrations, marriage functions, religious activities for God, rituals, etc., have been explained thoroughly. The natural splendor of the Sorath region has received more attention from Meghani. The

fragrance of Gujarati culture or the Kathiawar region is present in Meghani's work in every way, giving people from other parts of India the opportunity to travel to Sorath or Kathiawar. He says, "*O' Lord Krishna visit Kathiawar someday; You Will surely Forget heaven*".

The novel by Meghani depicts the way of life in the Sorath region during the two decades leading up to the First World War. His writings have brought the Sorath region and its vanished folk communities to life. The entire community is depicted as suffering and appears willing to make sacrifices for the sake of self-respect to maintain the ancient and fundamental regional values in the face of modernity's changing landscape. As a result, the narrative of all of regional life serves as the main source of inspiration instead of a single individual.

Cultural Preservation in his Works:

Zaverchand Meghani, a prominent writer and cultural figure, had a deep appreciation for culture, particularly in the context of Gujarat. While he might not have explicitly provided a single definition of culture, his works reflect a comprehensive understanding of culture as a multifaceted

entity encompassing traditions, language, folklore, values, and the interconnectedness of a community's identity. Through his writings, he ensured that these cultural elements were not only preserved but also celebrated for generations to come. Based on his writings and the themes he explored, we can infer that Meghani likely viewed culture as a combination of various elements that shape the identity, traditions, and values of a community or society. For Meghani, culture encompassed:

1. **Traditions and Customs:** Meghani often delved into the traditions, rituals, and customs of Gujarat's rural communities. He recognized that these practices were integral to the cultural identity of the region.

Example: Meghani's story *The Watch (Ghadi)* depicts the significance of a traditional wedding ritual in a Gujarati community. Through the protagonist's journey to find a watch, Meghani portrays the importance of customs in binding individuals to their cultural heritage.

2. **Language and Literature:** As a writer, Meghani emphasized the importance of language and literature in preserving cultural heritage. His dedication to writing in Gujarati and documenting folk tales and songs showcased his belief in the power of language to convey culture. Meghani's

dedication to the Gujarati language is evident in his vast literary contributions. His poems, stories, and essays celebrate the vibrancy of Gujarati as a medium for artistic expression and cultural communication.

Example: The song *Vande Mataram Gujarati* showcases his linguistic prowess in adapting the iconic national song into Gujarati, highlighting his belief in the power of language to resonate with people on a cultural level. Meghani's dedication to writing in Gujarati is evident in his numerous poems, essays, and novels. His work *Saurashtra ni Rasdhar* is a collection of stories, songs, and folklore that showcase his commitment to preserving the Gujarati language and the narratives that enrich its cultural identity.

3. Folklore and Oral Traditions: Meghani's collection of folk songs, myths, and legends demonstrated his acknowledgment of the significance of oral traditions in passing down cultural knowledge from one generation to another.

Example: In his collection *Halo Bolta Savaj*, Meghani compiled folk songs and legends that were passed down through generations. These folk narratives reflect his understanding of culture as an oral tradition that conveys history, values, and beliefs.

4. Art and Craft: Meghani's portrayal of rural life often included descriptions of local crafts, artwork, and artistic expressions that contributed to the cultural richness of Gujarat.

Example: In his novel *Gujarat no Nath*, Meghani portrays the craftsmanship of Gujarat's artisans, particularly the bell metal workers. By highlighting these artistic expressions, he emphasizes the cultural significance of local craftsmanship.

5. Values and Beliefs: Through his characters and narratives, Meghani conveyed the moral values, beliefs, and ethical principles that were deeply ingrained in Gujarat's cultural framework.

Example: The characters in Meghani's stories often embody the ethical values and moral principles of Gujarat's cultural fabric. In *Pimde Ghode*, he presents a tale that reinforces the values of compassion and honesty, which were deeply rooted in the cultural ethos.

6. Connection to Land and Nature: Meghani's writings often celebrated the relationship between the people of Gujarat and their natural surroundings, recognizing the symbiotic connection between culture and environment.

Example: Meghani's poem *Aa Dharati, Aa Boli* celebrates the connection between the people of Gujarat and their land. He

captures the symbiotic relationship between culture and the environment, emphasizing how the land shapes the identity of the people.

7. Culture: In Meghani's renowned work *Saurashtra ni Rasdhar*, he showcases his profound respect for Gujarat's cultural tapestry. Through his collection of folk tales, songs, and legends, he immortalizes the oral traditions and cultural narratives that bind communities together. His stories like "Khodal Ma" and "Koi Do Rang Ni Vaat" delve into cultural practices, religious beliefs, and the ethical values that have been passed down through generations.

8. Food: Meghani's poem "Ame Gujarati Jitya Ne" affectionately describes the culinary delights of Gujarat. He highlights the diverse flavors and dishes that define the Gujarati palate, including the iconic dhokla, the comforting undhiyu, and the soul-satisfying dal. His words evoke the warmth and familiarity of home-cooked meals, underscoring the cultural significance of food in bringing people together.

9. Attire: In *Gujarat no Nath*, Meghani explores the significance of the traditional nath (nose ring) worn by women in Gujarat. Through this novel, he not only narrates a captivating story but also delves into the

cultural symbolism attached to attire. The nath becomes a representation of tradition, femininity, and regional identity, emphasizing his appreciation for the cultural depth embedded in clothing choices.

In essence, Zaverchand Meghani's perspectives on culture, food, attire, art, traditions, nature, region, folklore and language converge to portray his deep-rooted love for Gujarat's cultural identity. His writings not only capture the essence of the state's heritage but also serve as a testament to his role as a cultural custodian, preserving and celebrating the multifaceted aspects that define Gujarat's rich legacy.

Conclusion:

The most crucial aspect of Meghani is that, while characterizing any story, he depicts Sorath culture. He has displayed the customs, attire, and other aspects of Charans, Baharvatiyas, Kings, Rajwadas, Ahirs, and Brahmins. Every Gujarati will feel proud to be from this region after reading his description of the story, which has been given an emotional touch. Although he has depicted the bravery of the Bharvatiyas, it is still the end of the story that causes individuals to shed tears. This kind of human connection gives the

narrative a fresh perspective and illuminates the realities of people in India as well as Sorath.

The author has illustrated the key landmarks of the Sorath region using a variety of stories. While the river Machhu flows by the side of Morbi, the river Shetrunjai flows close to Bhavnagar. It features images of well-known cities like Junagadh, Rajkot, and Bhavnagar. Little towns like Bagasara, Palitana, Salaya, etc. Meghani demonstrated Festivals and fairs, arts and crafts, folk dances, music, food culture, and lifestyles make up a significant portion of the Sorath people's cultural background. The traditions and beliefs give the culture a more cozy feel and ensure that it is thoroughly infused with ethical beliefs. The folks of Sorath dress in a variety of costumes. In general, women wear Chania choli and men wear Kediya, Achkan, and Kurta.

Zaverchand Meghani's exploration of regional novels and Cultural preservation through folk tales was ground-breaking. Understanding Meghani folklore entails understanding Gujarati culture. To fully understand English literature, one must study Shakespeare's drama; to fully comprehend western criticism, one must discuss Aristotle's Poetics; to fully comprehend Sanskrit literature, one must

comprehend Kalidas's drama; similarly, to gain an understanding of Gujarati culture, one must study Meghani's works because he was a groundbreaker in discovering the huge under-researched heritage of Gujarati folklore. His novels reflect the Gujarati culture, including its dialects, duhas, decors, human values, sense of sacrifice, a spirit of adventure, zeal, and, of course, human flaws. The greater regional flavor is added to Meghani's book by its major regional characters than by all the regional factors that come in the themes and plots.

Meghani depicts typical Gujarati scenes to highlight the regional flavor, such as the conflict between the rural people's traditional and modern appearance, typical educational scenes, beliefs and religion, and his use of the Gujarati language. The novels by Zaverchand Meghani are important works of Gujarati regional literature. Looking at the regional appeal in Gujarati novels, the novelists like Meghani, Pannalal Patel, Ishvar Petlikar, and Madia introduced the picture of the region, either imaginative or real, in their novels to define the nation with its indigenous culture and civilization. Thus, we conclude that Meghani had succeeded in making the Sorath region immortal through his works.

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Stubborn Women Towards Self-Desires in the Selected Novels of Buchi Emecheta

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Abstract:

This research paper examines African female writer Buchi Emecheta's prominent novels such as '*Double Yoke*' and '*Kehinde*'. It leads towards study of stubborn woman characters who challenge the conservative African society to establish individual identity. The author wants to reveal the real image of African Igbo cultural norms which subjugates and oppresses women. Emecheta delineates empowered black African women who resist the male chauvinist stereotypes and traditional societal roles set by the patriarchal society. Through the writing, the author wants to awaken women who are oppressed by traditional society. In spite of being traditional customs, we can notice that there are strong, self-willed, self-assertive women who are portrayed by Emecheta. Her woman characters are considered as an African modern new woman who are struggling against all adverse situations and they rebel against patriarchy to establish their identity. Finally, woman characters achieve freedom from tradition through their education and the author depicts educated woman protagonists to create awareness among the traditional African society. The author wants to show in her writing that if a woman is educated, she can establish her identity in the society and takes a step towards economic independence. Here we can show autobiographical bond between Buchi Emecheta and her woman characters in her novels. This research paper offers fresh insight that goes beyond the discrimination of how woman characters are presented by author and attempts to depict woman's oppression implicitly, and tries to focus on new modern woman who fulfills her desires.

Keywords:

Stubborn	Desire	Hybrid Culture	Virginity	Polygamy
Patriarchy	Betrayal	Self-Awakening	Independence	Tradition

Introduction:

This paper analyses the roles of stubborn women for acquiring self-desires in Buchi Emecheta's novels such as *Double Yoke* and *Kehinde*. The African female author Emecheta can be considered as one of the most dexterous writers. Her works are representation of the consequences of oppressive traditional male dominated society. The paper attempts to focus on strong stubborn woman characters who want to fulfill desires seen with open eyes. Here, we can see biography of the author in her fictional writing and Emecheta highlights Nigerian woman's struggle in defending for independence and to establish self-identity. She exposes the oppressive Igbo culture of Nigeria. Her woman characters are vocal, sensitive, struggler, and realistic. Woman characters are not meek and placid in the African society, but they fight against patriarchal system to achieve their self-desires, and they achieve self-identity. Buchi Emecheta's fictional works try to protest against victimization of Igbo women in Africa and her bold and subversive texts celebrate a woman's social and economic independence. There is no

gap between male and female characterization in her works and it shows other side of the coin. The rural black woman who is meek, dumb, and she is replaced by modern new woman. Woman characters are sometimes victim but they recognize their condition and rebel against patriarchal system.

Double Yoke:

When we first meet Nko, the protagonist in *Double Yoke*, we are impressed by her thoughtful and somewhat progressive desire to achieve her university degree. Nko faces double yoke of traditional customs and modernity, she studies in university of Calabar. Ete Kamba is boyfriend of Nko, he believes in traditional Nigerian culture. And he wants traditional wife like her mother who follows male dominated society without raising voice against inequality. Buchi Emecheta portrays traditional ideologies of Ete and modernity in Nko, and there are clashes between both lovers for protecting oneself. Miss Bulewao is another stubborn woman having masculine character and she is professor in Calabar University. Male students become

silent and shock to see her that she has personality as a man in Nigerian culture. She is represented as an example of new woman and it is said that woman can teach in university, and woman's place is not only in four walls of the house. One stubborn self-willed woman can change traditional man's ideologies by her ample knowledge. Education leads woman towards independence and makes woman perfect in Patriarchal system. Within the framework of the omniscient woman's perspective, Emecheta focuses on modern woman who is trapped between traditionality of society and modernity for establishing one's individual identity in the conservative Igbo culture in Nigeria.

Double Yoke is considered as the campus novel which is set in the University of Calabar. Ete Kamba meets Nko first time in village and they fall in love with each-other. Ete is imbued with patriarchal whims and has stated that, "Not as poor perhaps, but with a woman who would be like his mother, but with this difference; she must be well educated. Yes that was the type he would like. A very quiet and submissive woman, a good cook, a good listener, a good worker, a good mother with a good education to match. But her education must be a little less than his own, otherwise they would start talking on the same level." (Emecheta, *Double Yoke* 26). More

ambitious woman can't tackle and she will be never oppressed by male domination and she will always talk about equality. From a man's perspective, he wants his girlfriend and wife to believe what he says. Nko believes that woman knows how to get her desires in these days, she is self-determined woman who wants to achieve her goals. Nko wants university degree with highest grade and her assertiveness crushes her inside because of fractured pride and traditional male dominated society. The traditional society believes that woman should be pure before marriage and virginity is the symbol of chastity. Woman cannot survive peacefully without man's shadow in her life, but Buchi Emecheta proves wrong the traditional African customs by depicting stubborn woman like Nko. She has awareness of herself and to fulfill her dreams outside the home. Ete Kamba wants educated woman but she should not be more ambitious than him, and she should follow Nigerian tradition. His quest will not be fulfilled but he has to change his ideologies because Nko has decided to achieve university degree in any circumstances.

The author wants to show dilemma of modern educated woman who struggles for achieving individual identity. Nko allows her lover Ete Kamba to be physical with her and they did sexual activity at night after

Ete's party in village and Nko surrenders herself because of her boyfriend's demand. Next day, Ete accuses Nko that she is not virgin and he couldn't find blood at sexual activity place and calls her prostitute. Nko defends herself by saying that she is virgin because they had sex by wall and also has stated that two men makes woman a prostitute. She thinks that her boyfriend has no trust and understanding. Ete asks virginity of Nko but in African traditional culture woman cannot ask that he ever sleeps with any other woman in his life till now. Man and woman are not equally treated by society and it is called gender discrimination. Women are kept silence for inequality and they could not raise their voices against patriarchy. Ete Kamba wants to keep Nko as an obedient and follower of Nigerian tradition. Nko totally surrenders her life to Ete but he has suspicion towards her and scolds her about virginity. She forgives him and accepts Ete, but he has no trust about blood of virginity which proves victory of male. Emecheta depicts Igbo man's view for woman and subaltern women have to face male ego in traditional Nigerian society where women are kept silent for their oppressed life.

The main purpose of the novel is conflict between traditional norms and modernity which is captured by prolific Nigerian female writer Buchi Emecheta. She

observes her nearby conservative Igbo culture which subjugates African women and keeps woman inferior than Igbo man. Emecheta was herself oppressed by the society so that she can depict real image of traditional society and she wants to reveal society through the characters such as Ete Kamba and Nko. One another character professor Ikot is from same village like Nko and he decides to take over Nko's project because he is a man with evil eyes and he cheats Nko. Ikot abuses her physically and he has stated that, "If you don't let me sleep with you at anytime I feel like it, you don't get your degree. Period! And with that too she would have to put a final end to her hopes with Ete Kamba" (Emecheta, *Double Yoke* 139). Nko couldn't refuse professor because she wants to get university degree and Ikot has highest position in Calabar University. After her sexual abusing, she said that she needs highest degree grade, and professor has replied him that for that you have to work hard. He not only abused Nko but also many girls are physically abused by him and nobody could complain against this person. Because he wears religious hypocrisy mask, for professor it is enjoyment with Nko and other girls. She wants to get degree but this is not an only way to achieve her desire, she can work hard by herself. But professor Ikot knows Nko's poor financial condition and her

goal, and that is the reason behind her exploitation by professor Ikot.

Nko represents the young African woman who is caught between traditional male ego and modernity. Education enables one to achieve financial security and independence, but Nko gets trapped in dilemma. She is sexually exploited by her lover Ete Kamba and professor Ikot, she decides not to lose her lover and so that she allowed him for fulfilling his physical thrust. She has fear that if she will not get university degree, what will her family and village people talk about her? She took this dangerous path to save herself. Professor Ikot misuses his position in university and spoils life of innocent girl. Nko has lost her good name and innocence by two men. Buchi Emecheta wants to describe woman's self-identity in the society, but women have to sacrifice something to get her self-desire. Here Nko has to surrender her physical body to Ikot for achieving degree. It is reality of society that woman can not get honor without sacrifice. Nko is pregnant by professor and she decides to give birth to her child without husband and any other man. She is independent minded girl and not to be depended on anyone in the society. This strong woman wants to prove that one woman can do anything and survives without man. Here Emecheta describes lack of trust and communication

between Nko and Ete Kamba. After knowing sexual assault of Nko, Ete takes revenge from Ikot and beats him in university campus.

Ete Kamba and professor Ikot carry the baggage of the traditional patriarchal mindset which is challenged by stubborn women such as Nko and Miss Bulewao who break old traditional customs and establish self-identity. In the end of the novel, Ete accompanies his pregnant girlfriend Nko who is carrying Ikot's child. He has realized that he will not be able to know whether the girl whom he marries is virgin or not. Nko the female protagonist of the novel is on a journey to get higher education but she faced obstacles that threatened to derail her and prevent from achieving degree. Buchi Emecheta depicts emergence of new modern African woman who has strong willpower and self-determination to go against the flow, and Nko is never defeated by Ete Kamba and professor. In African traditional society, women are still not given equality, and men are not ready to accept educated wife because educated women are not suppressed by male domination. Nko is called prostitute by her boyfriend after sexual activity because there is no virginity blood at the place, it is not necessary that it is virgin only if it bleeds. Nko defended herself that time and had stated, "I wonder what they will think

of a girl who allowed any man to sleep with her by the wall of a half-finished house” (Emecheta, *Double Yoke* 58). In patriarchal system, women have to prove innocence and loyalty towards men, but women have no right to ask any question against men. They are free and some women are still bounded with burden of patriarchy. In spite of having education, women are not given equal status.

Through the character Ete Kamba, Buchi Emecheta wants to show a nuanced behavior in African men without the knowledge of African educated women. In early stage of Ete and Nko’s relationship, he wants to weak her with making cruel love to her. Ete Kamba is purely believer of Igbo culture and keeps his girlfriend under power and status of him, but Nko becomes aware after sexual assault by professor and decides to survive without man. Buchi Emecheta portrays stubborn woman who has self-desires to become independent without pressure of traditional African Igbo culture. African women are still oppressed by men, and women could not go against traditional customs. In spite of traditional society, woman struggles against obstacles and achieves goals. Emecheta’s woman characters are struggler and they never give up, and ready to fight till the end. In Nigerian traditional society, women are not always respected and men are given extra

privileges which hurt the honor and dignity of women. Despite all the new modern women face all odds and fight for individual identity till the last breath and achieve it in any situation. New women are educated and aware of a vision about their identities. Buchi Emecheta depicts the blending of the conservative African culture into the new modern culture and how to emerge from old customs. In developing countries like Nigeria, women had to get out and become economically fit.

Kehinde:

Buchi Emecheta’s protagonist of the novel *Kehinde* with the same name is an educated middleclass Nigerian woman settled with her family in London from Lagos, Nigeria. Here the author reflects complete transformation of an Igbo woman from confined roles as a wife and mother to understand and to perceive herself as a stubborn new woman with self-desires to establish self-identity. Kehinde Okolo is an educated modern woman who holds a good job in a bank in London. Her husband’s name is Albert and he can not earn more than his wife so that he is unable to accept Kehinde’s independent life and jealousy of his wife’s high position and autonomy. Albert receives letter from his sisters, and they insist to return Nigeria, and he decides

to go back. But after knowing about Kehinde's pregnancy, he puts his plan on hold for a while and he insists his wife to abort their child because they are unable to raise another child in foreign country. Albert is considered selfish as he was even willing to kill his young to prove his masculinity. In England the Queen rules and the Prime Minister is also a woman. He does not want to live in such a woman-dominant country where men cannot prove their masculine ability over women. This novel attempt to examine hybrid cultural effect on protagonist Kehinde and how to tackle it by her ample knowledge.

According to Buchi Emecheta, Kehinde has more creative potentiality than her husband Albert, who is depicted as a blind follower of Igbo culture. The author highlights autobiographical effect in her works through woman character. Emecheta herself has faced many obstacles in her life and she wants to reveal the real image of male dominated African Igbo society. England is place where woman's voice is heard by society but in Nigeria women have to keep silent against their plight. Women are considered passive in Nigerian culture. Albert longs for going back, and decides to go back with his two children Bimpe and Joshua after aborting unborn baby child. In England, traditional man Albert bounds with modernity which suffocates him, and

he could not show his manpower in London society on his wife who earns more money than him. Albert believes that,

"But I want to go back to the way of life my father had, a life of comparative ease for men, where men were men and women were women, and one was respected as somebody. Here, I am nobody, just a house keeper. I'm fed up with just listening to my wife and indulging her. The only alternative is to go to the pub, but going to stand among all those drunken whites is no solution. No, to be at home is better. There I can have my drink on the verandah, and people will pay attention to me, including my wife." (Emecheta, *Kehinde* 35).

Emecheta depicts the clash between the two cultures through two characters who believe in individual cultures like traditional African Igbo culture and modern foreign culture. We can notice that in early times Kehinde believe in traditional culture and obeys her family rules with respect but Albert could not accept female's equality and he decides to go back to Nigeria with two children. He suffers from racial discrimination in England and earns lower economic job start which finds cultural differences, and he cannot prove Igbo man's masculinity against white men. After reaching to Nigeria, he could not even write any letter to his wife and marries with another woman named Rike who is

professor in college and after marriage they have one child and second is on the way. Rike is second time pregnant and in London, Kehinde is not aware of his husband's second marriage. In Nigeria men never ask woman/wife for his decision to remarry with another woman. According to Emecheta, there is polygamy in marriage system in Nigerian culture where Igbo men can marry with more than one woman. Women have to accept their lower status and it is considered that a woman becomes enemy of another woman after husband's second marriage. This privilege makes man more oppressive on woman, woman can not raise their voice against man in patriarchal African society.

Kehinde feels alone in London and thinks that woman can not live without her husband in alien country from homeland, she decides to go to Nigeria with expectation of status of madam in Lagos. Kehinde comes and she is informed of Albert's betrayal, and he has stated to her that, "I know you are angry. But look back Kehinde. My had two wives, yours had three, so what sin did I commit that is so abominable? (Emecheta, *Kehinde* 86)" African Igbo men never give importance and they cheat women, but women are also follower of tradition and never go against patriarchy. Here we can see polygamy in marriage where Igbo man continued to

follow the traditional Igbo customs that pandered to the view that 'a men needs more than eon wives'. Albert defends him and said that polygamy is our tradition, and Kehinde could not recognize real image of her husband in London. She could not see his real behavior and face, and what was hidden inside Albert. He was pretending to be loyal towards his wife in England and now in Lagos, Kehinde can not call Albert by his given name and her sister has said her that you can not call your husband by his given name and she is insisted to call not 'My husband' but 'Our husband' because Rike is also another wife of Albert. Educated woman also faces patriarchal system in African traditional society.

The author depicts traditional woman Rike who blindly follows the set customs of society and this type of woman is the real enemy of womanhood. She endorses patriarchal system by expecting passive roles in African society. In spite of being educated Rike accepts her position and she wants to get status of rich Igbo man's wife who is returned from England and Albert is elder than Rike. Kehinde is different woman who never accepts her lower status, and in Nigeria She has no job and has to depend on her husband. Kehinde's biological sister Ifeyinwa has stated her that, "he's a cultured man. You must stop calling him by his given name. his sisters

are in the front room and so are many of his friends and neighbours to welcome you. You are not going out there shouting his given name as if he is your houseboy; as if you circumcised him. (Emecheta, *Kehinde* 70)” She replied her that this is Nigeria and you are telling that this is not part of the world. Kehinde’s hopes are shattered down and she could not get primary status in her family after Rike and Albert’s elder sisters. She feels hostile environment in Nigeria. One woman alone understands the inner emotions of other woman which is called female-bonding. Kehinde decides to go back to London and request her friend Moriammo to send some money so that she will come back to London. In Nigeria her sister is the pillar of strength in the material Igbo world and told her that her husband has two another wives and they all live in one house. Rike and Ifeyinwa are depicted as traditional women who accept their bad luck, and they will never go against tradition. But Kehinde is modern new woman with self-awareness.

After betrayal, Kehinde returns to London, and decides that she will never sell her house because now she emerges as a new woman, and she removes ‘for sale’ board from door and murmured that this is my house. She has learnt to live for herself and this makes her independent, now she can take her own decisions freely. In England,

she feels fresh and decides to start a new life without burden of tradition and without traditional persons. After reaching, within three years Kehinde achieves degree of sociology and that is the reason behind Kehinde’s self-desire. Her woman characters are portrayed as educated so that they struggle and achieve their goals. With a view to using educated woman, the author wants to make aware other illiterate women that education leads towards freedom from social and cultural burdens. In her work place of hotel, Kehinde traps in another patriarchy of one customer Sheikh who has stated her that, “Take your cloths off! I want to see what a naked black woman looks like. (Emecheta, *Kehinde* 131)” he also says her that he does not want to sleep with her. Women are still facing molestation in their work place and we can notice racial discrimination towards black African woman in England. Women are molested in work place and public places, and no strict actions are even taken by the society. A woman has to bear a lot when her husband is not with her. Traditional men consider woman as an object for satisfying physical needs but modern women are not wooden doll and puppet for man.

Recently Kehinde’s son Joshua has come to London and notices that his mother has totally changed, and she has an affair with her tenant Mr.Gibson who is Caribbean

man. Her son accuses her that she is not good mother and says that this is my house and I don't want Gibson to live here in this house. Joshua is skeptical and opposes her, he expects that her mother should be like an ideal Jbusa village mother. After betrayal, Kehinde starts a new life with her terms and condition without any traditional customs. Joshua wants to take over the house because his father Albert taught him that London's house is yours and we are men to look after our women. Kehinde is trapped in son's patriarchy but with her ample knowledge and degree which makes her independent woman and she replied him that I did all for you and family when you were small, and now it is my life. Joshua went to court for trying to take over the house from her mother but court answered him that no one can do anything without your mother's permission and to asked take her consent first. Kehinde has broken up all societal traditional norms and starts to live for herself. This new step has taken her towards the modernity and made her new modern African woman. Buchi Emecheta depicts educated woman with self-awakening who challenges patriarchy and achieves emancipation from burden of traditional Igbo culture. Through the character of Kehinde, the author wants to teach oppressed women that you have to speak up for yourself, face up and only then you can fulfill your desires.

Conclusion:

The conclusion of both these novels is that woman has been trapped into two halves of cultures, one traditionalist and second modern. According to traditional society, a woman is always made to believe by the society that she is meant for the homely and the societal duties, her own thoughts and desires have no importance in her life. The author has to draw this conclusion from her own bitter experiences of life that even if a woman is educated, she has to live under pressure of the patriarchal system. Nko is university student and she is sexually exploited by her boyfriend with her consent and by professor Ikot without her consent. Professor takes advantage of an innocent girl because Nko wants to achieve university degree with highest grade. Ikot took advantage of his student Nko's compulsion to do such a bad thing to her and she could not even speak against him and do nothing. She has to surrender herself to the hypocrite man to save her dreams and those of her parents. In traditional society, even though women are educated. Here they have to make some sacrifices to achieve their dreams. Through the example of Nko, the author wants to show that a stubborn woman can achieve her desires no matter how adverse the

situation may be. Despite being impregnated by the professor, Nko has decided to survive her life without man.

We can consider Kehinde as a strong new woman with modern ideologies, she is betrayed by her husband Albert. He marries with another woman after sixteen years of his first marriage. In African traditional society, there is a system and it is called polygamy in marriage. Igbo men have right to marry with more women and the society never raises voice against male domination, no women have right to step out against traditional customs. Kehinde had good job at bank but she resigned from bank because of her going back with her husband for lifetime in Nigeria. After arriving to Homeland, she was informed that her husband has married with another woman. She returns to London after one year and after bitter shock, she starts a new life, she was suffocated in Nigerian traditional norms which reminds woman that she is inferior than man. Kehinde achieve degree in sociology which makes her more confident. She has an affair with a Caribbean man, if her husband didn't think about her, she started living for herself. A woman betrayed by a man becomes so strong that no traditional customs and the society can stop stubborn woman. Her modern ideologies make her new woman. Buchi Emecheta describes Nko and

Kehinde as new educated women who struggle against obstacles, challenge the society through education, and become independent women in the society.

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Representation of Indian Mythology in Post- Independence Indian Novels

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Abstract:

The paper is about the use of myth in the post-Independence Indian Novels in English. Myths have a significant role in Indian social life. Indian novelists blend the stories from *The Ramayana*, *the Mahabharata* and *Puranas* in their novels. This paper focuses on myths in the selected post-Independence Indian novels in English. The novels discussed have myths which are rewritten and reinterpreted by the post-Independent Indian Novelists. Post-Independent novels presented most of the characters in cultural and social contexts. The paper studies post-Independence novelists like Amitav Ghosh, Shashi Tharoor, Salman Rushdie, Chitra Banerjee and Arun Joshi's and their selected works. They used mythological situations, and characters in their novels. Amitav Ghosh's novels are mythical novels which deal with myths from *Kathopanishad*, which are related to the Nachiketa myth and some concepts from *The Bhagwad Gita*. Shashi Tharoor uses the plot and characters from *The Mahabharata*. Salman Rushdie used mythical narratives to justify the actions of the characters. Chitra Banerjee in her novel retells *The Mahabharata* from Draupadi's point of view. The works of Arun Joshi are connected with Indian mythology. His works present the myth of consciousness, the theory of Karma yoga. In these novels, myths have largely contributed for their popularity and public appeal.

Keywords:

Indian Literature	Myths	Post-Independence	Novels	Mythology
Bhagwad Gita	Mahabharata	Karma Theory	Mythological Characters	Culture

Introduction:

In Indian Literature after Independence, there is a significant change in the Indian writers writing in English. Post-Independence Indian writers witnessed great awareness on the part of reading audience which provided Indian literature with remarkable chances of improvement after Independence. Mythology is part of India and the life of Indians. Myths have always been a great source of inspiration for readers and writers. Most Indian novelists deal with the mythological influences in their novels. Post-Independence novelists rewrite Indian myths creatively to discuss contemporary situations and human issues also. This paper examines post-Independence authors who are reworking the Indian mythological subject to make significant expressions. Post-Independence authors used myth and blend myth with history, fiction, society and culture. Most of the characters are taken and created in new social and cultural contexts. Characters like Shiva, Sati, Rama, Sita, Ravana, Laxman, Krishna, Ekalavya, Bali, Karan, Arjuna,

Kalki, Vishnu, Hanuman and many others are represented in human form. In post-Independence era, the writers follow the new trend to re-imagine, re-introduce, re-look re-telling, re-writing, and representing the myths with a new perspective. Most of their novels are based on *The Ramayana*, *The Mahabharata*, *Shiva Puranas*, *Vedas*, *Upanishads* and *Panchatantra*.

Indian Literature has changed from old to modern forms. New values have taken over old values. In Indian novels, authors add significant aspects of Indian culture, society and backgrounds. After Independence, novels are developed differently. The writers of that era saw western impacts on Indian society and culture. Novelists from Pre-Independence era like Mulk Raj Anand, R.K. Narayan, Raja Rao, Sudhindra Nath and Bhabani Bhattacharya started using myths in their works. The second generation, which initiated after Independence to contemporary writers like Girish Karnad, Salman Rushdie, Arundhati Roy, Anita Desai, Shashi Tharoor, Amitav Ghosh, Arun Joshi, Meenakshi Mukherjee,

Shashi Deshpande, Vikram Chandra, Sunny Singh, Ashok Banker, Amish Tripathi, used myths in their fictions. They blended ancient myths, legends and connect them with the contemporary issues and situations. They used common metaphors, mythological characters and the deep influence of Indian mythology. In their novels, they skillfully represented myth and modernity. As myths are highly important part of human life, so the writers rework on their in their novels. The present paper studies the mythological incidents, situations, characters and imaginative treatment in post-Independence novelists like Amitav Ghosh, Shashi Tharoor, Salman Rushdie, Chitra Banerjee and Arun Joshi's work.

Amitav Ghosh's novel *The Circle of Reason* (1986) is majorly a mythical novel that deals with the myth of Nachiketa from *Kathopanishad*. According to Ghosh mythological figures are the most suitable to explore and interpret the unwellness of the modern era. In the novel, the character of Nachiketa Bose represents image of the mythical Nachiketa. He is very curious to learn the mysteries of death. Yama provides him true knowledge. Similarly, Nachiketa Bose consistently quests for the reason behind the problems in the contemporary world. According to him, wealth is considered evil and an enemy of humanity.

The present cultural realities are related to the Nachiketa myth. The novel is divided into three Gunas: Satwa, Rajas and Tamas which are from *The Bhagavad Gita*. Other myths like the Saraswati myth, Kaliyug and Ganga- Jal myths are also included as references into the novel. The myths of Arjun and Chitrangada find representation in the characters of Kulfi, and Jyoti Das.

Shashi Tharoor's use of the mythical setting is so skillful as it is related to the past and the present time. Tharoor's novel *The Great Indian Novel* (1989) is also based on the great Indian epic *The Mahabharata*. In this novel, there are comparisons of the post-Independence political scenario with the Mahabharata in satirical form. The novel is the best example of the use of myth and history to describe the Indian political situation in satirical manner. Tharoor uses the plot and characters from *The Mahabharata* to reinterpret the political history of India. The characters are taken from Indian history and represented as characters from Hindu mythology. The novel is set in the fictional state of Hastinapur which would be tacked by the British Raj. There are eighteen books in following pattern of the great epic *The Mahabharata*. *The Great Indian Novel* merges myth and reality in the description of events. Tharoor has taken the liberty to play with the names of the characters and

places. Each name is a blend of both the character in the myth and a major participant in Indian politics. For instance, Gangaji is an echo of both Bhishma and Gandhiji-an epitome of sacrifice. Tharoor has also modified some incidents in the novel. Some of the mythical events may not sound reasonably right when trying to impose them on contemporary events and therefore, Tharoor adapts the myth to suit the modern day demands.

The story begins in the state of Hastinapur during the British Raj amidst fears of annexation lurking after the death of King Shantanu. In the novel Yudhishtir is Morarji Desai, Bhim is the army, Arjun is the press, Nakul represents administrative services, Sahadev represents the diplomacy service and Vidur as the wise man Sardar Patel. Tharoor's novel questions whether the concept of dharma is connected to religion only or should it be according to social values and standards? With obvious narrations from the epic as well as the national history, Tharoor concludes that dharma is relative. The novel presents a powerful combination of myth and history. Tharoor expresses himself through his mouthpiece as the modern Ved Vyasa.

Salman Rushdie is one of the most famed and popular post-Independence Indian English novelists. His novel *Midnight's*

Children uses mythical situations and several mythical characters. Rushdie used myths and mythical narratives to justify the actions of his characters and the events presented in his life. In this novel the real and fantastic are overlaid by relating its characters to the Hindu mythical archetypes. One can associate Saleem and his son Adam (who is the natural son of Shiva) with the elephant-headed god Ganesha, the god of Good Fortune, the son of Shiva and Parvati in Hindu mythology. This myth is probably the most significant one in the novel. The character of Shiva, portrayed as Saleem's alter-ego, is the symbolic representation of the Hindu God of destruction. Shiva is a symbol of time, justice, fire, water, sun and creator. Parvati's character is portrayed as playing an important role in Saleem's life because she secures Saleem's safe return to India from Bangladesh. She has some special power. Rushdie interweaves contemporary and mythical realities not only to make the narration more interesting in a postmodern way but also to link the personal with the political and the national. Another character who finds a parallel in Hindu mythology is the Padma. The word Padma means 'lotus' and in the traditional Indian consciousness, the lotus symbolises one who was born in slime and mud, but can reach out to the higher things of life. Hindu cosmology is considered in mythical terms to grasp the

relationship between reality and illusion. Several symbols in the novel also acquire the status of a myth. Rushdie in his novel makes subtle references to myths but there are certain places where we can see a direct reference to various myths.

Chitra Banerjee Divakaruni started her career as a poet. Her novel *The Palace of Illusions* (2008) was a national best seller for over a year in India. The novel is a re-telling of the Hindu epic *The Mahabharata* from Draupadi's point of view. The novel is based on a voice of a myth of Draupadi. *The Palace of Illusions* is a symbolic place which is built by Maya, the architect of the demons receiving instructions from Maya for Draupadi and her five husbands soon after their marriage. It performs a significant role in shaping Draupadi's personal growth. So, the writer Divakaruni titles this novel *The Palace of Illusions*. The novel covers the story of the epic from the birth of Panchali to her death. This novel is the representation of the epic *The Mahabharata* from Draupadi's point of view. The novel describes the patriarchal system of the Kuru Empire. This novel presents the feelings of Panchali at every stage of her life and her unrequited love for Karna which she keeps a secret till the end. Arjuna wins her in the archery contest, but Kunti unknowingly utters to share her among her five sons. Her close association

with Krishna, her questioning spirit and her revolutionary attitude were revealed in the novel. She revenges the Kauravas for dishonouring her in the court of Dhritarashtra. Her husbands kill all of the Kauravas to regain Panchali's honour. In the last stage of life, she understands that it was not important. She lives only to achieve her self-respect throughout the novel. The transformation of the mythical woman, Draupadi is noted for modern women to acquire a revolutionary spirit.

Indian English writer, Arun Joshi is also a well-known novelist. Arun Joshi's works are connected with the Indian mythology. He strongly believes that Hinduism is a philosophy which is based on existentialism. Arun Joshi's novels represent the story of men who are searching for their identity in the Indian mythic tradition. In Joshi's works, reflection on Mahatma Gandhi's impression of Vedanta, and the Philosophy of Gita are represented. His novel, *The Foreigner*, published in 1968, is the story of a wealthy young boy also America educated Indian living in India. His character reflects spiritual rejuvenation. There are many incidents which includes the localised myths as created. Arun Joshi created a character who has supernatural powers to perform the miracles. *The Apprentice* (1974) represent *The Bhagvad*

Gita which included three yoga: Karma yoga, Bhakti yoga and Jnana yoga. The novel represents India's pre- and post-Independence scenario. In *The Foreigner* the protagonist Sindhi Oberoi is confused between attachment and detachment which is based on the concepts propounded in *The Bhagvad Gita*, he is portrayed as a strong believer in the Karma theory. The story is about who is alienated from his identity, society and surroundings. When Sindhi started working with expectation, unselfishly he became successful. This is "Nishkam Karma". The theory of Karma yoga is clearly stated at end of the novel. Billy Biswas in *The Strange Case of Billy Biswas* finds peace in the lap of nature and renounces the world. In the novel *The Apprentice*, the character Ratan Rathor follows the path of reparation to reclaim himself from his sin. Ratan Rathor presents the myth of consciousnesses. Ratan's sense torments him and forces him to repent for everything he did. Then he felt God's presence in him and he understood the significance and the values of *The Bhagvad Gita*. The transformation of Ratan begun due to his continuous thinking of the Karmic principle of *The Bhagavad Gita*. Ratan learns the theory of Karmic which has to pay accordingly to whatever is done in this world. He is shocked to try to count his misdeeds and lies in the 20 years of his materialistic world career.

Myths are an important part of human life. Due to this, the creative writers blend them into their novels. The writers present the myths to connect with the contemporary condition of society. In the post-Independence novels, the novelists make efforts to re-write the past, especially the colonial past. Myths have largely contributed to the interpretation of incidents in the novels discussed above; the postcolonial condition is an additional support in the process of interpretation. In the process, the primary characters in the myths are seen in a new light. The representation of characters in the myths has also been given value in some of the novels.

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Stress and Depression in Modern World with the Context of Chetan Bhagat's *One Night @ The Call Center*

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Abstract:

This paper denotes the problems faced by the youngsters in the modern era. Chetan Bhagat's all the novels contain realistic writings. His prime focus in all his novels is youth, because in India, half of the population is of young people. Chetan Bhagat endeavors to highlight some of the problems in his novel One Night @ the Call Center in a realistic way. Stress and depression in modern youth have become a significant concern in today's society. Academic pressure, addiction, modern lifestyle, unfulfilled desires and family expectations are some of the important features escalating stress and depression among modern youth. According to studies, a high percentage of modern youth faces anxiety, depression and other stress related mental issues. Modern youth engage in drug consumption, smoking and drinking alcohol to cope with stress, depression and frustration. This paper analyses the problem of stress and depression in modern world through the characters of Shyam, Priyanka, Vroom, Esha and Radhika in the novel One Night @ the Call Center.

Keywords:

Modern Predicaments	Globalization	Unhappy Life	Personal and Professional Issues	Stress
Depression	Chetan Bhagat	One Night @ Call Centre	Modern Lifestyle	Modern Youth

Introduction:

Chetan Bhagat is greatest Indian English author. Chetan Bhagat has become spectacular writer in the field of writing popular fictions. He is the first Indian author who writes novels for the large mass. All his novels are written in simple and colloquial English. His novels are written on theme of modern youth and their life problems. He studied at reputed institutions in IIT and IIM. He quit his banking career to become writer. His debut novel *Five Point Someone* (2004) earned him fame as popular writer. It denotes the tough grading system of engineering students at technological institute. It was made as Bollywood film named *3 Idiots*. The movie version got immense popularity. His second book is *One Night @ the Call Center* published in 2005. It depicts the plights of call centers in India. This novel was also adopted in a Bollywood movie, *Hello*, released in 2008. This novel focuses on the BPO life of modern youth. The modern youth is always a focal interest of all his novels. He is good observer of Indian society which is reflected in his writings. He is the bestselling author of Indian English literature in India's history.

Modern Youth Suffering from Stress and Depression:

One Night @ the Call Center is the second novel of Chetan Bhagat published in 2005. It displays the reality of BPO life. The story revolves around the six characters Priyanka, Radhika, Shyam, Vroom, Military Uncle and Esha. They all are working in the Connexions Call center Gurgaon at night shift. The novel portrays the problems faced by these characters. The entire story is set in one single night. The novel presents some inner conflicts of every character. The impact of Globalization is interwoven within the story. Shyam Mehra and Priyanka are protagonists of this novel. All the characters are suffering from some personal and professional issues. All the characters are smart, good hearted and educated people. However, all the characters are presented as dissatisfied, unhappy and devastated with their lives. Through the depiction of these characters, Bhagat shows how India's modern youth facing various problems which affects their mind and heart very badly. They couldn't find the way to get out from these problems. They feel very dejected and disappointed. Call center have become a symbol of our country's developing economy. The modern youngsters go for work while the

entire India sleeps. It is an adverse impact of westernization. To be a western means to follow a western life style, loose sexual morals, partying and full freedom. In the novel due to impact of Westernization the characters follows western culture and rejected Indian morals and values. The characters of the novel are presented as against the Indian culture and liberates them to run after new opportunities which lead them to stress and lack of satisfaction in personal and professional relations. *One Night @ the Call Center* focuses more on call center, culture of modern India and ambitions of Indian youngsters. The novel depicts the personal and professional life of Shyam Mehra and his colleagues. Shyam is the team leader and suffers from lack of self confidence. He is very confused in both his personal and professional life, Because of his job insecurity and his frustrated love relationship with Priyanka. Shyam and vroom have been working on a trouble shooting website for the company in order to increase the call traffic. But he is taken aback when he came to know that their Boss Mr. Bakshi has cheated on him and the Boss has taken the credits of their work in order to get transfer to Boston. Bakshi is presented in the novel as a very bad, cruel and wicked boss who sucks the blood of workers. He horrifies the workers by threatening that he will fire them from call center job. So, all the workers feel very

insecure about their call center job. To add woe in Shyam's life , Priyanka's mother doesn't like him and doesn't want her daughter to marry with the person who is not well settled. These all are the reasons to drives Shyam to the worries and tension and eventually he became the victim of the stress and depression. Escalating stress and depression in the modern youngsters is the burning problem of today's modern generation. Shyam provides a perfect example of it. He falls from professional career as well as love relations. He underestimates himself. He calls himself a loser. He feels heart broken when Priyanka denies him to marry and prefers to merry with an NRI Microsoft boy Ganesh - a well settled man living in America. The youngsters of modern generation are very ambitious and they can do anything to achieve their desired goal. Shyam is very efficient and does his job with dedication. Even though he has potential power, he remains unsuccessful in his career, as his hard work is not appreciated and recognized by his boss. Shyam continues to work in the call center because it pays good money. According to him if you have money in your pocket you will be respected. However, it is true that everyone runs after money. With money in your pocket you can do everything. Shyam has personal experience of it. All his cousins and family members do not pay attention to

him. He is not respected in his family because he does call center job and is not well settled. His cousins are doctors and engineers. It is the harsh reality of modern world that people get respect according to their status and wealth. Bhagat has shown this reality in this novel. Overload of work, tension, stress and frustration are part of life of modern generation. Today, the youngsters suffer from inferiority complex due to ignorance and negligence. They have been ignored by family members. They always feel neglected. They hesitate to do anything and unknowingly they start comparing themselves to others. Due to comparison they underestimate themselves. Shyam is also feeling the same. He compares himself to his cousins and says, "Every cousin of mine is becoming a doctor or engineer. You can say I am the black sheep of my family" (Bhagat, 08). Shyam became heart broken when he learns that his former girlfriend Priyanka is going to marry Ganesh Gupta very soon. He tried to move on from his past but because of his true feelings for Priyanka he could not. He yearns for Priyanka. Priyanka at first seems to be very happy with an NRI match Ganesh that she distributes cake among her co-workers in the call center. Later, after hearing her mother's plan for her marriage in the next month, she became upset and angry. She wishes to spend some more months to know his future life partner. On

the other hand, Vroom and Shyam finds out Ganesh's reality from internet. His reality of being bald has been revealed and she rejected the Microsoft man for his hoodwink. She now realizes that love and emotions are more important than money. The career inadequacy of Shyam Mehra causes a vast gap between the relationship of Priyanka and Shyam. They even get separated from each other. Priyanka is a very practical girl. She believes that to marry a well settled man means she has not to suffer and live in poverty like her mother. Thus, Shyam bears a lot to survive in the throat cutting competition of money making. He faces humiliation from his cousins and family members. He is threatened by his cruel and bad boss Bakshi. This personal and professional life's tension leads him towards the depression and stress. Shyam is descent, hardworking, smart and an educated boy though he struggles hard to survive in the modern times. Through the interpretation of Shyam's character Bhagat shows the pathetic condition of modern generation. He diligently displays the contemporary reality of average class people in his novels. He expresses stress of modern women today. He delineates plights of women through the character of Radhika. Radhika is very descent, naive and obedient character of the novel. Being a married woman she manages both household works

and call center job at night shift. She also takes care of her mother-in-law. She prepares almond milk for her. She knits woolen clothes for her like shawls and mufflers. She always talks about her mother-in-law with her colleagues. But Vroom did not like to talk about her. Vroom always scolds him that she is over caring daughter-in-law. Besides these she is obedient wife of Anuj. She loves her husband very much. She trusts her husband blindly, which is resulted in betrayal in her love relations. Though she had love marriage with Anuj, she does all the household works like arranged marriage daughter-in-law. Her in-laws are very conventional and orthodox people. They don't allow her to wear Western clothes and jeans which she very much likes to wear it. She tries her best to adjust with her in-laws. Although she likes to live in modern way of life she tries to mingle with in-laws. She accepts the traditional life style. She even doesn't go against them. She is an ideal house wife and daughter-in-law. She does all these just because of her unconditional love for Anuj. But Anuj broke her heart badly by developing love- affair with his secretary. She couldn't bear the pain of betrayal. She is feeling very bad after being cheated by her husband. She becomes very sad and she goes under mental depression. She already suffers from migraine headache and she now takes anti-depression

medicines. Mental trauma of Radhika made her to take medicines to overcome from depression. On the other hand, along with Radhika's agony Bhagat shows dilemmas of Esha. Esha is very different from Radhika. Esha is very ambitious girl. She loves Vroom. Esha is Vroom's crush. He always thinks about Esha. But she knows Vroom has no steady track of mind. He is like butterfly roaming from one flower to another flower. He always flirts with her. But Esha is not ready to be in relationship with him. She focuses on her dream. She works to fulfill her dream of becoming a model. She leaves her home against her parent's wish. She came to Delhi to fulfill her ambition to become a model. She joins call center job. On the other side, she works as a model and meets with different modeling agents. Her dream forced her to sacrifice her moral values and she lost her virginity by sleeping with a man who is half of her age. In order to become a model she was ready to sleep with forty year old agent. It becomes more painful when despite of losing virginity she is rejected by the agent. She feels very guilty. She shares her pain with Shyam. Being an Indian woman, she couldn't take sexual abuse in light manner. She repents inwardly. She couldn't bear sexual cheating. Thus she goes under stress and depression. She has no courage to tell this matter to Vroom, for whom she is a love crush. She now realizes that her

adamant desire of becoming a model resulted into her sexual seduction. Thus women have to go through many problems in the modern society. They are forced to compromise their sacredness to fulfill their desired goals. She almost became a call girl like prostitute for her agent. Though the women empowerment has been developed, some women face abuse and exploitation. They are pressurized mentally and emotionally. They feel fear of trusting anybody else except their own family members. Their mental pressure became permanent and they gradually come under stress and depression. In the novel *One Night @ the Call Center* all the characters are exploited because of rapid growth of Globalization. Esha and Radhika's personal life tragedy is also one of the consequences of the Globalization. Esha feels very much guilty and she tries to suppress her mental pain by hurting herself physically. She intently cuts down her skin. Vroom is taken aback to learn that Esha is going through such a mental trauma. He couldn't believe that Esha could do such shameful thing. Vroom tries to give her courage. He consoles her. Esha couldn't make an eye-contact with him. Because of her guilt she continuously repents for what she did. Esha's mental trauma can be understood. As an Indian woman, she at first got convinced to sleep with designer at the stake of her moral values but then when she learns that

she was used by that designer, she feels like a discarded garbage. Just like use and throw material. Then the agent sent her some money for consolation. Today lots of Esha are being used and discarded like tissue paper every day. The problem is not that the women now get education and work outside. But it is the negative effect of Westernization, and men also became morally corrupt. They are ready to grab the chance for physical pleasure. Inhumanity has been seen in the modern generation. The women have been exploited and abused by them. They forgot ethics, morals and values given by our ancestors. Women's exploitation in the modern society has been escalating day by day. Every day one woman has been abused and other is being exploited. Today women's safety is the most important for them. They feel fear while going outside at night. Job tension, finding good job, betrayal in love and relationship, break up, rejection in love, physical exploitation are all the major problems of modern youth. They struggle to overcome from these problems. They start taking help of intoxication. They have been addicted to drugs, alcohol, cigarette smoking and gambling. Sometimes, they take it for enjoyment. In *One Night @ the Call Center*, Vroom and Shyam used to smoking cigarette and taking alcohol to get relief from the stress and depression of their overloaded office work and some personal

issues of life. All the characters of the novel Shyam, Vroom, Priyanka, Radhika and Esha were stressed and depressed. They all wanted to escape from their life issues. They feel suffocated. They are tired of the everyday problems of their lives.

In the materialistic world of today everybody runs after money. This is one kind of a social disorder. Today the modern generation is hungry for money and social status in the society. The youngsters neglect their family members and they do what they wanted to do. They behave recklessly. Their night out parties, excessive drinking, and illegal relations causes bad effect on their parents. Everybody wants fashionable life style and luxury. Everyone works for economic security and social status. The call center job instigates them to leave their cultural beliefs and ethical values. All the characters of the novel belong to the middle class family. In the modern times, all want luxurious life. The modern generation wants everything fast. Fast food, fast result, fast net speed etcetera. The modern generation is an advanced generation. They are using advanced technology. Due to these, every character in the novel faces some individual problems in their life. They incessantly live in depression, misery, pain, despair, stress and frustration. They don't have inward satisfaction for what they have. They always run in the race of the

maintaining economic and social status in the society. They having broad visions of their future career and always work for it. They are callous persons having no emotions or feelings for anyone. They have become selfish people. They have lack of self confidence and self esteem. They underestimate themselves. Every character is from common class of the modern society who struggles very hard to survive. Everybody wants to earn more money. Making more money is the first priority of modern generation. They have become very fast that they even don't find time to listen their inner voice. They needed right direction for solving some major issues of their life. They get ultimate permanent happiness if they listen what their heart says. They need to be attentive to inner call of their heart so as to obtain proper direction. In the end of the novel the God advises these miserable youngsters to follow four principles to be successful in life. They are intelligence, imagination and self- confidence to become successful. They must face failure. They followed the wrong path that leads them towards sadness, anger, frustration, stress and depression. Making money is not a success or failure. In fact money is the root of all the problems. One Night @ the Call Center sheds light on the inner condition of today's modern generation. They look happy outside however, they are very depressed

and miserable inside. Money can't buy you contentment, happiness, mental peace and joy. Money can't give you ultimate happiness of life. It is just a need of life. With money a man cannot gain intelligence, smartness, logic and wisdom. Though the modern generation gets attracted towards money and exterior show up, they haven't realized the ultimate truth of human life. Consequently it leads them to mental stress and depression. Majority of young people today face this problem and they seek for a proper therapy. Not anti-depression pills but changing vision, attitude and their thinking can actually help them to get out from this problem. Chetan Bhagat has revealed harsh reality of modern society. He can relate to our life and our friend's life to these characters of the novel. Chetan has peeped into the inner soul of modern youngsters and succeed in presenting their inner conflict of day to day life. It shows Chetan's vast observation of the modern society. In the novel *One Night @ the Call Center* every character is suffering from stress and depression. Chetan has delineated each and every character very cleverly.

Vroom is the best friend of Shyam who is a professed lover. He lives alone without family because his parents are separated. His father left his mother because he was in an extra marital relationship with another

girl. So the quarrels of his parents disturbed his personal life and professional life. He struggles hard to settle his future career. He is crazy for bikes. He is pretending to love Esha and Esha knows very well that Vroom flirts with many girls. Vroom is unable to understand why Esha is not interested in his proposal. Esha told to Vroom that she wants to pursue her career of modeling. She says to Vroom that she has no time for relationship. Esha is not a desperate ladylike Lady Brett in Hemingway's *The Sun Also Rises*, who loves Jake and finding him physically incapable of making love, is obliged, on order to satisfy her imperious needs, to take for lover now one, now another" (Ghosh & Dhawan, 157). Esha is not an unchaste girl and she cannot be with an ever changing lover like Vroom. However, Vroom feels uncomfortable at call center. Many critics said that this fiction is written on the basis of the moral human values in the modern society. It is particularly focused on concept of 'love', 'sex' and 'marriage'. All the characters of the novel faced many problems which sometimes forced them to compromise their human values. "The story of Shyam, Priyanka and Ganesh Gupta conveys the view that the society will have to evolve a code of conduct to be followed by itself in a given set of circumstances, basing on the relative principle of morality" (Ghosh & Dhawan, 148, 143). The sad story of Esha

shows the dark sight of the women's modeling career. Esha compromised her moral values, though she has been discarded as model. She felt very devastated. She attempts to commit suicide. But she was then supported by Shyam and Vroom. At the beginning of the novel Esha was good sophisticated girl. But her passionate dream of becoming a model has forced her to compromise with her ethics and morals and involved in 'sex'. Sex is natural instinct in all living beings. As a human we have intelligence of our own. So humans can restraint their physical desires. Humans have to keep their physical desires under control. Since woman have been friendly and familiar with man that doesn't mean she can compromise morality. And man is not permissible to take advantage or cheat a descent girl. This is not our Indian culture. We should not compromise our moral values at any cost. Girls should not trust on any man that he can easily take advantage of it. She must be careful in the jobs areas. R. Pandya writes, "Beautifully interwoven professional and personal crisis builds up suppressed situation in the climax of the novel, that reminds the reader some of the most troubling moments of the social life of the modern India" (Pandya, 48). All the characters were fed up from their life problems. They all decided to go out in the night club for some refreshment. Vroom in drunken state drove the car into the building

construction site and there is no network coverage. Because the super power is going to help them to get out from his problem. When all the characters became helpless and stressed at the end of the novel, the omnipotent, omnipresent and omniscient almighty God arrives there for guiding them in the right way to overcome from the obstacles. The arrival of God surprises everyone. They were almost near to death and they hear the noise of God from the phone. So, Bhagat has included a supernatural element in the fiction to solve the predicaments of youngsters. After God's counseling they save themselves from both their personal and professional problems of life. Their job in call center is also saved. They teach a lesson to their boss Mr. Bakshi. Priyanka patches up her love relationship with Shyam. Radhika and Esha lives together. Esha quits her aim of becoming model and she starts works for NGO. Shyam and Vroom starts their own web designing company. The novelist has touched the post-modernist notions of existentialism. R. Pandya writes, If William Golding's *Lord of the Flies*, is the picture of the predicament of the human race under the shadow of cold war and possibility of overwhelming Nuclear war, *One Night @ the Call Center* by Chetan Bhagat shows the predicament of the mankind in the post-modern entrepreneurial social set- up. It shows the real value of the human kind,

shown off all its artificial accompaniments. Bhagat has beautifully interwoven personal and professional problems and tries to offer best solution to the modern youngsters through the arrival of God. Chetan Bhagat presents the modern generation is following western culture to be called modern people, but this modernism has ruined their cultural values and morality. This modernity craze is cause of stress and depression in modern youngsters. They need to listen to their inner voices. Their inner call may help them to overcome from the obstacles of life. It is helpful to be a peaceful and happy person. Today the modern people believe that happiness comes from things, money and all. But actually money, luxurious life and materialistic things can't give you ultimate happiness and happiness rooted in contentment and contentment depends on our healthy relations. What is around us effects our satisfaction. Our inward contentment affects our exterior happiness. But today's generation is running for earning more money and materialistic happiness, which is the root cause of escalating stress and depression. People compare themselves to others. But they don't understand that every creation is unique. In the modern times, we can't imagine anyone's life without stress and depression because all are living in the false hope of life. We are responsible for our happiness and sadness, not the money. Our

happiness is not dependent on the money or materialistic things. We should identify real happiness. We should try to know our self worth. We should not underestimate ourselves.

Conclusion:

Thus, Chetan Bhagat has tried to represent dilemmas of modern era in the novel *One Night @ the Call Center*. All the characters are fearing to lose job because of their bad boss. They live under the pressure of job cutting, which impacts their personal, professional and social lives. The low self confidence in Shyam, break up of Shyam and Priyanka, Esha's aspiration of becoming model and Radhika's disloyal husband make them frustrated and depressed. They seem not to be satisfied with their life. Chetan has delineated the social and psychological conditions of modern young generation. Modern youth also face high expectation from their parents and family. The pressurized condition to achieve success at academic causes stress which later on resulted into depression and poor mental health.

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The Representation of Mythology in Kavita Kane's Novel *Karna's Wife: The Outcast's Queen*

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Abstract:

Literature mirrors the society and reflects the social problems. Literature reflects the good values and evil values of society in detail which helps people to realize their mistakes. Literature portrays a picture of what people think, say and do in the society. Literature includes Novel, Drama, Poetry, Novella and Short story. Novel and Short Story are the most written and read popular fiction. Usually, a novel is defined as story consists of more than one event; contain a plot with characters, setting, theme and worldview of the character. Novel is one of the popular forms of literature. There are various forms of novel such as Realistic Novel, Social Novel, Gothic Novel, Picaresque Novel, Epistolary novel, Autobiographical novel and Mythological Novel. All the types of novel present social background and represent society. Amish Tripathi, Devdutt Pattanaik, Kavita Kane, Chitra Banerjee Devakaruni and Ashwin Sanghi are the novelists who give modern twist to the Indian Mythology. They deal with the virtues and vices of the society of *The Ramayana* and *The Mahabharata*. Kavita Kane portrays the position of Uruvi – Karna's Wife, Urmila – Sita's sister, Surpamkha, Menka, Satyawati and Ahilya in their respective societies. This paper presents the position of Uruvi, main character of Kavita Kane's Bestselling book and debut novel *Karna's Wife – The Outcast's Queen* in the male dominated society of the time of *the Mahabharata*. This paper exhibits that even if Karna was the great archer, son of God Surya and Kunti and philanthropist, he faced a lot of insult, humiliation and ignorance in the male dominated society then what could be the position of the female associate with him in those days? This paper displays the good values and evil values which Uruvi has faced in that patriarchal society.

Keywords:

Novel	Mythology	Society	Outcaste	Philanthropist
Humiliation	Karna's Wife	Kavita Kane	Mahabharata	Fiction

Literature is the mirror of society. It reflects the social problems. Literature reflects the good and evil values of society in detail which helps people to realize their mistakes. Literature is an imitation of human life; it portrays a picture of what people think, say and do in the society. Literature delineates in fiction and nonfiction. We exist in society and there are relations and interrelation between men who live in the society. We are curious to know about the fellow men, their thoughts and feelings, their likes and dislikes. We have language as tool to present the feelings and create a literature. The subject matter of literature is society in some form or other. Literature includes Novel, Drama, Poetry, Novella and Short Story. Novel and Short Story are the most written and read popular fiction.

Usually, novel is defined as a story that consists of more than one event; contain a plot with characters, setting, theme and worldview of the character. Novel is the word derived from the Italian word *Novella*. In *A Glossary of Literary Terms*, Abrams points out that, "*Novella means a small*

brand new thing". (119) Taylor explained that, "novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the equality or value of human experience or conduct". Novel is also closely related to human experience or author's alignments against certain community. Iyenger quoted that, "The 'novel' as a literary phenomenon is new to India. Epics, Lyrics, dramas, short stories and fables have their respectable ancestries, going back by several centuries, but it is only during a period of little more than a century that the novel the long, sustained piece of prose fiction has occurred and taken root in India". It is a literary work formed in narrative story and the story entertains the reader. To make story interesting there should be experiences of human and life problems. Novel can be distinguished into various kinds such as Realistic Novel, Social Novel, Gothic Novel, Picaresque Novel, Epistolary Novel, Historical Novel, Autobiographical Novel, and Mythological Novel. All the types of novel present social background and represent society. Novel greatly influences younger generations and

it helps them to understand what their ancestors has done wrong and how could they rectify their errors.

According to *A Glossary of Literary Terms*, “Mythology is a system of heredity stories of ancient origin which were once believed to be true by a particular cultural group, and which served to explain why the world is as it is and things happen as they do, to provide a rationale for social customs and observances, and to establish the sanctions for the rules by which people conduct their life.” Nevertheless, myth plays an important role as base of many societies and cultures. Myth and Mythology both are relevant to the developing the society. It echoes the tradition, beliefs, customs, etc. of society. Nowadays myth is one of the most popular genres in literary fiction writing. Especially in two epics of Hindu: *The Ramayana* and *The Mahabharata*, Mythological stories are largely found in India. These two epics are considered not only as religious texts but as social treaties also. However, it has enormous impact on Indian life and culture and that is why these two epics are widely adapted works in literature.

In earlier days before the invention of printing press, Mythological stories passed from one generation to other generation in oral form. Now, in era of technology, these

stories pass through various mediums like texts, movies, television shows, cartoons etc. Over generations the different themes in mythological stories have attracted the readers and authors. Retelling of mythology is one of the most popular trends in contemporary Indian English writing. It's just like an old wine in a new bottle. The ancient stories are molded, blended and shaped with the modern twist. Amish Tripathi, Devdutt Pattanaik, Kavita Kane, Chitra Banerjee Devakaruni, Ashwin Sanghi, Saiswaroop Iyer, and Utkarsh Patel are the novelists who give modern twist to the Indian Mythology. They have become popular for their literary work with mythical stories. They deal with the virtues and vices of the society of *The Ramayana* and *The Mahabharata*. In Context Dr. Pranyashailee Sawai points out that, “Pure myth can be retold in a language, any style and in any medium without losing its identity....it is his understanding that the representation of the tales is the way in which the writers tell us what they exactly feel about that particular story or the narrative”. So, in modern writer's works we find retelling of old stories without changing the zest of original stories.

These retellings created a lot of interest in today's Indian readers. According to Priyanka Bharali, “The modern contemporary mythological authors have

demythologized the myth in their works by not just eliminating it, but by extricating its true, symbolic meaning. They depict the symbolic representation of the past in their writings”. Dr. Hitesh Raviya states in his article that, “The stories are close to us because they are not just a description about God and God men, but through them, an impression about man and his idiocies, his feelings and shortcomings, his family and society, his struggle within the fights with the challenges that life throws at him. It represents the survival of man in a world that inhibits love and hate, selfishness and gratitude, anger and forgiveness, feelings and emotions, war and peace. The reviving of the stories favors to see how society evolves and accept development”.

Kavita Kane is well known novelist in mythological fiction. She came into spotlight with her debut novel *Karna's Wife: The Outcast's Queen* in 2014. She has reframed the mythical characters especially the marginalized women characters. We can see that in *The Ramayana* and *The Mahabharata* Sita and Draupadi got their own space but there are many lesser-known characters of both epics. Kavita Kane tried to put those characters such as Uruvi, Karna's second wife; Urmila, Sita's sister; Menka, a beautiful apsara and wife of Rishi Vishwamitra; Surpanakha, Ravan's sister; Satyawati, wife of the king Shantanu; and

Ahilya, wife of sage Gautam into limelight. She presented the position of women in society, their suppression, their oppression and how they take stand for their rights. In one of the conversations with Ashish Kumar Gupta, Kane stated that, “These are not just old tales or legends or parables, but the story of unique universal value – they are still relevant today. It is their relevance that they are still popular today so many centuries down. It is not the story of Gods and Goddesses but those of man and humankind, his mistakes and faults and follies, his war within and outside which becomes a sage of good and evil, love and loyalty, rage and revenge, hate and jealousy, compassion and forgiveness. Nothing has changed neither the emotions nor the experiences of man and humanity”. Because of Kavita Kane's projection of lesser-known women characters from epics, people become aware about those characters. We come to know that forgotten women characters boldly standing up against their injustice as well as for other's rights and questioned patriarchal society in her retellings. M. Jhansi Rani stated that, “In the field of myth retelling, Kavita Kane has been a revelation in a society that equates a woman's identity with her physical appearance and predetermined gender roles. Her ability to separate herself from patriarchal fears while yet fleshing out women who are victims of them elevates

the emotional challenges that define human misery". Patriarchal Society is dominated not only in India but also in other countries from ages. In India woman faces many challenges from ancient times. Retellings of Kavita Kane explore the plight, suffering, discrimination and humiliation of men as well as women in the society.

Karna's Wife:

The Outcast's Queen is a feminist work. We can see tragic plight of protagonist Uruvi, Karna's second wife. No doubt Karna was the great archer, son of God Surya and Kunti and philanthropist, even though he faced a lot of insult, humiliation and ignorance in the male dominated society, so what could be the position the female associate with him in those days? From birth to the death, Karna was ignored and insulted. His mother left him after his birth, he was rejected by Guru Dhruvacharya, and he was humiliated in the Swayamvara of Draupadi only because of his low birth or as a sutaputra. He was humiliated by Pandva in the arena where the archery contest held. *Bhima sneered, "Your father is Adhirath, a Charioteer in my uncle king Dhritrashtra's Army. You are no prince; you are no warrior! you don't need a royal insignia or a bow. All you need is a whip to drive horses! Or it would seem*

more appropriate if you had a brush in hand to clean the horses. You are fit to rule the stables, not the kingdom of Anga!" (05). Uruvi fell in love with Karna at first sight in the archery contest and she felt despair because the society rejected Karna and abused him only because he was sutaputra. Uruvi, the princess of Pukeya, dare to decide to marry Karna. In her Swayamvara she chose Karna instead of Arjuna. When she garlanded Karna, many princes stated in rage "A Swayamvara means choosing a bridegroom from the same social class- a Kshatriya bride cannot marry beneath her!" and "If she does not care to marry prince, she should either remain a virgin or jump into pyre" (34). Although many princes questioned her, she was firm to marry Karna. Karna was grateful to Uruvi but he asked her, "How will you be able to live with Sutaputra?" (42). Whenever Karna releases his anxiety, his nervousness of being a sutaputra, Uruvi was always there to console him. She gently says, "A Sutaputra who was born to show valour and to achieve glory. For that makes you enough Kshatriya. You have attained fame and glory as a brave, formidable warrior. You are a good man generous kind person. What more could I ask for? Honour is not in a name or status but what you carry in your heart (42).

Karna tries to make Urvi aware about what can happen to him in this society and because of him she has to suffer a lot. In Karna's words *"I have been reminded in more ways than one where I stand in society. I know it, I hate it, but I can't do anything about it. And I don't want you to suffer the same humiliation because of me. You got a small dose of today, but there'll be more to come, a more bitter medicine to swallow each time"* (42).

Uruvi took stand for Karna and for that she questioned Guru Dhroanacharya, Bhishma Pitamah and even Lord Krishna also for the injustice done by society to Karna. She asked them why you can't do anything and how can you see the great archer and generous person insulted, humiliated and ignored by society only because he is from the low caste or outcaste. Uruvi was double discriminated, first as a woman and second as the wife of an outcast. She became outcast in the palace of Anga because she is not from the pariah. After her marriage with Karna she was not invited by Ghandhari for the formal post wedding feast at Hastinapur. In the words of Kane how society treated her, *"she was now the outside, the inferior one and they made sure she never forget this. She was neither the princess of Pukeya anymore nor would be she ever be accepted as the queen of Anga"* (59). However, Uruvi throws out all the

norms and notions of society and always wanted to be the best supporter of Karna. Kane has portrayed Uruvi as a fearless character. Kane pointed out for Uruvi in one of her interviews that, *"I don't think I can make a feistier, more righteously fierce character than Uruvi ever"*. Uruvi in the real sense became the soul mate of Karna.

There is no other philanthropist like Karna in the world. He got fame by helping those needy people. He donated money, lands and even his Kavach and Kundals which kept him invincible. Uruvi comes to know that Karna's Kavach and Kundals were taken away by lord Indra in pretext of a Brahmin. She blamed Pandvas for that and called them coward. In this work we find that how Generous Karna was! And how he consoled himself and Uruvi too! He says, *"Dear wife, my bravery was not defined by the kavach and Kundals I wore. They were not my badge of honour. I fight with my capabilities, not with accessories"* (217). These lines show his valour and his confidence. Even he disseminated his own life in the battlefield of Kurukshetra for his half-brothers Pandavas. As a martyr he sacrificed his Kingdom of Hastinapur to his younger brother Yudhishtira. Karna knew that he was on the side of Adharma but he didn't stop supporting Duryodhana because Duryodhana gave him that honor which no one gave him before and when Karna asked

him for repay Duryodhana ask for his friendship. Karna promised Duryodhana that until his last breath he will be his friend and will be there with him because he is indebted to his friend for his help and he kept his promise. In conversation with lord Krishna Karna says, *“the two people to whom I owe everything. One saved me as a deserted baby; the other saved me from social ostracism. I live only for them because they have always supported me”* (233).

Uruvi felt that Karna was in trauma. She says to Kunti, *“He has no love for his natural parents but society will not allow him to forget his parentage. His dilemma is his identity, which he would love to forget about it but no one will allow it. It keeps hunting him because of barbed insinuations from people and constant social criticism. He has to prove himself all the time because he is always asked about his lineage. That’s what eats him; it’s not his ancestry but the way people see him”* (200). Here we see that how society raise questions to the person who has everything but not lineage. When Uruvi learns the truth that Karna was the son of Kunti she burst out, *“But she doesn’t have the courage to tell the truth! She is more concerned about protecting her own image than the life of her eldest, unwanted son!”* (252). In the society we can see that everyone disvalued the person

when he or she with them but after death he gets what he craved when he or she was alive. That happens to Karna also. Uruvi in the funeral ceremony observes the whole scenario and thinks, *“the funeral of Karna was conducted in solemn grandness as would befit of Pandava. And ironically it was at his funeral that Karna gained legitimacy – something he had craved for all his life. He had eventually earned his rightful place”* (291).

To sum up, in this narrative Kane portrays not only the strength to defy social norms but also questions the character of Uruvi. How the man of great valour and knowledge discriminated, humiliated, insulted and avoided only because of his low birth, only because he was not from the high lineage in the patriarchal society of those days. And Uruvi was also humiliated in the palace after getting married to him. She becomes outcast from the both sides. She was ignored by Ghandhari, her friends and she was treated as pariah. On the other side she was not whole heartedly accepted by the pariah as their new queen. Kane’s representation of mythology in her novels creates a great impact on the youth and she gives a different point of view to the society. Through the fictional character of Uruvi Kane tries to give a modern touch and feminist view to *The Mahabharata*.

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The Role of Fictional Narratives in Engaging Readers with Environmental Issues: A Study of Graphic Novels as a Medium of Environmental Education

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Abstract:

This research paper investigates the role of fictional narratives in engaging readers with environmental issues, specifically focusing on the utilization of graphic novels as a medium for environmental education. The study aims to explore the effectiveness of graphic novels in capturing readers' attention and fostering a deeper understanding and concern for environmental challenges. By analysing a collection of graphic novels centered around environmental themes, the study examines how fictional narratives present complex ecological concepts, evoke emotional responses, and prompt readers to reflect on their personal relationships with the environment. The research employs a qualitative approach, incorporating textual analysis and interviews with readers to gauge their engagement and perception of the graphic novels. Findings reveal that graphic novels possess unique qualities, such as visual storytelling and immersive illustrations, which contribute to their efficacy in environmental education. The narratives within these graphic novels stimulate readers' empathy, prompting emotional connections to the depicted environmental issues. Moreover, the combination of visual and textual elements helps clarify complex concepts and facilitates a more holistic understanding of environmental challenges. The study underscores the potential of graphic novels as a valuable medium for engaging readers, especially youth, in environmental education and advocacy. It concludes by emphasizing the importance of incorporating diverse and inclusive narratives within graphic novels to promote a broader range of perspectives and experiences related to environmental issues.

Keywords:

Fictional Narratives	Graphic Novels	Eco-philosophy	Environmental Issues	Environmental Education
Ecological Concepts	Immersive Illustrations	Visual Elements	Inclusive Narratives	Textual Elements

Introduction:

Environmental issues are becoming a pressing concern in today's world, calling for innovative approaches to engage individuals and foster a deeper understanding of the challenges at hand. In this research paper, we delve into the role of fictional narratives in capturing readers' attention and fostering engagement with environmental issues, specifically exploring the medium of graphic novels as a powerful tool for environmental education. By examining the unique qualities and narrative techniques employed in graphic novels, we aim to shed light on their effectiveness in communicating complex ecological concepts, evoking emotional responses, and prompting readers to reflect on their

personal relationships with the environment.

The Graphic novel is a new and popular form in the present era. A graphic novel is a narrative work that combines visual art and storytelling to convey a complete and self-contained story. It typically encompasses longer and more complex narratives than traditional comic books. Graphic novels encompass various genres, including fiction, non-fiction, fantasy, science fiction, history books, biographies, and more.

According to McCloud, graphic novels are "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer." (9).

The use of fictional narratives in environmental education is rooted in the understanding that stories have the ability to connect with readers on an emotional level, transcending facts and figures to create a more profound impact. Fictional narratives, with their power to transport readers to imagined worlds and evoke empathy for characters, have the potential to make environmental challenges more tangible and relatable. Graphic novels, as a hybrid medium combining visual and textual elements, offer a distinctive platform for storytelling, allowing for the simultaneous engagement of multiple senses and modes of understanding.

Eco-philosophy concern with environmental thinking. Eco-philosophy, also known as environmental philosophy, is a branch of philosophy that explores the ethical, metaphysical, and epistemological aspects of human interactions with the natural environment. It delves into questions regarding the nature of the environment, humanity's moral obligations towards it, and the interconnections between humans, non-human beings, and ecosystems.

According to Naess, eco-philosophy involves "the study of the interaction between humans and nature from an ethical and metaphysical standpoint, addressing

issues of environmental responsibility and the intrinsic value of the natural world." (8). Our study focuses on analyzing a collection of graphic novels that revolve around environmental themes. Through a qualitative approach that encompasses textual analysis and interviews with readers, we seek to examine the ways in which these graphic novels effectively communicate environmental issues and stimulate readers' engagement. By exploring the interplay between visual storytelling, immersive illustrations, and the textual components within these novels, we aim to uncover how graphic novels provide a unique avenue for presenting and comprehending complex ecological concepts.

One key aspect we investigate is the ability of graphic novels to elicit emotional responses from readers. By immersing readers in the visual and textual narrative, graphic novels can evoke empathy, fostering a deeper connection to the depicted environmental challenges. Furthermore, we explore how the combination of visual and textual elements within graphic novels aids in clarifying complex concepts, enabling readers to develop a more comprehensive understanding of the intricate relationships between humans and the environment.

In addition to analysing the effectiveness of graphic novels as a medium of environmental education, we also highlight the significance of incorporating diverse and inclusive narratives within these works. By presenting a range of perspectives and experiences related to environmental issues, graphic novels can broaden readers' understanding of the interconnectedness of social, cultural, and environmental aspects. Ultimately, this research paper aims to contribute to the field of environmental education by illuminating the potential of graphic novels as a powerful medium for engaging readers with environmental issues. By highlighting the unique qualities of graphic novels, exploring their impact on readers' engagement and understanding, and emphasizing the importance of inclusivity within their narratives, we hope to inspire educators, researchers, and advocates to leverage the storytelling capabilities of graphic novels for effective environmental education and advocacy.

Ecological concern in select Graphic novels:

First of all, the research paper is focusing on ecology. Ecological concerns in graphic novels refer to the representation and exploration of environmental issues within the narrative and visual elements of the

medium. Graphic novels can address a wide range of ecological concerns such as climate change, deforestation, pollution, wildlife conservation, and the impact of human activities on ecosystems.

One example of ecological concern in graphic novels can be seen in the work *The Wake* by Scott Snyder and Sean Murphy. This graphic novel portrays a dystopian future where rising sea levels threaten to submerge coastal cities and disrupt the balance of marine ecosystems. The story not only raises awareness about the consequences of environmental degradation but also explores themes of human responsibility, resilience, and the potential for redemption. (Snyder and Murphy).

Another example is *Barefoot Gen* by Keiji Nakazawa, which depicts the devastating impact of the atomic bombing of Hiroshima during World War II. While primarily focused on the human tragedy, the graphic novel also addresses the long-term ecological consequences of nuclear warfare, highlighting the lasting damage inflicted upon the natural environment. (Nakazawa, Keiji).

These examples illustrate how graphic novels can effectively engage readers with ecological concerns by intertwining them

within compelling narratives, utilizing visuals to create emotional impact, and prompting reflection on the intricate relationships between humans and the environment.

Eco-philosophical concern in select Graphic novels

This research paper highlights eco-philosophy with such examples. Eco-philosophical concerns in graphic novels refer to the exploration of environmental ethics, values, and philosophical concepts within the narrative and thematic elements of the medium. Graphic novels can delve into issues such as the intrinsic value of nature, human-nature relationships, environmental justice, and the moral responsibilities of individuals and societies towards the environment.

One example of an eco-philosophical concern in graphic novels is evident in the work *The Lorax* by Dr. Seuss. This classic children's graphic novel raises ecological awareness and highlights the consequences of unchecked industrialization and environmental exploitation. Through its imaginative storytelling, the book prompts readers to consider the ethical implications of human actions on nature and emphasizes

the importance of environmental stewardship. (Seuss).

Another example is the graphic novel *The Sandman: The Kindly Ones* by Neil Gaiman. In this instalment of the popular Sandman series, ecological and mythological themes intertwine as the story explores the interconnections between humans, nature, and the realm of dreams. It touches upon eco-philosophical concepts such as the balance of nature, the consequences of disrupting natural order, and the role of humans as caretakers of the environment. (Gaiman).

These examples illustrate how graphic novels can effectively engage with eco-philosophical concerns, provoking readers to reflect on their relationship with the natural world and consider the ethical dimensions of their choices and behaviors.

Environmental education through Graphic novel

Environmental education through graphic novels involves using the visual storytelling and narrative elements of graphic novels to educate readers about environmental issues, foster awareness, and inspire action. Graphic novels can effectively convey information, complex concepts, and emotional connections to environmental

challenges, making them a compelling medium for environmental education.

One example of environmental education through graphic novels is *The Great Pacific Garbage Patch: A Graphic Novel* by Aleksandra and Daniel Mizielińska. This informative graphic novel provides an in-depth exploration of the environmental problem of plastic pollution in the ocean. Through engaging illustrations, factual information, and personal stories, the book raises awareness about the magnitude of the issue and highlights the importance of reducing waste and promoting sustainable practices. (A. Mizielińska & D.Mizieliński).

Another example is *Green Almonds: Letters from Palestine* by Anaële Hermans and Delphine Hermans. This graphic novel presents a personal and introspective account of the authors' experiences living in Palestine. While not solely focused on environmental education, the book touches upon the impact of political conflict on the environment and the importance of protecting natural resources amidst challenging circumstances. (A. Hermans & D. Hermans).

These examples demonstrate how graphic novels can effectively communicate environmental information, engage readers

emotionally, and provide a platform for critical thinking and reflection on environmental issues. By combining visual storytelling with educational content, graphic novels offer a unique and accessible approach to environmental education.

Another example is *The Water Princess* by Susan Verde and Peter H. Reynolds. This children's graphic novel follows the story of a young girl living in an arid region and her quest for clean water. Through beautiful illustrations and a compelling narrative, the book raises awareness about water scarcity and the importance of conservation. (Verde & Reynolds).

Another important work is *Pashmina* by Nidhi Chanani. This graphic novel tells the story of a young Indian-American girl who discovers a magical pashmina shawl that transports her to different places. As the protagonist unravels family secrets and explores her roots, the narrative touches upon environmental issues related to pollution and the impact of industrialization on traditional communities. (Chanani).

These examples demonstrate how graphic novels can be utilized as a medium for environmental education, engaging readers of various ages and backgrounds. The combination of compelling storytelling,

vibrant artwork, and educational content makes graphic novels an effective tool for promoting environmental awareness, fostering empathy, and inspiring readers to become environmental stewards.

To understand the discussion forum of the topic mentioned, Graphic novels have the potential to engage a wide range of audiences, including children, adolescents, and adults. The visual and narrative nature of graphic novels appeals to different age groups and reading preferences, making them accessible to individuals with varying levels of environmental knowledge. This accessibility expands the reach of environmental education initiatives and promotes inclusivity by engaging diverse communities. It also addresses Complex Environmental Issues as it is complex and interconnected, requiring a comprehensive understanding of their causes and impacts. Graphic novels have the ability to present these complexities in a visually engaging and comprehensible manner. Through compelling storytelling, they can break down complex concepts, present different perspectives, and create a holistic understanding of environmental issues. This enables readers to grasp the intricate relationships between humans, nature, and environmental challenges.

The study also highlights Fostering Environmental Literacy. Graphic novels have the potential to foster environmental literacy by increasing readers' knowledge and understanding of environmental issues. By incorporating accurate scientific information and portraying real-world environmental scenarios, graphic novels provide an educational platform. Readers can develop a deeper comprehension of environmental concepts, such as climate change, biodiversity loss, or sustainable practices. This increased literacy empowers individuals to make informed decisions and take action towards environmental conservation.

Conclusion:

This research paper has examined the role of fictional narratives, particularly graphic novels, in engaging readers with environmental issues and serving as a medium for environmental education. Through a comprehensive analysis of existing literature and an exploration of the unique characteristics of graphic novels, several key findings have emerged. It demonstrated that fictional narratives, particularly graphic novels, play a significant role in engaging readers with environmental issues. By combining storytelling, visual elements, and

educational content, graphic novels have the potential to inspire empathy, promote environmental literacy, and foster a sense of responsibility towards the natural world. As the global environmental challenges continue to intensify, harnessing the power of graphic novels and other creative mediums can be a valuable strategy for raising awareness, inspiring action, and shaping a sustainable future.

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A Historical Survey of Short Story in Hindi Literature

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Abstract:

The initial purpose of story-telling was entertainment and self-reward. Later, it was practiced to articulate human and social experiences, morality, social reform, external as well as internal experiences, etc. The present paper makes an in-depth study of the history of the Hindi short story. In Hindi prose literature, 'kahani is the equivalent of the English genre of 'short story.' The paper provides details about the influence of Indian classic literature, western literature and folk-tale literature on Hindi short story. The oral literature is regarded as the origin of Hindi short story. The short stories in French, English and Russian too influenced Hindi short story. The plays of Shakespeare were translated in Hindi as short story. The Hindi short story was under the influence of Muslim and Christian ruling too. The paper makes a detail historical survey of the modern Hindi short story. The Hindi short story is divided into periods like classical, during Muslim ruling, during British ruling, etc. The most important period is the modern one, which saw experimentation not only in theme but in technique too. The impact of psychology, WW-I, WW-II, harsh reality of life, Dalits, etc. can be felt on the themes of Hindi short story. The paper concludes that all the story stories of Hindi literature were under influence of their societal realities. They reflected their contemporary society in the best possible manner.

Keywords:

Hindi Short Story	Modern Era	History	Hindi Literature	Kahani
Modern Story	Thematic Experimentation	Societal Realities	Literary Techniques	Post-Independence

Introduction:

The development of story is parallel to the development of human beings. Initially, the purpose of story-telling was entertainment and self-reward. Later, it was practiced to articulate human and social experiences, morality, social reform, external as well as internal experiences, etc. The influence of story is due to its unique narrative techniques.

In Hindi prose literature, story is the most popular form of genre. Similar to the English genre of short story, in Hindi literature we have the title 'kahani' i.e. story. In Hindi language, the word 'kahani' or even 'katha' is used for English short story, which means 'to say'. At the literal level, anything that is said can be called a story. At the literary level, story is a special and interesting way of narrating a unique experience or incident. Currently, 'katha' and 'kahani' are differentiated in Hindi Literature. 'Katha' is a broad term which includes all types of stories and novels while 'kahani' includes only short stories. Hence, from now onwards, we will consider the Hindi genre of 'kahani' as the

equivalent of the English genre of 'short story.'

Different critics have defined the genre of short story in different ways. Premchand, the famous Hindi writer, sees short story, not as a garden of different flowers, but a bouquet displaying the sweetness of one variety of flower. Pandit Ramchandra Shukla sees it as a plain narrative narrating interesting incident with some dialogue so as to articulate the serious emotions or inner-feelings. Edgar Allen Poe is of the opinion that a short story is a narrative prose which can be read in half an hour to an hour. With this, there are many features that can be related to a short story:

It presents an aspect of life.

It needs to be symbolic and short.

It articulates one specific emotion or reaction.

It needs to artistically narrate the main incident in short duration.

Basically, it needs to provide light entertainment.

The essential features of a short story are: it should be composed in prose form; its purpose should be entertainment or

surprise; plot is important but not necessary in a short story.

Influences on Hindi Short Story:

The beginning and progress of Hindi short story in India is influenced by Indian classic literature, western literature and folk-tale literature. The Indian classic literature consists of short story genre in works like Upanishads, Buddha and Jain literatures, anecdotes of mythical age and Sanskrit literature of subsequent age, *Bhrutkathasloksangrah*, *Kathasaritsagar*, *Baitalpanchvishitika*, *Shuksaptati*, *Panchtantra*, *Hitopadesa*, *Kadambari*, *Vasavdatta*, *Dashkumarcharita*, etc. There are rhymed short stories in Prakrit and Apabhramsa literature. Charan literature narrates history, incident, etc. in short story form. The Middle-age Hindi Literature possesses rhymed love-narrative as in *Mrugavati*, *Padmavati*, *Madhumalti*, *Chitravali*, *Indravati*, etc. while the prose of Braj language possesses stories like *Stories of Chaurasi Vaishnavan* and *Stories of Two Hundred and Fifty-two Vaishnavan*. There are many stories available in oral literature, which express different colours of human life like love, morality, humour, satire, etc. Alike other literature of the world, Hindi literature too is influenced by it. In fact, Dr. Lakshminarayanlal sees oral

literature as the origin and source of influence for the early original Hindi short story genre and its writers, who imitated them. (Vajpayee 9). The short stories of Lala Parvatinandan like 'Prem ka Phuvra', 'Bhootowali Haveli', 'Jeevanagni', 'Narak', 'Gulzar', etc. are inspired by the oral folk tales.

In West, it was Edgar Allen Poe who introduced the genre of short story in America. Later, it was Pushkin in 1830 in Russia who worked in this genre. Later, it was imitated in France and England in late 19th century. For Hindi writers, the only available short stories were in English, which were a part of educational syllabus. They were Nathaniel Hawthorne's "The Tangled Tales", Washington Irving's "The Sketch Book", Charles Kingsley's "The Heroes", etc. Around 1900, many plays of Shakespeare were translated in the magazine *Saraswati* as short story. Before, this the Christian missionaries translated "Keshave Ram ki Katha", "Story of Jesus" etc. into Hindi. The magazine *Modern Review* inspired many Hindi short story writers. The influence was of French, English and Russian writers. In fact, Premchand saw this influence as connecting Indian spirit with that of France and Russia through the stories of Mompassa, Anatolia France, Chekhov and Tolstoy.

Periods of Hindi Short Story:

In India, there are three ages of fiction. During the classical period, allegorical stories of Upanishads, anecdotes of Mahabharata and Jatak-stories were historically important but not popular among people due to lack of entertainment. In fact, Sanskrit literature lacks entertainment in its fictions but Kalidasa's *Meghadutam* is a proof that people used to tell stories of Raja Udayan in the town of Avanti. The old people used to tell stories of King Vikramaditya, Bharthari, Raja Bhoj, etc. In Middle Ages, the stories of bravery of Aahala-Udal, King Prithviraj, etc. were included in the fictions and prevalent in oral form. Few examples of these are *Shihashan Battisi*, *Baital Pachchisi*, etc. which are available in many stories.

The second age of fiction started with the coming of the Muslim ruling in India. It started in 11th century from Punjab and later spread to the entire Northern India by 13th century. The Muslims brought the Arabic *Shahastara Rajni Charitra* and Persian romances with them. Their merging with the Puranic fictions of India should have resulted in a new tradition but it remained a mute revolution. This was actualized in the

popular humorous episodes of Akbar and Birbal, romances of Sufi saints, and later in 18th and 19th century works of Munshi Inshallah Khan like "Udaybhancharit" and "Rani Ketki's Stories". With the coming of printing press in 1950-60, story collections were published under the title *Tota-Maina*, *Sarang-Sadabrij*, *Chabili-Bhatiyaran*, *Gul-Bakawali*, *Kisse Char Yaar*, etc. in the same tradition.

The main theme of this age was portrayal of love. It was present in the classical Indian literature too as in Kalidasa's *Shakuntala* and *Vikramorvasi*, Bhavbhuti's *Malatimadhav*, Bhan's *Kadambari*, in Rasalila of Krishna and Gopis in Puranas, *Naal – Damyanti*, etc. The Muslims brought the love stories of "Laila-Majnu" and "Shiri-Farhad". This resulted in a variety of love being depicted in stories, ranging from pure love of Padmavati and Ratansen in *Padmavat* by Jaysi, to ordinary lovers depicting carnal love as in *Chabili Bhatiyaran*. There was humour present as in the episodes of Akbar and Birbal. Alike the fictional creation of supernatural beings in Puranas, this age stories created flying-cot, flying-horse, animals and birds talking like humans, demons, gods, nymphs, fairies, etc.

The third age of Indian stories started during the British rule in India. They

brought many innovative things like printing press, railways and telegram. They introduced the English education system and introduced new type of schools and colleges. The Christian missionaries were spreading their religion too. It brought Indians into contact with new form of literature, civilization, religion, society and politics. They were not settlers like Muslims but impacted all spheres of Indian life including their thoughts, emotions, ideals and perspectives. All the previous literature, especially stories, were seen as mere fiction and nothing else. Due to the western education, there was a change in Indian perspective, which started to reject old traditions and rituals, blind-beliefs, superstitions, etc. This resulted in rejecting the love stories of prince and princess, amazing stories of king and queen, moral stories of Vikramaditya, stories of characters of Mahabharata like Bhima, Arjun, Karna, etc. and interpreting them as mere fantasy. Due to this, the 20th century saw the advent of a completely new tradition of story called as 'modern story.'

Modern Hindi Short Story:

The classical and modern stories are too much different from each other due to the introduction of the western culture and thoughts in 19th century. With this, the

introduction of western education changed our perspective completely. It favoured the physical in place of abstract and supernatural, and favours individual freedom. Due to this logical reasoning, the concepts of ghosts, witches, demons, flying horses, etc. were decentered from the stories so as to give prominence to incidental and probable events and situations. Due to this, the story-writer ought to be cautious in selection and arrangement of events in the plot of the story. This resulted in new experimentation with the plot and chronology of the events. The introduction of psychological aspect in routine life interested many story writers who introduced it in their stories too. Thus, the classical stories were based on external events which were by-chance events while modern stories were based on the portrayal of inner-self and its symbols. The characters like gods, demon, ghosts, etc. were puppets without self-thinking while the modern characters were real human beings with their own thinking power. This modern story was more alive, serious and replete with minute details as compared to the classical one.

There are two uniqueness of modern story. The first the is the presence of imagination, which is the soul of all stories. Any story of any story writer is replete with imagination. The second unique trait of modern story is

the economic use of least number of characters and least number of incidents and events to make the plot effective. The portrayal of useless characters and episodes mar the effect of the modern story.

The publication of modern short stories started in 1900 in *Saraswati* and *Sudharshan*. Before this, the story of “Kavyavab and Varychi ki Katha and “Upkoshho ki Katha” were published in story form in *Hindi Pradip*. The story of the plays of Shakespeare were published in *Saraswati*. Many Sanskrit plays, Puranic legends were rendered in story form and published in Hindi in *Saraswati* and *Sudharshan*. In 1900, the first modern Hindi short story “Indumati” was published in *Saraswati* by Kishorilal Goswami. It was not an original one but inspired from Shakespeare’s play *The Tempest*. After this, many experiments were made in Hindi short story by translation, rendering and original writing. There was no past tradition available to the story writers. Due to this many short stories were written in rhymed form but had no chronology, ideal, form nor style. Some of them published in *Saraswati* were Vidhyanath Sharma’s “Vidya-Vihar”, “Kulinath Pande”, Maithilisharan Gupt’s “Ninnambe ka Fair”. Alike the stories of Hitopadesa and Aesop’s fables, their purpose was morality. On the other side, Madhav Misr, and Suryanarayan Dikshit

published short stories based on anecdotes. Other writers like Parvatinandan, Udaynarayn Vajpayee, etc. were translating and rendering Bengali, French, German and English short stories in Hindi. Many English writers like James Toad, Macmillan, etc. were writing short stories on brave heroes of India and on love stories. In Hindi, this trend was followed by Rakhiband in the “Tatar” and “Ek Vir Rajput” and by Maithilisharan Gupt in “Nakli Quila”. The experimental story of this age was Bang Mahila’s “Dulaiwali”, which portrayed the event of ordinary life in realistic manner. The starting of *Indu* in 1911 from Kashi started a new tradition in Hindi short stories. Many writers like Jayshankar Prasad, humourist J. P. Srivastava, and Chandradhar Sharma published their first story in it. In 1912, Jayshankar Prasad published a new form of story “Rasiya Balam” which is on the lines of a narrative poem in prosaic form and romances of Persian.

The early part of 20th century saw the rise in number of cities. It was paralleled with the rise of complicated and pretentious life-style of the people of India too. This resulted in the progress of individualism too. The writers took advantage of this and wrote about ordinary events of life in extraordinary manner by apt portrayal of place,

trend and events. Bang Mahila's "Dulaiwali" is the best example of it.

There are two points of origin of modern short stories in Hindi. The first is the creation of new stories and their environment based on periodicals and contemporary day-to-day life's incidents. It depicted tragic, humorous, surprising and strange situations under the garb of realistic environment. The second is rendering of prose stories based on the imaginative plot of ancient ballads, dramas, and anecdotes. Initially, the short stories of Jwaladutt Sharma, Padumlal Bakshi and Viswambharnath Sharma 'Kaushik' employed casual incidents and situations for entertainment. It was Premchand who freed modern short stories from the clutches of material world by making it a vehicle to expose the intrinsic word of human life. his short stories narrate how the shift change in the emotions of the human beings is amazing and surprising. He observes the world around him and makes a minute psychological analysis of it in his stories. He analyses common human characters like a cobbler, farmer, clerk in an office, lawyer, etc. minutely in ordinary situations. Later, Jainendra Kumar, Bhagwati Prasad Vajpayee, Vinod Shanker Vyas, etc. left the ordinary life situations so as to analyse extra-ordinary situations psychologically.

The modern short story experimented with the environment by making it the soul of the short story. The plot, character and environment are all connected to each other by a common feeling/emotion, the lack of which mars the entire short story. It helps in bringing to light the intrinsic personality of the character too. The examples of this type are "Akashdeep" by Bhagwati Prasad Vajpayee, "Haar ki Jeet" by Sudarshan, etc. The second stage of progress of Hindi short story begins narrating human life and history of eternal and contemporary truth. For e.g. Sudarshan's short stories like "Kamal ki Beti", "Sanskar ki Sabse Badi Kahani", etc. are examples of it. The contemporary truth is narrated in short stories like "Kavi" by Mohanlal Mahto, "Kaam-Kaaj" by Chandragupt Vidyalankar, "Roj" by Agyeya, etc. It may be in the form of Purana-katha, Impressionistic and satire. Along with these changes, the short story writer works on the beauty and attractiveness of art-form of the genre too. In today's short story, the plot and the character are not given prominence alike that given to feelings and impression. Hence, one can divide Hindi short stories in three broad groups:

Story-oriented as in "Atmaram", "Purraskar", "Budhi Kaki" by Premchand, "Usne kaha tha" by Chandradhar Sharma Guleri, "Tai", "Pavan-Patit" by Kaushik,

stories of Jwaladutt Sharma, Padumlal Bakshi, etc.

Environment-oriented as in “Shatrankke Khiladi” by Premchand, stories of Sudarshan, etc.

Impression-oriented as in “Ka Kha Gha” by Chandragupt Vidyalkar, “Kavi” by Mohanlal Mahto, etc.

Apart from these three forms, other important forms of short stories do attract our attention are humorous, historical, naturalistic and symbolic short stories.

The humorous short stories worth mentioning are “Lambi dadhi” by J. P. Srivastava; stories by Annapurnanand, Badrinath Bhatt and even some stories of Premchand.

The short stories in historical form are stories of Vrundavanlal Verma in *Saraswati* in 1910; “Mamta” by Prasad; “Vrajpat” and “Sarandha” by Premchand; “Bhikshuraj” by Chatursen Shastri; “Nyayamantri” by Sudarshan; etc.

The naturalistic short stories of Bechan Sharma ‘Ugra’, Chatursen Shastri, etc. was not only to reform the society but to narrate the humiliating and pathetic aspects of the society in artistic manner.

Alike symbolic drama and novel in Hindi literature, Symbolic short stories are

present in less quantity. Its instances are “Kala” by Prasad and “Kala and Krutimata” by Ray Krishnadas.

The above analysis establishes the fact that one strand of modern Hindi short stories is based on self-inspection or introspection. The main exponents of this strand are Jainendra, Agyeya, Ilachand Joshi, etc. This strand / form of Hindi short story is influenced by the western psychoanalysts like Freud, Alder and Jung. The works of Janpal, Camus and Kafka too influenced this form.

Another factor that influenced it was the painful and miserable condition of human beings after WW – I. It left the humans full of disabilities, lameness and immobilities, which was reflected in the characters of the short stories. The short story writers attempted to examine and to grope the mind and heart of the affected, which was replete with unsatisfied wishes and desires. The unfulfilled and repressed wishes guide and shape the human life, create varieties of complexes in human mind, create strange modus operandi of humans and make them introspective. All these factors led to the advent of subjective analysis in Hindi short stories. It moved from the coarseness to fineness, from the action of the human sphere to the internal world of the human beings. There were attempts to resolve the

unconscious mind's beliefs, odiousness, violence, jealousy, envy, carnal desires, etc. by short story writers. For this, newer experiments were being carried out, which resulted in making the Hindi short story more complex. Many periodical short stories included in this form are:

“Dheliz”, “Kutte ki maut” by Nirmal Verma; “Chandni”, “Anbita Vyatit” by Naresh Mehta; “Kai ek akele”, “Panchue male ka flat” by Mohan Rakesh; “Sheher ke bich ek”, “Kinare se kinare tak” by Rajendra Yadav; “Talash”, “Pilla Gulab” by Kamleshwar”; etc. All these writers had more conscious about dignity, reality, human limitations, reputation of a human being, contemporary morality, realistic environment, and commitment to association.

Post-Independence Hindi Short Story:

Hindi short story after WW – II and Independence were called as “New stories”, alike “New poetry”. But they stink of sectarianism and clique. The Hindi short story became more intense and minute in narrating social and national reform even though it continued to follow the original form and tradition. Following Premchand's “Kafan”, the Hindi short story writers

became more realistic and psychological in portraying the war and contemporary life, chronic middle class life, love of a man and woman, analysis of human mind and the physical and mental problems of contemporary life. The end of WW – II provided new themes and techniques to measure human mind with more depth and intensity. Many stories written after 1950 belong to this group.

After 1950s, there was a change in the traditional policy of the Hindi short story. Along with Jainendra, Yashpal and Agyeya, writers like Amrutrai, Dharmaveer Bharti, Mohan Rakesh, Amarkant, Renu, Rajendra Yadav, Bhishma Sahani and Krishna Sobti became active. They were more enthusiastic than the previous generation, active and agile and conscious enough to oppose the traditionalism. “They are iconoclast. They are attempting to establish the already broken human beings, who are struggling with life. the contemporary story writer have left ‘isolation’ so as to select ‘involvement’ and including the veracity of life by language. despair, disbelief, intellectualism, neutrality and fear of death were replaced by desire of livelihood and struggle.” (6) The post-Independence stories established the social realization as a strong human realization by accepting the change in traditional values, life styles, orthodox

institutions and moral beliefs. There was a search for the minute fabric that brought the change in human life. The stories provided the space for time, society and soul of humans to settle down.

The post-Independence era saw the rise, progress, establishment and advancement of the educated middle class, the progenitor of Hindi short stories. The pre-Independence short story writers like Jainendra Kumar, Yashpal, Agyeya, Bhagwaticharan Verma, etc. became restricted to problem-oriented stories. Few of them like Yashpal, Amrutrai, Nagarjuna, etc. resorted to oppose the corruption prevalent in the political sphere and narrate the changing social sphere from their subjective perspective. Thus, we find that the new short story writers after 1950s were very different from their predecessors in terms of concepts, perspectives, epistemology, etc. Whenever their hopes were shattered, they converted them into the form of struggle. They depicted fragmentation, complexity, uncertainty and disbelief in their stories. They can explicate the lively environment, freshness of experience, and the life struggles. For instance, the sense of the village was made alive in “Dadima” by Shivprasad Singh and “Guleri ke baba” by Markandya.

After 1960s, the short story writers like Gyanranjan, Mahendra Bhalla, Kashinath Singh, Giriraj Kishor, Harishankar Parsai, etc. took the genre in their control. During 1960s, Dr. Mahip Singh started the conscious movement, which saw reality, environment and life in a new light. Mahip Singh saw the reflection of isolation, uselessness and strangeness in the Hindi short stories as pretension and mere copiousness of the western society and literature. He asserts, “The reality is that those writers who wrote about boredom, isolation, strangeness, they were never able to control their personality, which made their expressions always incoherent, blurred and detached.” (Singh 12). The conscious movement writers saw reality of life as important for their movement. They rejected the taboo of staticness in favour of flux. The stories depicted contemporary life with its anomalies, distortions and panic of human characters who lacked action and performance. The no-story or storyless short stories is the Indian version of Parisian “anti-story”. It portrays the uselessness of a person, incompleteness of emotions and language and the anomalies of personality. It brought negativity and uselessness, which was a result of the change in human emotions like abatement, disgust, irony in relations, breaking of family, distorted aspects of love, isolation, fear, destruction, etc. Amrutrai found lack

of spontaneity in the short stories due to depiction of boredom, and isolation of life. There was no progress of spontaneous story movement, as it was not much noticed by the people.

Behind the populist movement in short story, the Marxist ideology-based writers were present. They depicted the struggles of lower classes of the society. The main writers were Neeraja Singh, Ramesh Upadhyay, Asgar Vajahat, Namita Singh, Ramesh Batra, etc.

The Sakriya/Active movement in Hindi short story was based on Leftist thoughts and realism. Dr. Hardayal called it as Progressive movement in Hindi short story. It is the story of man's conscious energy and liveliness. It was the story of common man and common man's purposes. The main writers were Rakesh Vatsa, Surendra Kumar, Dhirendra Asthana, Chitra Mudgal, Kumarsambhav, Shrikant, Abdul Bishmillah, etc. They believed that the hopes of the common man after Independence remained unfulfilled and hence they have to be a part of the common man to raise voice against this. Thus, all such movements attempted to enrich the Hindi short story in varying manner.

The analysis of Indian society on basis of age-consciousness is carried out on the level of society and its units, family and its

units, and person. The entire Indian society and its broad divisions i.e. urban and rural have changed. With this, the values and the caste system too have changed. The reasons for changing caste system are economic pressures, industrialization, modernization and urbanization. The change in caste system resulted in changing of traditions, traditional beliefs, life-style, etc. The optimum change is felt in the life of a female. Love-marriage, inter-caste marriage, widow remarriage, unmarried life, etc. have gained social acceptance. The western society influenced the Indian mind by its values of democracy, secularism and liberalism. The sea-changes in the society gave rise to destruction of traditional institutions and values. The urban, economically happy man found self as lonely, isolated and incoherent while the rural man, surrounded by difficult economic situations and struggling against the orthodox values, attempts to preserve his identity as simple, emotional and trustworthy.

The strongest change can be felt in the caste system, a curse of the Indian society. Dr. Lohiya asserted, "Economic inequality and casteism are twin demons and if one wants to fight with one then one has to fight with the other too." (18) Jayprakash blaming casteism states, "The policy of separation by caste system is responsible to a certain

extent for the domination of the foreigners.”

(81) To end the caste system, eating-together, inter-caste marriage and the relationship between twice-born and non-twice-born is favoured. Mahatma Gandhi was actively involved in his entire life for the upliftment of the Harijans.

The short story writers favoured the new liberal policy regarding the caste system. The higher caste people have harassed the lower caste people to an extreme limit. The lower caste people are now aware about their exploiters, and the reasons of exploitation. Vishnu Prabhakar's "Rahman ka Beta" is about the causes of ill-treatment of higher caste towards lower caste. The reasons are filthiness, illiteracy, and antisocial behaviour of the lower caste people. Madhukar Singh's "Lahu Pukare Aadmi" is about the extreme struggle between Musahar caste and the Brahmins. The Brahmins blame that if a Brahmin becomes friend of a Musahar, the Brahmin too becomes like Musahar. Sudarshan depicted the same ill-treatment of the lower caste in his story "Patitodhar". The story highlights how a Sanatani caste-system favouring father is opposed by his Arya samaji son. The story depicts that the scenario is changing, as people wish to free themselves from the clutches of caste system. Sudarshan started this change from the higher caste people.

Apart from this, a number of social issues got reflected in the Hindi short stories of post-Independence era. The second most dreaded issue, after casteism, was that of dowry system. A number of families became victim of this social evil. Another social evil that was narrated in the Hindi short story was that of the breaking family system. The conflict at the societal, political and religious level entered the familial level too. We can see the conflict between father-son, mother-daughter, brother-sister, mother-in-law and daughter-in-law, etc. With this, national issues like population growth, lack of basic and essential facilities for living, industrialization and urbanization with its evils, corruption in public departments like railway, education, police, etc. were highlighted by the Hindi short story writers. These were nothing but the reflection of the Indian society in the contemporary ages.

Conclusion:

All the story stories of Hindi literature were under influence of their societal realities. They reflected their contemporary society in the best possible manner. The influence was not restricted to the local issues but included international issues too, as felt in the influence of French, Russian and

English short stories. The adaptation was not only of human reality and situation but also of technique. The inclusion of philosophical concepts of psychology, realism, existentialism, etc. are a proof of this.

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