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Assonance is a multilingual blind peer reviewed annual publication of the Department of Russian & Comparative literature, University of Calicut. *Assonance*, as a rule, publishes only original and unpublished research articles in English, Russian, Hindi and Malayalam. Its primary focus areas are Russian Language, Russian Literature, Russian Culture, Comparative Literature and Translation Studies. All contributions to the journal to be submitted in M.S. Word to the Editor, *Assonance*, Department of Russian & Comparative Literature, University of Calicut, Kerala – 673635, India by 31st July. Email: jrcl.drclcu@gmail.com

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1. Title of the text: Times New Roman, Bold face, Heading 14 size font, Central alignment, single spacing.
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Submissions not following the prescribed style and received after the deadline shall be summarily rejected. A

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From the Editors

On the occasion of the golden jubilee year of the University of Calicut, the Department of Russian and Comparative Literature humbly present before you the 18th issue of our departmental research journal *Assonance – A Journal of Russian and Comparative Literary Studies*. We are extremely glad that our journal has received tremendous support from different universities of India and abroad. We are immensely enthused to share that our journal has been included in the UGC list of approved journals and has become a household name in the fields of Russian studies and comparative literary studies in India. We are grateful to each and every contributor for contributing their valuable research articles for this issue.

The current issue has thirty articles contributed by scholars of eminence as well as emerging scholars on various issues of comparative study, genre study, thematic study of different authors and their texts, translation studies, linguistics, culture studies, travelogue, folklore, children literature et al. It has articles dealing with comparative study of Chekhov's *Vanka* and Premchand's *Eidgah*, poems of Pushkin and Mickiewicz, Shikshin's *Chudik* and Batohi's *Shahar*, Solzhenitsyn's *One Day in the Life of Ivan Denisovich* and Sorokin's *Day of the Oprichnik*, *Metamorphosis* and *I-Not I*. We have as well included various thematic studies on Shukshin's stories, Khvoshinskaya's *Pansionerka*, *Life and Times of Michael K.*, Pakistani American fiction, Laszlo Krasznahorkai's *Stantango*, 17th and 18th century French plays, Seamus Heaney's *Death of a Naturalist*, Zamyatin's *We*, Caucasian texts in Russian, Anastasia Verbitskia's *Key to Happiness*, Vera Panova's *Seryozha*, Pratibha Ray's *Yajnaseni* et al. There are articles examining translation tradition in India, Chekhov's reception in Marathi, graphemes-phonemes in Khasi, feudalism in Russia, Indo-Russian diplomatic relations, Rajasthani folk songs, Raveendran's travelogue *Akalangalile Manushyar*, animal stories, and children stories of soviet and post-soviet era.

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

The Editors

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ДЕТИ-ГЕРОИ В РАССКАЗАХ «ВАНЬКА» И «ПРАЗДНИЧНАЯ ЯРМАРКА»

Сатьябхан Синх Раджпут

Кандидат филологических наук, доцент Кафедры русских исследований Ун-та англ. и инос. языков, Хайдерабад, Индия. Он уже опубликовал более 16 докладов, представил столько же статей на международных конференциях. Он отредактировал Русскую филологию 32/2013. Его преподавательские интересы сосредоточены в области русской прозы 19-ого века, и деревенской прозы. Он руководствовал исследовательскую работу по творчеству В. Пелевина на уровне степени Кандидат филологии. Он тщательно изучает этнографию славян и индийских народов, их сравнительную античную историю, военные походы Чандрагупты Морье через Русские земли в Грецию и т.п.

CHILD HEROES IN THE STORIES *VANKA* AND *EIDGAH*

Dr. Satyabhan Singh Rajput

Associate Professor, Department of Russian Studies, EFLU, Hyderabad

В представляемом докладе я пытался сопоставительно изучить два детских персонажа на основе рассказов «Ванька» (1886г.) А.П. Чехова и «Праздничная ярмарка» (ईदगाह) (1933г.) М. Премчанда, в частности с целью изображения их духовного состояния в описываемых окружающих семейно-общественных положениях. Базой для такого сопоставительного изучения является общая основная художественная тема двух избранных рассказов. В обоих рассказах преобладает тема сиротства и лишённого детства, рассказывается склад ума маленького мальчика вполне.

Чехов и Премчанд довольно хорошо известны читателям не только своей отечественной литературы, но и зарубежной литературы. В данных рассказах Ванька – герой Чехова, а Хамид – герой Премчанда.

В двух рассказах оба писателя глубоко проникают во внутренний мир детей, затрагивают душу своего героя и выявляют важные стороны их умственных столкновений с внешним миром.

Метод. Пользуется метод структурно-художественного анализа данных рассказов.

Ключевые слова: сапожник, Ванька, мастер, хозяева, сирота, смерть, Млечный Путь, рождество, Хамид, сквородка, лепешка, воспитание, щипцы, склад ума, душевное состояние, умственные столкновения, психология детей.

Антон Павлович Чехов (1860-1904 гг.) и **Мунши Премчанд** (1880-1936 гг.). Настоящее имя известного индийского писателя Премчанда было Дханапата Рай Шривастав. Когда он вступил в писательство то начал издавать свои художественные произведения под именем Мунши Премчанда. И так и остался этот его псевдоним для читателей. Мунши Премчанд начал писать на языке урду, но скоро признал значение языка хинди - как языка масс Индии – и перешёл на язык хинди для того, чтобы посредством своего пера внести своеобразный вклад в Освободительное движение против англичан и углубить борьбу за независимость Индии.

Верно, что А. Чехов и Премчанд были современниками, но не знали друг друга. Чехов написал «Ваньку», когда Премчанду самому было столько же лет, сколько его герою Хамиду в данном рассказе. Премчанд в своё время узнал о рассказах А. Чехова опубликованных в Англии на английском переводе через другого индийского писателя. Премчанд сильно был убеждён в том, что индийскому народу в ту пору нужно было давать для чтения такую литературу, которая могла бы вызвать у него любовь к Родине и неколебимое желание сбросить империалистическое угнетательское иго англичан, подготовить его к борьбе против иностранных оккупантов за независимость Индии. Да, в связи с этим делом Премчанд подчёркивает значимость Октябрьской Революции для индийских людей:

«Если трудовой народ смог осуществить революцию в России, то он сможет осуществить её и в Индии. Необходимо только подготовить его к этому, необходимо пробудить его таким же образом, как это сделали Толстой, Тургенев, Чехов, Горький» [1].

Отсюда вытекает, что Премчанд высоко ценил творчество А. Чехова.

Настоящий писатель никогда не умирает. Его творчество делает его бессмертным и многоуважаемым у своих людей. Творчество А. Чехова и Премчанда является таким же: спустя даже сто лет оно не потеряло свою отзывчивость у читателей и поэтому оба этих писателя читаются и сегодня с большим интересом.

Оба А. Чехов и Премчанд попробовали своё перо над разными жанрами словесного искусства и дошли до знаменитости в этой области. Если, на одной стороне, А. Чехов является одним из самых выдающихся и многочитаемых драматургов мира, то Премчанду удостоено звание «Крупного романиста» литературы хинди.

Всё же их рассказы являются для меня не только интересным объектом чтения, но и предметом сравнительного изучения и глубокого

размышления. Оба писателя также приняты завершёнными рассказчиками. Премчанд написал около 300 рассказов на языке хинди, тогда как А. Чехов опубликовал приблизительно 1000 рассказов.

Оба этих великих писателя умерли от чахотки.

На самом деле тема детства очень привлекала внимание А. Чехова и Премчанда к себе. У них есть некоторые очень мощные образы детей. Их рассказы о детях пользуются большой любовью и симпатией среди людей всех возрастов в двух странах, потому что они вызывают у нас нежные чувства, подсказывают нам чуткие мысли, и конечно, оставляют на нас мягкое обаяние; русские и индийские читатели равнодушно воспринимают тяжёлую судьбу маленьких героев этих крупных писателей. Верно, что Чехов и Премчанд глубоко проникают в душу своих героев, раскрывают мир детства, простоту их души читателю.

Чехов тоже очень глубоко проникает в психологию ребёнка. Мир детей изображаемый Чеховым в своих рассказах очень реален. По А. К. Базилевской:

«В рассказах Чехова о детях фиксируются этико-психологические проблемы, возникающие от непонимания взрослыми мира ребёнка и от столкновения детей с миром взрослых» [2].

В самом деле писатель глубоко «исследовал решающие стадии взросления ребёнка – от младенца до подростка» [3]. Чехова можно назвать в этом смысле психологом детей. Там же, главное для Премчанда в своих произведениях – показ душевного склада своих героев и их места в обществе. Он является большим мастером психологического анализа души человека, особенно ребёнка, его переживаний, страданий, тяжёлого жизненного положения. Говоря о психологическом изображении своих героев писатель пишет:

«Для меня это очень необходимо, чтобы мой рассказ имел какую-то психологическую подоснову» [4, 319].

В данных рассказах Чехова и Премчанда существуют общие основные творческие мотивы и структурные сходства с точки зрения композиции и сюжета, которые дают мне подоснову изучить их сопоставительно. Так же художественная структура обоих изучаемых рассказов во многом совпадает друг с другом. Так, главным действующим лицом в обоих рассказах является маленький мальчик. В обоих рассказах этот мальчик является сиротой – родители главного героя в каждом данном рассказе уже умерли. Безвременная кончина родителей каждого героя выбранных

рассказов принесла ему тяжёлую беду с жестокой бедностью. Единственной опорой каждому сироте в этих рассказах является старый человек, который сам в себе также беспомощный – в премчандском рассказе это его очень старая бабушка Амина, которая нежно заботится о нём, тогда как в чеховском рассказе это его дедушка Константин Макарыч.

Ванька отправлен из деревни в город его дедушкой, чтобы он учился ремеслу сапожничества у сапожника, а Хамида пешком отправила его бабушка в город на ярмарку по случаю праздника. Для обоих мальчиков город является странным местом, где им нелегко.

На фоне работы и поездки деревенского сиротского мальчика на праздник в городе Чехов и Премчанд рисуют глубочайший психологический портрет своего героя. Этот портрет каждого героя отображает внутреннюю грусть и одновременно, содержит темные оттенки трагизма и юмора, выявляя таким образом не очень счастливое психологическое состояние каждого сироты. Итогом выявляется горькая сиротская судьба каждого мальчика и слышен неповинный его плач изнутри.

Не только оба писателя, но и оба их рассказа являются также популярными среди своих читателей.

Краткое содержание. «Ванька». В чеховском рассказе Ванька – мальчик-сирота, которого дедушка отдал в ученье к сапожнику в город. Мальчика часто бьют, заставляют намного работать мастер и подмастерья. Ему очень плохо, и поэтому скучно в городе. Он пишет письмо дедушке и в нём излагает о своей тяжёлой жизни у сапожника. Но перед тем как опустить его в почтовый ящик, он не пишет на нём адрес куда это письмо должно идти. Ванька не знает почтовую систему.

«Праздничная ярмарка». Хамид – мальчик-герой премчандского рассказа. Ему лет 5. Его родители умерли. У него только старая бабушка, которая заботливо воспитывает его. Дети деревни идут пешком в город на праздничную ярмарку по случаю праздника ид. Это волнует его бабушку, ибо другие ребята идут со своими отцами, а он идёт один. У бабушки нет щипцов, и каждый раз, когда она снимает со сковородки лепешки, её пальцы жгутся. Наперекор всем своим детским страстям Хамид купил для неё щипцы, так чтобы она больше не обжигала себе пальцы. К тому же мальчик знает, что бабушка никогда не купит щипцов: «Ей и на базар-то некогда ходить. Да и где ей денег взять?» [5, 374]. Такими мыслями он смог сдержаться от игрушек и сладостей и купил на домашнее хозяйство щипцы.

Тема. Сиротское детство – общая основная тема двух избранных рассказов, где излагаются психологические проблемы мальчика-сироты.

Композиция. В композицию чеховского рассказа входит краткое описание ночи на кануне рождества. Сжатость – особая черта этого рассказа с точки зрения композиции. В композицию рассказа Премчанда входит описание бодрого настроения людей деревни по случаю праздника. Автор подчёркивает, что особо веселы дети.

Пейзаж. Если сравнить, то деревенская природа, городская картина в рассказе на языке хинди. У Чехова это ночь на кануне рождества, ночное небо, звёзды, Млечный Путь, и прочее что составляет картину вокруг героя.

Жанровые черты.

Оба произведения, «Ванька» русского и «Праздничная ярмарка» индийского писателей, написаны в литературном жанре рассказа. Оба рассказа отличаются определёнными чертами характеристики рассказа как малого эпического жанра художественной литературы.

Объём произведения. По объёму чеховский рассказ «Ванька» имеет страниц 5, а премчандский рассказ имеет страниц 13. Чеховский рассказ отличается сжатостью. В премчандском рассказе нет лишних выражений.

Количество персонажей. В чеховском рассказе только один персонаж т. е. главный герой, а в премчандском рассказе тоже одно главное действующее лицо. Кроме Хамида, в индийском рассказе есть его бабушка и друзья в качестве второстепенных персонажей.

Так мало персонажей – ещё другая отличительная жанровая черта данных рассказов.

Количество действий или эпизодов. В чеховском рассказе одно действие или один эпизод, который показывает героя, что он пишет письмо бабушке, кончает писать его, затем успеет опустить его в почтовый ящик. В премчандском рассказе так же в принципе одно главное действие. Это покупка щипцов на ярмарке и дарение их героем бабушке.

Временная рамка. Временная рамка в чеховском рассказе длится несколько минут в течение которых герой пишет письмо. У Премчанда временная рамка охватывает день, за который герой идёт на ярмарку, возвращается оттуда с щипцами.

Элементы сюжета.

Экспозиция. В чеховском рассказе нет экспозиции. В индийском рассказе описывается подготовка людей деревни к городу по случаю праздника. И восторг, который вызывает праздник у детей: они готовы идти большую дистанцию за это («Как он может пройти три *коса* [6] пешком?» [7, 241]. В чеховском рассказе тоже это праздник, что Ваньке попала долгожданная возможность написать письмо бабушке в тайне от хозяев. По случаю праздника хозяева ушли в церковь и так у него оказалось свободное время.

Завязка. В русском рассказе герой не ложился спать, а боязливо готовится писать письмо:

«Прежде чем вывести первую букву, он несколько раз пугливо оглянулся на двери и окна, покосился на тёмный образ и вздохнул» [8, 42].

В индийском рассказе автор говорит, что дети особенно веселятся по случаю праздника, и больше всех рад Хамид, кто сирота. Вообще мало и то очень редко бывает у него поводов, когда можно радоваться. Праздник ид – такой же повод, который вызывает у детей много фантазии, даёт им возможность, когда они могут выйти из деревни и досыта есть сладости и т.д. Незрелость и лёгкая детская фантазия определяют его счастье в смерти родителей. Премчанд это особенно подчёркивает в этом своём рассказе. Хамид готовится идти на ярмарку, что вызывает взволнения у бабушки. Ведь, ему, пятилетнему сироте пешком идти три *коса*.

Развитие действия. Рассказ у Премчанда постепенно и долго развивается. На ярмарке его друзья качаются на качелях, лезут на карусель, сажают коней, садятся на верблюдов. Лишь Хамид остаётся стоять поодаль и смотрит на них. Затем они покупают свистульки, мячики, игрушки, сласти и т.д., так как у них есть деньги. А у Хамида всего лишь три пайсы. Эти манящие детей к себе предметы чаруют его и ему хочется владеть ими. Но он решительно передумает и совестливо отказывается от их покупки. Очень редко ребёнок даёт себе понять о бездарности таких предметов, которыми дети легко увлекаются. У Чехова развитие действия короткое и заключается в тяжёлых переживаниях, о которых Ванька пишет в своём письме.

Кульминация. У Премчанда она заключается в покупке героем щипцов. Хамиду было очень тяжело договориться до цены щипцов с лавочником. Премчанд тут проявляет тяжёлое состояние душевного склада мальчика-сироты. Это можно считать типичным состоянием бедного человека вообще. У Хамида только три пайсы, а ему сказали что щипцы стоят 6 пайс. Автор тут многое передаёт нам о бедных людях, о бедности от лица своего героя. Отказавшись от своих детских страстей Хамид покупает

щипцы за три пайсы, всё что у него было. Купив щипцы Хамид гордо подошёл к товарищам. Минуту назад этот же Хамид столь колебался, опасался спросить лавочника о цене щипцов. А теперь купив их он стал гордым, потому что он сделал кое-что полезное в хозяйстве. Щипцами маленький мальчик оказал важную помощь старой бабушке.

Ванька Чехова не знает адреса своего дедушки. Его письмо никогда не дойдёт до его дедушки. Хотя в письме он многое хорошее обещает дедушке, но только взамен за то, чтобы он увёз его к себе от мастера. Все его попытки написать ему о своей тяжёлой жизни, все его надежды на него как избавителя от сапожника упали неожиданно перед нашими глазами.

Развязка. После горячих споров Хамид убедил своих приятелей, что его щипцы – лучшая игрушка, - «*Рустам-е-Хинд*», настоящий индийский борец. Щипцы окончательно поразили их своей полезностью и мощностью и завладели воображением у друзей Хамида. Все его друзья ему завидовали, и конечно, тепепрь они хотели подружиться с ним благодаря щипцам. Главное, его бабушка Амина сильно заплакала, когда Хамид показал ей свою покупку (т.е. щипцы).

У Чехова Ванька доволен собой тем, что он написал письмо дедушке. Однако, мы знаем, что дедушка никогда не получит его. В русском рассказе в этот момент проявляется типичный чеховский юмор с трагизмом.

Эпилог. В чеховском рассказе эпилог отсутствует. В эпилоге своего рассказа Премчанд говорит, что мальчик Хамид выполнил роль «умудренного старика, а старуха Амина, стала девочкой» [7, 252].

Тип рассказа. Оба рассказа являются бессюжетными, так как в них нет острого события или конфликта. Единство места, времени и действия наблюдаются довольно явно. У Чехова всё действие имеет место в доме мастера Ваньки, а у Премчанда оно происходит на ярмарке.

Финал. Чеховский рассказ несёт сюрпризный финал. Он, как говорится, даёт читателю «по морде». Неожиданный элемент сюрприза тут заключается в том, что на письме Ванька не написал адрес дедушки, куда должно идти письмо к нему. Премчанд постепенно но решительно готовит своего героя купить щипцы. Поэтому несюрпризный финал в его рассказе.

Авторское отношение. Премчанд сочувствует Хамиду, говорит, что маленький Хамид вёл себя как умудренный жизнью старец, а старуха Амина превратилась в маленькую девочку [7, 252]. Чехов, как обычно,

откровенно не выражает своё отношение к своему герою. Чехов непрямо относится к вопросу «горькой сиротской судьбы» [2] своего героя. По Т.Н. Сухановой, Чехов «не смеётся над Ванькой, несмотря на юмористическую интонацию, он всегда уважает ребёнка» [12]. Он оставляет читателю решить тяжёлый вопрос счастья Ваньки. Чехов так же заставляет читателя задуматься о несчастье в счастье сироты. Премчанд наоборот прямо относится к своему герою, и выявляет его победителем. Он вызывает у нас сильное чувство сочувственности к тяжёлой судьбе сироты, одобряет его деяние на ярмарке или дома у героя.

Характер. Ваньке 9 лет. Его часто бьют мастер и подматерья, не дают досыта есть, даже отдыхать он не может по своей воле. Все эти обстоятельства превратили его в боязливого ребёнка. Поэтому он очень ослабленный и испуганный мальчик. Он давно сбросил любые надежды своего счастья. У него нет силы воли. Он больше не верит в себя. Его жизнь хуже жизни пленника: «Пропавшая моя жизнь, хуже собаки всякой» [8, 44]. Но он вспоминает о прошлом, когда ему всё было хорошо, приятно: «Весёлое было время!.. кормила леденцами...» [8, 43]. У него слабовольный характер, поэтому он грустный. Он скучает о бабушке по дому и плачет из-за такой смертельной скуки: «... а скука такая, что и сказать нельзя, всё плачу» [8, 44]. Однако письмо даёт ему какие-то надежды: «Убаюканный сладкими надеждами ... крепко спал...» [8, 44]. Но мы знаем, что это опять будет несчастье, несчастье горькое и мучительное для него. А. Чехов завершает своё дело раскрытием горькой судьбы Ваньки.

По характеру Хамид во многом отличается от Ваньки. Хамид, хотя по возрасту моложе Ваньки, но по характеру, он очень могучий, добрый мальчик. У него огромная сила воли. Хотя он не умеет считать (как умеет Ванька) у него так же и есть сила логики. Он очень задумчивый и умный мальчик. Честность, чистота сердца и невинность его другие качества. У него детская фантазия о полиции и своеобразная детская гордость. Хамид рассчётливый и отходчивый мальчик: он решил утешить побежденных своих товарищей.

Хамид и Ванька. Оба мальчика – круглые сироты. Ванька разбирается в смерти человека и поэтому знает, что его родители теперь никогда не могут вернуться. Хамид пока ещё не понимает эту ужасную правду жизни и поэтому у него есть ложная надежда на то, что его отец и мать скоро вернутся к нему с гостинцами от Бога [7, 241]. Такое обманчивое, детское у него понятие о смерти. Чеховский сирота-мальчик несколько зрелый, понимающий и знающий об окружающем мире. Главное, он хорошо понимает, что такое бедность, что это значит быть в мире без родителей. С этой точки зрения Хамид пока ещё совсем ребёнок. Он не умеет

считать даже до ста («А сто – это больше, чем 50?») [7, 244]). В мечтаниях Ваньки преобладает реальность. У Хамида это лёгкая детская фантазия (о маме и папе, о городском клубе, о джиннах, о заклинании вызывать джинна, и прочее).

Дедушка Ваньки – его единственная опора, т.е., в деде он ищет своё счастье, излагает на него большие надежды как на избавителя, мечтает с ним о светлом будущем. Однако он не знает адреса своего счастья. Скорее это превратится в его несчастье. У Хамида это его бабушка Амина, которая является источником его счастья. Он верен о своём счастье в матери и папе. Он тоже не знает адреса своего счастья, ибо его мама и папа теперь никогда не вернутся, их нигде искать. Это его подлинное несчастье или обманчивое ложное счастье. Так изображается лёгкая детская психология в характере каждого сироты.

В чеховском рассказе есть неожиданный элемент. Ваньку мучат его хозяева. Его мастер часто бьёт его, не даёт достаточно есть, его велят спать в сенах. Ему хочется убежать от него, но у него нет сапог (а мастер является сапожником!), а идут морозы. Хамид тоже бос.

Бедность для Хамида – большое бедствие. Но у него есть надежда. Его друзья едят сласти и покупают игрушки. Но он не в таком благополучном положении. Их радость становится его горестью и вызывает у него зависть. Но он не бросает надежды, ибо он верит, что его отец вернётся и принесёт ему деньги мешками. И мама также принесёт корзину подарков.

Заключение. Чеховский рассказ короткий, но он содержит много для размышления. В нём нашли отражение взрослые конфликты детского мира, которые заставляют читателя задуматься о лишенном детстве. Писатель выявляет невыносимое одиночество человека, которого взрослые и близкие понимать не хотят, не хотят предощутить его страдание [2, 6-15]. Премчандский рассказ носит поучительный характер. Он содержит конкретные мысли для взрослых людей. Этот рассказ полон колоритного описания праздника, изображает типичный энтузиазм у детей за праздник. Рассказ содержит и серьёзные и смешные, но вполне совестливые комментарии Хамидом о своём детском мире.

Оба рассказа являются драгоценным сокровищем мировой литературы. С точки зрения детской психологии они могут вывести учёных к важным выводам.

И в чеховском этом рождественском рассказе и в премчандском рассказе праздник является чудесным и приятным событием. Однако, праздник отмечается взрослыми. Сироты и другие бедные дети не могут отметить

его – таких сиротских детей как Ванька и Хамид в мире бывает много. Этим детям иногда праздник приносит более грусти, чем веселья.

Так мы можем вывести, что психологические проблемы детей возникают, когда взрослые не понимают мир детей. Не учат ли нам Чехов и Премчанд посредством этих рассказов о том, что взрослым и другим способным людям надо понять их духовный мир и стараться облегчать тяжесть?

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ПУШКИН И МИЦКЕВИЧ: СВОЕОБРАЗИЕ ЛИЧНЫХ И ЛИТЕРАТУРНЫХ ОТНОШЕНИЙ

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PUSHKIN AND MICKIEWICZ: SPECIFICITY OF PERSONAL & LITERARY INTERACTION

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Abstract: *Alexander Pushkin and Adam Mickiewicz are the National poets of Russia and Poland respectively. It's very rare that two great poets of their stature have had personal and literary interaction in their life time. It could not have been otherwise as their motherlands, Russia and Poland, were yearning for freedom - one from the internal tyrants and the other from the external ones. Both the poets had been involved in the struggles for liberation of their motherlands. Pushkin served the cause with his lyrics, whereas Mickiewicz actively participated in the liberation struggle of Poland. The present article is an attempt to decipher those facts which brought them together and at the same time separated them. In our opinion the source of their personal and literary interaction lies in their eternal love for their respective motherlands. This article is based on the material from my second doctorate degree awarded in 2017 by University of Delhi on the topic "The Concept of Motherland in Creative perception of Adam Mickiewicz and Alexander Pushkin".*

Тезисы: Александр Пушкин и Адам Мицкевич являются национальными поэтами России и Польши соответственно. Редко бывает, что два великих поэта такого масштаба имеют личные и творческие отношения. Хотя они представляли разные народы, но на их жизнь и судьбу повлияли события общей истории, подчиненность одним и тем же царям, национально-освободительная борьба против тиранов и угнетателей - Пушкин против внутренних, а Мицкевич против внешних.

Данная статья является попыткой нахождения того, что сближало их, и что разделяло. По нашему мнению тема Родины проходит все творчество этих великих поэтов своего времени, и любовь к родной земле является источником их личного и творческого взаимоотношения.

Настоящая исследовательская работа сделана на основе моей второй кандидатской диссертации, защищенной в Делийском

университете в 2017 году по теме «Концепция Родины в художественном восприятии Адама Мицкевича и Александра Пушкина».

Александр Сергеевич Пушкин (1799-1837) и Адам Бернард Мицкевич (1798-1855) являются выдающимися литературными деятелями XIX века в России и в Польше соответственно. Они были поэтами-современниками. Каждый народ (русский и поляк) вырос на произведениях своих первых поэтов. О высоком месте, занимающемся этими поэтами в сердцах и жизни своего народа, говорят следующие слова:

«Пушкин – это наше все» - так отзываются все русские, а все поляки о Мицкевиче - «*My z niego wszyscy*» (рус. «Мы все от него»).

Роман в стихах А. Пушкина «Евгений Онегин» и А. Мицкевича «Пан Тадеуш» по праву считаются энциклопедиями русской и польской жизни и традиций того времени. Пушкин является родоначальником современного русского языка и литературы, так же как и Мицкевич признается создателем польского литературного языка и литературы.

Творчество обоих поэтов имело огромное влияние на мировое сообщество и литературу в целом, но особое значение оно приобрело именно в славянском мире.

История отношений Пушкина и Мицкевича многократно привлекала внимание исследователей, преимущественно славистов из России, Запада и Европы и изучение их было одним из наиболее существенных, сложных и противоречивых вопросов. Пушкиниана в Индии слабо развита, и в основном, проявляется лишь в разбросанных научных статьях. На данный момент очень мало научных работ, посвященных Адаму Мицкевичу.

Рассматривая историю этих взаимоотношений, мы находим, что она стала своего рода культурным мифом. По мнению Д. П. Ивинского, этот миф имеет и политический, и литературный характер: «Своеобразие этого мифа обусловлено его связью с культурой европейского романтизма, склонного игнорировать границу между литературой и политикой: это миф в такой же мере политический, в какой и литературный». (1, 380)

По мнению А. Брюкнера, польского историка, взаимоотношения двух славянских поэтов являются таким же фактом политической истории России и Польши, как и восстания начала 1830-х и 1860-х гг. (1,382). Он считал, что эти происшествия навсегда стерли всякие надежды на славянское духовное единство, и скептически относится к стремлению возвратиться к этому, так называемому «утраченному раю». Он пишет в 1906 году: «...Чувства взаимной симпатии, надежда на славянское

духовное единство, о котором мечтали еще Пушкин и Мицкевич, происшествия последующих лет, 1831-го и в еще большей мере 1863-го, раз и навсегда стерли...» (1, 381).

Но Ивинский Д.П., на основе текстов телеграмм, написанных Элиза Ожешко и Владислава Мицкевича, сына Адама Мицкевича, обосновывает тот факт, что «возвращение назад, к утраченной норме, мыслится как движение вперед».

Ожешко Э. пишет в газете «Kraj» (рус. Край): «Глубокое уважение к памяти Александра Пушкина, настоящего гения, славе вашего отечества, друга Мицкевича! Чтобы мы все могли, идя по следам наших великих поэтов и мыслителей и осуществляя их мечты, воздвигнуть им алтари в храме добра и всечеловеческого братства».

По мнению Э. Ожешко, идеальное прошлое обнаруживает свой сакральный смысл. «Возвращение назад» приравнивается к возведению алтаря, строительству храма поэтам. Согласно мнению Д. П. Ивинского, Ожешко рассматривает прошлое как будущее, как духовный ориентир, как цель, к осуществлению которой должны стремиться. (1, 382)

Как и Ожешко, Владислав Мицкевич, также призывает к пробуждению и восстановлению этой гармонии и единства. Он пишет: «Как поляк и сын Адама Мицкевича, соединяю мою признательность Пушкину с вашей, чтобы пробуждение того чувства, которое соединяло на мгновение двух великих поэтов, стало предвестием лучшего будущего для двух народов» (1, 382-383).

Все приведенные суждения имеют, по мнению Ивинского Д. П., подчеркнуто этикетный, нормативный характер и обретают статус «массового» культурного стереотипа.

Основными причинами огромного интереса к изучению жизни и творчества Мицкевича и Пушкина являются следующие:

- Прежде всего, масштаб их личности, глубина и сила их творческих дарований, неповторимость их индивидуальности;
- Неслучайно, что два великих поэта были почти ровесниками. Они родились в одно и то же время, и в одном и том же государстве – Российской империи.

Согласно мнению В. А. Хорева, мы находим много общего в их биографии, начиная с их учебы, юношества, событий в личной жизни, событий общей истории, творческих репрессий и, по нашему мнению, любви к своей Родине. По его словам:

«Если вспомнить биография Пушкина и Мицкевича, бросается в глаза сходство даже в мелочах: отличная школа, общий круг чтения (Байрон, немецкие философы и др.), юношеские заговоры, наказание ссылкой (не очень тягостной), один и тот же круг общения и даже одна и та же любовница - Каролина Собаньская. Объединяли их и события общей истории (хотя они представляли разные народы), подчиненность одним и тем же царям, Александру I и Николаю I, одному и тому же механизму цензуры и нарастающим со временем репрессиям, с тем только, что Пушкин, хоть и был моложе, проходил эти этапы жизни на несколько лет раньше и более интенсивно: многолетняя крепкая дружба связывала его с декабристами, Николай I несравненно более грубо вмешивался в его жизни» (2, 5-6)

А. Ковальчикова также считает, что можно провести много общего между представителями польской и русской культур. По ее словам: *«У Пушкина и Мицкевича было много общего: один и тот же круг общения, зависимость от одних и тех же царей – Александра I, Николая I, одна и та же цензура, репрессии, после которых Мицкевич отправился в Западную Европу, а Пушкин остался во власти царя, лишившись, таким образом, свободы, что, в конце концов, и привело его к гибели» (1, 5-18).*

- Мицкевичу и Пушкину суждено было стать первыми поэтами своих народов. Они занимают высокое место в литературе и обществе своих стран:

О значении Пушкина:

Без Пушкина России нет!
А без нее Поэт не состоялся.
Как с полевых цветов букет,
Коль поля нет, откуда бы он взялся? (3)

И о Мицкевиче:

В своей Литве, среди дубрав,
От Бога искру в дар вобрав,
Чтоб от нее излился свет
Родился будущий Поэт. (4)

По нашему мнению, очень редко, что люди творческие, такие, как Мицкевич и Пушкин, имели возможность или же судьба их привела к установлению личных и творческих контактов. Значение дружбы и расхождения во мнениях таких художников трудно оценить до конца.

По словам С. Н. Анисимовой: *«О встречах поэтов сохранилось немало свидетельств. Их беседы, переводы творений друг друга, близкие или*

контрастные мотивы и образцы в их произведениях, привлекали и будут привлекать исследователей, ведь здесь речь идет о диалоге и взаимообогащении культур двух народов, о чуде великой Поэзии, победившей пространство и время» (5).

В 1824 году за активное участие в тайных обществах и патриотических молодежных организациях «филоматов» и «филаретов», Мицкевич был выслан царскими властями из Литвы; жил в России, где сблизился с декабристами и с А. С. Пушкиным. Лично он познакомился с Пушкиным осенью 1826 года. Известны встречи поэтов в салонах З. А. Волконской, А. П. Елагиной, у А. А. Дельвига, Павлищевых, К. А. Собаньской, в московских и петербургских литературных кругах.

В России вышли новые книги Мицкевича: "Сонеты" (1826), поэма "Конрад Валленрод" (1828), и двухтомник "Поэзии" (1829).

По свидетельству Н. Полевого, Пушкин, приехавший в Москву осенью 1826, сблизился с Мицкевичем и "оказывал ему величайшее уважение". В марте 1827 под впечатлением от встречи с Пушкиным Мицкевич писал А. Е. Одынцу из Москвы: "Мы часто встречаемся... В разговоре он очень остроумен и порывист; читал много и хорошо, знает новейшую литературу; его понятия о поэзии чисты и возвышенны..." (6, 379-380).

Пушкин посвятил Мицкевичу стихотворения: "В прохладе сладостной фонтанов" (1828), "Он между нами жил" (1834), строки в стихотворениях "Сонет" (1830) и в "Путешествии Онегина" (1829-1830).

«Но общение поэтов было прервано отъездом Мицкевича 15 мая 1829 за границу. Он оказался в вынужденной эмиграции; вскоре он создал знаменитый цикл из семи стихотворений:

“Отрывок” - петербургский Отрывок из III части поэмы “Дядя”. Тема «Отрывка» - Россия, Петр Великий, Петербург, гигантское наводнение 7 ноября 1824 года, Николай I, русские друзья. Едва ли не в каждом стихотворении - острейшие историко-политические суждения...» (7)

Польское восстание 1830-1831 гг. привело к резкому расхождению политических позиций Пушкина и Мицкевича, что отразилось и в их литературном творчестве, в частности в "Медном всаднике". Полемика сочеталась, однако, с чрезвычайно высокой взаимной оценкой.

Но есть более высокие ценности, чем политическая борьба. Тему поэзии, тему союза поэтов они рассматривали следующим образом:

А.С. Пушкин:

Издrevле **сладостный союз**
Поэтов меж собой связует.
Они **жрецы единых муз**,
Единый пламень их волнует.
Друг другу чужды по судьбе,
Они родня по вдохновенью...

Адам Мицкевич:

Перевод с польского языка:
«Шел дождь. Укрывшись под одним плащом
Стояли двое в сумраке ночном.
Один, гонимый царским произволом,
Сын Запада, безвестный был пришелец.
Другой был русский, вольности певец,
Будивший Север пламенным глаголом.
Хоть встретились немного дней назад,
Но речь вели, как с братом брат...» (18)

По нашему мнению, тема «Родины» также проникает все творчество Мицкевича и Пушкина. Данная тема особенно проявляется в отражении, в художественном восприятии обоих поэтов, их личных и творческих взаимоотношений.

Слова Б. Л. Модзалевского подтверждают эту мысль: «...друзья-поэты быстро сошлись очень близко и тесно сдружились. Много обстоятельств содействовало этому сближению: и личный характер Пушкина, самая природа его души, всегда общительной, живой, легко и охотно отзывавшейся на всякое доброе чувство, а в то время, в период упоения полученной свободой, - даже экспансивной; и общее настроение окружающей литературной и светской среды, в которой оба поэта вращались в то время...» (11, 2-3).

Он продолжает: «Пути двух поэтов в ту пору разошлись: в каждом слишком сильны были национальные чувства, сознание принадлежности к своему народу и долга перед ним...» (11, 2-3)

Князь Вяземский, современник Пушкина, пишет по поводу пребывания в Москве польского поэта и его характере:

«Мицкевич радушно принят был Москвою. ...в это время не существовало еще так называемого польского вопроса. Все располагало к нему общество: он был умен, благовоспитан, одушевлен в разговорах, держался просто, не корчил из себя политической жертвы, в нем не было

ни следа польской заносчивости, ни обрядной уничижительности. ... он был весел, остроумен, меток в словах и выражениях, говорил хорошо по-русски» (10, 41).

Б. Л. Модзалевский пишет, что Пушкин был в восторге от импровизаций Мицкевича. По его словам:

«Пушкин был пленен Мицкевичем и его поэтическим и импровизаторским талантом; с своей стороны, и польский поэт отнесся к Пушкину с искреннейшею симпатиею и быстро оценил его гениальность» (11, 2-3). В своем стихотворении «Пророк» Пушкин упоминает о польском поэте. Д. Д. Благой писал: «...под впечатлением импровизаций Мицкевича..., перед взором Пушкина возникал облик исполненного «священным огнем», «вдохновенного свыше»,— с лицом, озаренным пламенем вдохновения, с огнедышащей речью — польского поэта-пророка Мицкевича» (12, 297).

**«Восстань, пророк, и виждь, и внемли
Исполнишь волеюмоей
И, обходя моря и земли,
Глаголом жги сердца людей» (13)**

Мицкевич, говоря о Пушкине, писал: «Я с ним знаком, - писал он своему другу Одынту в марте 1827 г., - и мы часто выдаемся. Пушкин почти ровесник мне... В беседе он очень остроумен и пылок, читал много и хорошо знает современную литературу; понятия его о поэзии чистые и возвышенные. Он теперь написал трагедию "Борис Годунов"; я знаю несколько сцен ее в историческом роде, хорошо задуманных и с прекрасными частностями» (14, 344).

Пушкин начал писать о польско-русских отношениях еще за два года до встречи с Мицкевичем. В его творчестве мы находим мотив национальной вражды, однако это вражда была смягчена вдохновенью поэзии.

Первое в этом отношении стихотворение, рассказывающее о давно существующих между Польшей и Россией трудных отношениях, появилась в 1822 году, написанное в виде послания Графу Густаву Олизару (1798 – 1868), польскому поэту-патриоту, с которым Пушкин встречался в Кишинёве, Каменке, Киеве.

Графу Олизару
«Певец! издревле меж собою
**Враждуют наши племена:
То наша стонет сторона,**

То гибнет ваша под грозою...» (13)

В послании Пушкин напоминает лишь некоторые исторические события, но не рассуждает их глубже и дополняет цитатой из 136 (137) псалма («Блажен, кто возмёт и разобьёт младенцев твоих о камень!»). В его восприятии человек тесно связан с историей. В послании мы находим народы («племена») – в сопоставлении «мы-вы».

«...**И вы**, бывало, **пировали**
Кремля позор и плен,
И мы о камни падших стен
Младенцев Праги избивали,
Когда в кровавый прах топтали
Красу Костюшкиных знамен...» (13)

Г. Ф. Олизар хотел жениться на М. Н. Раевской, но ее отец был против этого брака, так как он у него была другая религия, и принадлежал к другой национальности. Возможно, что Пушкин, сочувствуя Олизару, написал ему данное послание.

«...**И тот не наш**, кто с **девой вашей**
Кольцом заветным сопряжён;
Не выпьем мы заветной чашей
Здоровье ваших красных жён;
И наша дева молодая,
Привлекши **сердце поляка**,
Отвергнет, гордостью пылая,
Любовь народного врага...» (13)

Пушкин хотел утешить Олизара той мыслью, что поэзия не знает никаких национальных различий и не признает никаких государственных границ.

Таким образом, основная тема послания – это противопоставление истории и поэзии, исторического и небесного. Пушкин подчеркивает, поэзия обладает способностью смягчения вражды и приносит с собой вдохновение и мир:

«...Но **глас поэзии** чудесной
Сердца враждебные **дружит** —
Перед улыбкой муз небесной
Земная ненависть молчит,
При сладких звуках вдохновенья,
При песнях лир...
И восстают благословенья.
На племена нисходит мир...» (13)

Еще одно стихотворение Пушкина **«Сто лет минуло, как тевтон...»** написано в 1828 году также на тему вражды между народов. Вообще, это стихотворение представляет собою перевод с польского начальной части произведения «Конрад Валленрод» Мицкевича.

В этом стихотворении речь идет о тогдашних враждебных отношениях между русскими и поляками. Пушкин считал, что эта вражда – результат исторических событий, многовековых столкновений двух наций и государств. Но есть чувства, которые преодолевают эту национальную вражду: любовь поляка к русской девушке (или русского к польке), а также дружба поэтов – русского и польского» (17, 95).

«Сто лет минуло, как тевтон
В крови неверных окупался;
Страной полнотной правил он.
Уже прусак в оковы вдался,
Или сокрылся, и в Литву
Понес изгнанную главу...» (16)

В стихотворении мы видим, что их разделяла только река и она была свидетелем их вражды, и лишь «тополь» и «соловьи» не знают эту вражду.

«...**Ток Немена** гостеприимный,
Свидетель их вражды взаимной,
Стал прагом вечности для них;
Сношений дружных глас утих,
И всяк, переступивший воды,
Лишен был жизни иль свободы...» (16)

По словам Бонди С.: «...Описана в необыкновенно ярких и сильных образах их непримиримая вражда; река Неман ..., тщательно охраняемая граница между литовцами и немцами, стала порогом («прагом») вечности; всякий переправившийся на враждебный берег «лишен был жизни иль свободы». Не знают вражды только «немецкая тополь» (у Пушкина в женском роде) и влюбленный в нее «хмель литовских берегов», который переправляется между тростников через реку и обвивает («нежно обнимает») свою возлюбленную. Не знают вражды и соловьи (певцы – то есть метафорически – поэты) и прилетают в гости друг к другу» (17, 95)

«...Лишь хмель литовских берегов,
Немецкой тополью плененный,
Через реку, меж тростников,

Переправлялся дерзновенный,
Брегов противных достигал
И друга нежно обнимал.
Лишь **соловьи** дубрав и гор
По старине **вражды не знали**
И в остров, общий с давних пор,
Друг к другу в гости прилетали». (17, 95)

В хвалебном стихотворении «**В прохладе сладостной фонтанов...**» Пушкин говорит о Мицкевиче. В нем мы видим отражение восточной темы. Он как бы развивает по-своему крымскую тему сонетов Мицкевича.

«В прохладе сладостной фонтанов
И стен, обрызганных кругом,
Поэт, бывало, тешил ханов
Стихов гремучим жемчугом...» (17, 147)

С. Бонди размышляет: «...Отсюда не свойственный обычно Пушкину украшенный, метафорический стиль («гремучий жемчуг стихов», «нити праздного веселья», «ожерелья прозрачной лести», «четки мудрости златой» и т.д.), имена крымских ханов Гиреев, персидского поэта XIII века Саади (восточные поэты названы «сынами Саади»), гурии – божественные красавицы, живущие в раю и улаждающие праведников после их смерти). Литовцы названы «грозными и косматыми мужами» - намек на изображение средневековых литовских воинов в поэме Мицкевича «Конрад Валленрод...» (17, 147)

Стихотворение наполнено, как С. Бонди отметил, метафорами:

«...**На нити** праздного **веселья**
Низал он хитрою рукой
Прозрачной лести **ожерелья**
И **четки мудрости златой...**» (17)

В конечной части стихотворения мы находим хвалебные слова Мицкевичу, намек на его великолепный поэтический талант:

«...Но ни один **волшебник** милый,
Владелец умственных даров,
Не **вымышлял** с такою силой,
Так **хитро сказок и стихов**,
Как **прозорливый и крылатый**
Поэт той чудной стороны,
Где мужи грозны и косматы,
А жены гуриям равны» (17, 148)

В этих словах, «прозорливый и крылатый поэт» - упоминание о Мицкевиче, а «чудная сторона» - родная земля Мицкевича – Литва. «Поэт той чудной стороны» (Литвы) – Мицкевич, литовец по происхождению.

По мнению Д. Д. Благой, Мицкевич неизменно считает Пушкина первым и в своем роде единственным, неповторимым национальным гением. Таким он и помнит Пушкина в 1837 г. «в статье «Пушкин и литературное движение в России», написанной под непосредственным впечатлением от известия о трагической гибели русского поэта. То же повторяет он пять лет спустя, в 1842 г., в очередной лекции своего курса славянских литератур» (12, 303).

Пушкин также с самого начала воспринимает Мицкевича как гениального певца своей родины — «певца Литвы», «великого поэта-патриота, выразителя национальной жизни и национального характера польского народа» (12, 303).

Цявловский считает, что события в Польше 1830—1831 годов разделили поэтов. Польское восстание грозило с призывом вооруженного вмешательства в военные действия между русскими и польскими войсками. В ответ на речи членов французской палаты и статьи во французских газетах, проповедовавшие эту интервенцию, Пушкин пишет свою оду «Клеветникам России», а затем, после взятия Варшавы, — «Бородинскую годовщину». Мицкевичу, не верившему в успех восстания, не пришлось присутствовать «при последних судорогах своего отечества», чего опасался Пушкин.

Тема народности поднимается в этом стихотворении. Она рассматривается, с одной стороны, в плане «утверждения идеи всеславянского единения, а с другой, национального величия, славы и могущества России.

Внешним поводом к написанию стихотворения явилось выступление некоторых депутатов во французской палате с призывом вооруженного вмешательства в военные действия между русскими и польскими войсками («О чем шумите вы, народные витии?»).

Клеветникам России (24, 156)
«О чем шумите **вы, народные витии?**
Зачем анафемой **грозите вы России?**
Что возмутило вас? волнения Литвы?
Оставьте: **это спор славян между собою,**
Домашний, старый спор, уж взвешенный судьбою,
Вопрос, которого не разрешите вы...» (18)

В стихотворении мы еще раз видим, что Пушкин способом противопоставления «мы-вы» и «наш-ваш», поднимает тему национальной вражды.

«Уже давно между собою
Враждуют эти племена;
Не раз клонилась под грозою
То их, то наша сторона.
Кто устоит в неравном споре:
Кичливый лях, иль верный росс?
Славянские ль ручьи сольются в русском море?
Оно ль иссякнет? вот вопрос.
Оставьте нас: вы не читали
Сии кровавые скрижали;
Вам непонятна, вам чужда
Сия семейная вражда;
Для вас безмолвны Кремль и Прага;
Бессмысленно прельщает вас
Борьбы отчаянной отвага —
И ненавидите вы нас...» (18)

Здесь, «Сии кровавые скрижали» — многовековая борьба украинского казачества и крестьянства с шляхетской Польшей, а также польская интервенция 1610—1611 гг., когда польские войска были в Москве и горел Кремль; Прага — древнее варшавское предместье на правом берегу Вислы — связана с событиями 1794 г., когда Варшава была взята Суворовым.

«Озлобленная Европа нападает покамест на Россию не оружием, но ежедневной, бешеной клеветой. — Конституционные правительства хотят мира, а молодые поколения, волнуемые журналами, требуют войны» (черновой текст письма к Бенкендорфу, написанный около 21 июля 1831 г. — подлинник на французском языке» (25)). Пушкин по этому поводу пишет:

«...За что ж? ответствуйте: за то ли,
Что **на развалинах** пылающей **Москвы**
Мы не признали наглой **воли**
Того, под кем дрожали вы?
За то ль, что в бездну повалили
Мы тяготеющий над царствами кумир
И нашей кровью **искупили**
Европы вольность, честь и мир?...» (18)

В строках: ...на развалинах пылающей Москвы // Мы не признали наглой воли // Того, под кем дрожали вы — напоминает Наполеон.

Пушкин употребляет очень жестокие слова в адрес Мицкевича и поляков. В одном своем письме к Е. М. Хитрово от 9 декабря 1830 г., Пушкин пишет: «Любовь к отечеству, какую она бывает в душе поляка, всегда была мрачна — почитайте их поэта Мицкевича», а через полтора месяца в другом: «Из всех поляков меня интересует только Мицкевич. Он был в Риме в начале восстания. Боюсь, как бы он не приехал в Варшаву — присутствовать при последних судорогах своего отечества» (19).

В конце стихов возвышается образ русского народа и отечества:

«...**Вы грозны** на словах — попробуйте на деле!
Иль старый богатырь, покойный на постеле,
Не в силах завинтить свой измайльский штык?
Иль русского царя уже бессильно слово?
Иль **нам с Европой спорить ново?**
Иль русский от побед отвык?
Иль **мало нас?** Или от Перми до Тавриды,
От финских хладных скал до пламенной Колхиды,
От потрясенного Кремля
До стен недвижимого Китая,
Стальной щетиною сверкая,
Не встанет русская земля?..
Так **высылайте ж к нам**, витии,
Своих озлобленных сынов:
Есть место им в полях России,
Среди нечуждых им гробов». (18)

Мицкевич, со своей стороны, ответил циклом из семи стихотворений — «Петербург», посвященным России. «Отрывок» состоит из семи стихотворений, напечатанных в следующем порядке: «Droga do Rossyi» («Дорога в Россию»), «Przedmescia stolicy» («Предместья», или «Пригороды столицы»), «Petersburg» («Петербург»), «Pomnik Piotra Wielkiego» («Памятник Петра Великого»), «Смотр войскам», «Oleszkiewicz» («Олешкевич») и заключительное посвящение «Русским друзьям». Этот цикл представляет собой гневное и беспощадное отношение Мицкевича к русскому самодержавию, воплощенному в столице Российской империи — Петербурге и в памятнике Петру Великому.

В этот сатирически окрашенный цикл входит стихотворение «Русским друзьям». Оно является своеобразным ответом на стихотворения Пушкина «Клеветникам России» и «Бородинская годовщина».

«Русским друзьям»

В начале стихотворения Мицкевич вспоминает всех своих русских друзей, с которыми сблизился во время ссылки в Россию. Среди них он особенно вспоминает Рылеева и Бестужева. Он пишет:

«Вспоминаете ли вы меня? Всегда, когда думаю
О смерти, изгнании, заточении моих друзей,
Думаю и о вас: вы — чужеземцы —
Имеете право гражданства в моих мечтах.
Где же вы теперь? Благородная шея Рылеева,
Которую я обнимал, как шею брата,
по царскому приговору
Висит, привязанная к позорному дереву.
Проклятье народу, который казнит своих пророков!
Та рука, которую протягивал мне Бестужев,
Поэт и воин, от пера и сабли
Оторвана, и царь приковал ее к тачке,
И она теперь роет в рудниках,
работает бок о бок с польской рукой.
Иных, быть может, постигла еще более
тяжелая божья

кара...» (20)

Далее, в своем произведении, Мицкевич пишет не прямо, но слова эти, считается, что были на счет Пушкина:

«Быть может, **кто-нибудь из вас**, чином,
орденом
обесславленный,
Вольную душу **продал** за царскую ласку
И теперь у **его порога отбивает поклоны**.
Быть может, **продажным языком** **славит его**
торжество
И **радуется страданиям своих друзей**;
Быть может, в моей отчизне **пятнает себя моею**
кровью
И **пред царем хвалится**, как заслугой, тем, что **его**

проклинаят...» (20)

В конце произведения Мицкевич «выливает» в мир свою «горечь» страдания его отчизны. Эти ненавистные слова обращены к русским, Российской империи.

«...Теперь я выливаю в мир кубок яда.
Едка и жгуча горечь моей речи.
Горечь, высосанная из крови и слез моей отчизны.
Пушай же она ест и жжет не вас, но ваши оковы.
А кто из вас посетует на меня, для меня его жалоба
Будет как лай собаки, которая так привыкла
К ошейнику и так терпеливо и долго его носила,
Что готова кусать руку, срывающую его».(20)

Пушкин списал в свою рабочую тетрадь польский текст трех стихотворений: «Русским друзьям» и «Олешкевич» полностью и «Памятник Петру Великому» — первые тридцать один стих из шестидесяти шести, потому что Пушкин увидел в нем рассказ о том, как действительно он стоял с Мицкевичем у памятника, а в стихотворении «Олешкевич» описывает Мицкевич наводнение 1824 г., и оно Пушкину нужно было для написания «Медного всадника».

Мицкевич, в своем произведении «Памятник Петра Великого», ведет историко-политический монолог. В нем Мицкевич также олицетворяет свои отношения с Пушкиным. Д. Д. Благой в своей статье находит интересную связь с стихотворением Пушкина «Пророк» и пишет:

«...В свою очередь, можно думать, что в творческом сознании Мицкевича присутствовала память о стихотворении «Пророк», которое он считал самым возвышенным созданием пушкинского гения, тогда, - когда он назвал Пушкина в «Памятнике Петру Великому» не просто поэтом или певцом (poeta, piewnagz — слова, постоянно им употреблявшиеся), а именно вещим поэтом, поэтом-пророком русского народа *Wieszczem ruskiego narodu*. Причем в слово *Wieszcz*, и лексически вызывающее ряд реминисценций из творчества Пушкина, Мицкевич несомненно вкладывал здесь и определенный политический смысл: певец свободы, борец против тирании» (12, 297).

Таким образом, «...странник, пришелец с запада» - Мицкевич сам, а «поэт русского народа» - Пушкин:

Памятник Петра Великого
«Вечером, в ненастье стояли двое юношей
Под одним плащом, взявшись за руки.
Один был странник, пришелец с запада,
Неведомая жертва царского гнета,
Другой — поэт русского народа...» (21)

Дальше Мицкевич пишет о дружбе между ним и Пушкиным:

«Прославленный на всем севере своими песнями.

Они недолго, но близко **были знакомы**

И через несколько дней уже **стали друзьями**.

Их души, возвышаясь над земными препонами,

Были подобны двум породнившимся альпийским скалам,...» (21)

В своей великой поэме Пушкин посчитался с инвективами Мицкевича. В ответ на сатирическое изображение северной столицы Пушкин пишет полемически свои знаменитые строки «Медный всадник»: «Люблю тебя, Петра творенье...»

На незаслуженное оскорбление, нанесенное ему стихами Мицкевича, тогда он ничем не ответил. Больше того, он продолжает миролюбивое общение с польским поэтом, переводя две его баллады «Воевода» и «Будрыс и его сыновья».

Ответил Мицкевичу Пушкин на его цикл по Петербургу через год в своем стихотворении «Он между нами жил...». В этом ответном стихотворении Пушкина поэт вспоминает любовь и искренние отношения, существовавшие между Мицкевичем и его русскими друзьями-поэтами, их мечты о будущем, когда национальная вражда не будет омрачать дружбу людей.

«Он между нами жил»

«Он между нами жил

Средь племени ему чужого, злобы

В душе своей к нам не питал, и **мы**

Его любили. Мирный, благосклонный,

Он посещал беседы наши. С ним

Делились мы и чистыми мечтами

И песнями (он вдохновен был выше

И с высока взирал на жизнь). Нередко

Он говорил о временах грядущих,

Когда народы, распри позабыв,

В великую семью соединятся.

Мы жадно слушали поэта. Он

Ушел на Запад — **и благословеньем**

Его мы проводили...» (26)

В конце стихотворения резко меняются мнения Мицкевича о «русских друзьях». Об этом С. Бонди пишет: «Все это и особенно конец стихотворения с его горячим пожеланием успокоения и умиротворения озлобленной души польского поэта является удивительным образцом пушкинской мудрости и высокого благожелательства к людям» (17, 149).

«...Но теперь
Наш мирный гость нам стал врагом — и ядом
Стихи свои, в угоду черни буйной,
Он напояет. — Издали до нас
Доходит голос злобного поэта,
Знакомый голос!.. **Боже! освяти**
В нем сердце правдою твоей и миром
И возврати ему...» (26)

В стихотворении «Он между нами жил...» (27) Пушкин в характеристике Мицкевича поднялся на ту же высоту, на какой стоял, по его словам, Мицкевич в своих общениях с русскими друзьями в то время, когда он был в России (19, 303-3015). После смерти Пушкина Мицкевич во французской газете «Le Globe» напечатал его некролог, подписав его «Друг Пушкина» (19, 176).

На историю дружбы Пушкина и Мицкевича обращали свои взоры славянские поэты последующих поколений. Чешский поэт Святоплук Чех посвящает им свое стихотворение «Пушкин и Мицкевич»:

«В стремленье к вольности едины,
Бесправья проклиная мрак,
Сошлись душой два исполина —
Великий русский и поляк.
Слились два сердца в общем звуке,
Лучи скрестились двух огней,
Когда друг другу жали руки
Пророки лучших, вольных дней» (22)

Можно сказать что, Пушкин и Мицкевич были литературно-культурными лидерами своего литературного пространства. Они высоко оценили литературный дар друг друга.

Однако между ними стояла очень крепкая стена национальных интересов, что в свою очередь, оказала тень на их дружбу. В этом контексте можно согласиться с мнением Липатова в том, что «Пушкина и Мицкевича связывали общие взгляды:

«Пушкина и Мицкевича связывали общие взгляды на литературу и взаимное признание поэтического дара. Разделяли же их различия национальных менталитетов (что было обусловлено общественной, государственно-правовой и национальной историей России и Польши), различное понимание патриотизма, а отсюда — и принадлежности к общей для них Европе» (23, 110).

Заключение

- Основными причинами огромного интереса к изучению жизни и творчества Мицкевича и Пушкина являются многослойными, а именно, масштаб их личности, глубина и сила их творческих дарований, неповторимость их индивидуальности.
- Существует много общего в их биографии, начиная с их учебы, юношества, событий в личной жизни, событий общей истории, творческих репрессий и, по нашему мнению, любви к своей Родине. Мицкевичу и Пушкину суждено было стать первыми поэтами своих народов.
- Мицкевич видел свою Родину извне, а Пушкин изнутри. Мицкевич родился в Литве и до конца своей жизни не смог вернуться на свою Родину Польшу. Пушкин, с другой стороны, не выезжал за пределы Российской Империи.
- Как всем известно, судьба Польши была трагичной. В конце 18 века она вообще исчезла с карты мира. Польша в восприятии поляков всегда была Родиной несчастной, страдающей, угнетенной, которая нуждалась в защите. Следовательно, у Мицкевича чувство спасения своей Родины было чуть сильнее, чем у Пушкина. В Мицкевиче кипела желание увидеть свою Родину свободной, что он решил активно участвовать в войне против России, а Пушкин поддерживал борьбу за свободу только в лице поэта, задачей которого было вдохновение своего народа «глаголом жечь сердца».
- Основная общая тематика творчества Пушкина и Мицкевича включает в себя тему поэзии, дружбы, истории, славянского единства, природы, вражды, поэта, свободы, гуманизма и Родины.
- Мицкевич и Пушкин - оба были певцами национально-освободительной борьбы в Польше и России соответственно.
- По нашему мнению, тема «Родины» проникает все творчество Мицкевича и Пушкина. Данная тема особенно проявляется в отражении, в художественном восприятии обоих поэтов, их личных и творческих взаимоотношений.
- Глубоко и сердечно любя свою родину, оба поэта были сторонниками гуманизма, оба признавали великое значение поэзии в сближении различных народов мира.
- Следовательно, мы можем сказать, что если культура и литература связывала Мицкевича и Пушкина, то политика разделяла их.

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ИЗОБРАЖЕНИЕ СТАРОГО ПОКОЛЕНИЯ В РАССКАЗАХ В.М.ШУКШИНА

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DEPICTION OF OLDER GENERATION IN THE SHORT- STORIES OF V.M.SHUKSHIN

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***Аннотация:** В сообщении изучается изображение жизни в старости лет в четырех подобранных нами рассказах известного советского писателя и актера В.М.Шукшина. В творчестве Василия Макаровича мы наблюдаем два как бы параллельных мира старого поколения. В одном мире старики - бодрые, полные жизни, стремятся посвятить свою жизнь благу общества, а в другом они как-то беспомощны, страдают под страхом смерти, ведут безучастную жизнь, как бы просто ждут своего конца.*

***Ключевые слова:** Шукшин, старое поколение, одиночество, жизнь и смерть.*

***Abstract:** The famous Russian writer, actor and film director Vasilii Makarovich Shukshin wrote about 120 short stories in all. Studying these stories, we observed an interesting phenomenon: in Shukshin's works, two parallel worlds of the elderly are clearly discernible. In one of these, the senior citizens are cheerful, full of life, striving to dedicate their life for the benefit of the society, whereas in the other, they are helpless, clueless about the future, suffering from the fear of death, leading a pathetic life, as if waiting for the final moment. The present article illustrates this phenomenon on the basis of 4 selected stories of Shukshin.*

***Key-words:** Shukshin, older generation, loneliness, life and death.*

1. Вступление

В центре многих рассказов Шукшина – человек из деревни. Личность деревенского человека, изображённая Шукшиным, непосредственно связана с бурным промышленным развитием 30-ых годов. На вебсайте sarist.narod.ru в статье "Социально-экономическое развитие СССР в конце 1920-х-30-х гг." читаем: "Цена индустриального скачка была чрезвычайно высокой. Насильственный характер сталинской

коллективизации привел к сокращению численности крестьян на одну треть, разрушению устоев крестьянского быта, потере производственного опыта и огромным демографическим потерям (по разным оценкам от 7 до 10 млн. человек).” Эту позицию утверждают следующие авторские слова из рассказа Шукшина «Выбираю деревню на жительство»: *«Некто Кузовников Николай Григорьевич вполне нормально и хорошо прожил. Когда-то, в начале тридцатых годов, великая сила, которая тогда передвигала народы, взяла и увела его из деревни»* (Шукшин) (Подчеркнуто нами. - КК).

Итак, индустриализация, модернизация и урбанизация привели к массовому переселению деревенских людей в города. При этом переселяется в основном деревенская молодёжь, а в деревнях остаётся старое поколение.

В настоящей работе мы рассматриваем изображение Шукшиным старого поколения, оставшегося в деревнях.

В.М.Шукшин является автором более 120 рассказов. Около в 40 из них один из главных героев является представителем старого поколения. Читая эти рассказы, мы обнаружили интересную бинарность в изображении пожилых персонажей. У самого Шукшина мы находим, с одной стороны, и такой "совет" старикам ради лучшего будущего: *«Стариковское дело - спокойно думать о смерти. И тогда-то и открывается человеку вся скрытая, изумительная, вечная красота жизни.»*, а с другой, и такую оценку прошлого: *«Не старость сама по себе уважается, а прожитая жизнь, если она была.»* (vasilii-shukshin/page2)

Такие мудрые изречения Шукшина и подтолкнули нас к следующей гипотезе: в рассказах Василия Макаровича существует два как бы параллельных мира старого поколения. В одном мире старики - бодрые, полные жизни, стремятся посвятить свою жизнь благу общества, а в другом - они как-то беспомощны, страдают под страхом смерти, ведут безучастную жизнь, как бы просто ждут конца.

Для проверки этой гипотезы мы решили анализировать следующие 4 рассказа Шукшина: «Одни», «Критики», «Горе» и «Как помирал старик».

2. Анализ подобранных рассказов

На вебсайте ForU.ru в статье "Осень жизни" Ольга Басистая пишет: *«Осень жизни имеет свои прелести: это уже взрослые дети, внуки, с их неповторимостью.»*

К сожалению, таких прелестей нет в жизни Антипа и его жены из рассказа Шукшина «**Одни**». Старые супруги ведут одинокую жизнь в хуторе. Один из трагических моментов в их жизни в том, что они сейчас *«родители двенадцати человек детей. А всего у них было восемнадцать.»* (Шукшин)

В старые годы Антип вспоминает свою молодость: *«Теперь: за что я, спрашивается, работал? Насчет денег никогда не жадничал, мне наплевать на них. В большие люди тоже не вышел. И специальность моя скоро отойдет даже: не нужны будут шорники. Для чего же, спрашивается, мне жизнь была дадена?»* (Шукшин)

Его жена Марфа подсказывает: *«Для детей.»* Но, Антип не соглашается и говорит, что жить надо не только для детей. Можно немножко жить и для себя. Марфе становится не по себе. Она беспомощным голосом говорит: *«Разлетелись наши детушки по всему белому свету.»* (Шукшин) Утешая её, Антип задаёт риторический вопрос: *«Что же им, около тебя сидеть всю жизнь?»* (Шукшин)

Антипу скоро будет 70 лет. Он хорошо понимает о пределах человеческой жизни: *«Помирать скоро будем, так что думай не думай.»* (Шукшин) Но, эта мысль не мешает ему наслаждаться оставшейся жизнью.

Чтобы облегчить боль у жены и развеять её тоску, Антип собирается поиграть ей на балалайке. Он младенчески вымывает руки, лицо, причёсывается, надевает новую рубаху, которую Марфа достала из ящика, и подпоясывается ремешком. Затем оба супруги поют и танцуют весело.

Антип даже собирается купить себе новую балалайку. Другими словами, эти супруги не проявляют чувства усталости или разочарования в жизни. И тот, и другой полон жизни - готов жить до самого конца, наслаждаясь плодами труда.

Подобно этим персонажам, дед Петьки из рассказа «**Критики**», Тимофей Макарыч Новоскольцев, весьма активный человек. Они с Петькой часто смотрят фильмы в кинотеатре, а потом оживленно обсуждают их, спорят. Из-за старости дед страдает от глухоты. Нам кажется, что он сильно разочарован существующим порядком общества. Он то и дело осуждает то одно, то другое. Его сын - отец Петьки - называет своего отца и сына «критиками с Петькой».

Деду Тимофею 73 года, значит, он, подобно Антипу, был свидетелем всей советской истории. Он гордится своим вкладом в процесс советизации

России. В поведении Тимофея обнаруживается бунтующий характер. Даже в фильмах он не может терпеть того, что он считает не правдивым.

В этом рассказе особенно важную роль играет авторская речь: через неё подаётся значительная информация о характере деда. Например, *«Иногда дед плакал, когда кого-нибудь убивали невинного... Впрочем, фальшь чуял.»* (Шукшин) Такие замечания со стороны автора-повествователя дают положительный оттенок образу деда.

Однажды, когда они с гостями из города смотрели фильм и дед Тимофей критиковал не правдивое изображение характера плотника в фильме, гости смеются над ним и относятся к нему пренебрежительно. После этого автор-повествователь сам делает такое замечание: *«Все опять стали смотреть картину, про деда забыли. Он стоял сзади как оплеванный.»* (Шукшин)

Именно такое отношение и раздражает деда, который обижается и впоследствии толкует со внуком: *«Они понимают, а мы с тобой не понимаем! – громко заговорил он. – Ты, говорят, дурак, дедушка! Ты ничего в жизни не понимаешь. А они понимают! Денег много?! ... А ты мне же говоришь, что я в плотниках не понимаю! А я половину этой деревни своими руками построил!..»* (Шукшин)

Дед Тимофей не мог терпеть оскорбления. И вот он однажды поступает как типичный хулиган: напившись, он сапогом ударяет и разбивает экран телевизора. Нельзя симпатизировать деду, можно его осуждать за такое поведение, но нам здесь более интересно изображение старого поколения Шукшиным. С одной стороны, мы наблюдаем пренебрежительное отношение молодого поколения к старому, а с другой, видим, что представители старого поколения ведут себя как подростки, проявляют и хулиганство. В конце рассказа Тимофея арестуют. Петьке говорят, *«Ничего не будет с ним, что ты плачешь-то? Переночует там ночь и придет. А завтра стыдно будет. Не плачь, сынок.»* (Шукшин)

В противоположность Антипу и Тимофею, которые принимают активное участие в жизни, Дедушка Нечаев и его супруга старушка Нечаиха в рассказе *«Горе»* оказываются такими жалкими, что их беспомощность и безнадежность чувствуется даже в названии произведения.

Еще в начале рассказа повествователь слышит, как *«кто-то недалеке тихо плачет.»* (Шукшин) Этот *«тихий плач»* и представляет деда читателям. Дед Нечаев плачет, вспоминая свою жену, которая умерла три дня назад.

Бабка Нечаиха была такой жалкий человек, что читатель даже затрудняется понять, как относиться к её образу: с критикой или же с

симпатией. Она была тихая, безответная. Весьма показательно, как Шукшин называет этих супруг - Нечаев и Нечаиха - и какие оценочные замечания делает о жизни и смерти Нечаихи: *«Старушка Нечаева, бабка Нечаиха, жила незаметно и умерла незаметно. Узнали поутру: «Нечаиха-то... гляди-ка, сердешная». Вырыли могилку, опустили бабку Нечаиху, зарыли – и всё.»* (Шукшин) Описание такое сухое, будто Нечаиха была не человеком, а каким-то незначительным существом.

Дед Нечаев и бабка Нечаиха жили одиноко: дети разъехались. А после смерти жены, Нечаев остаётся совершенно одиноким. В этом одиночестве звучит жалкость и трагедия старого поколения. Повествователь в рассказе делает такое трогательное замечание, когда Нечаев плачет: *«...Узнал я в ту светлую, хорошую ночь, как тяжело бывает одинокому человеку. Даже когда так прекрасно вокруг, и такая теплая, родная земля, и совсем нестрашно на ней.»* (Шукшин)

Одиноким Нечаев ночью, в результате психического потрясения после смерти жены, увлекается болтовней с погибшей женой. Самой существенной проблемой для него является то, что он совсем не понимает, *«что теперь одному-то делать?»* (Шукшин) Он хочет поехать к сыну, но боится, что жена сына, *«сказать не скажет, а кусок в горле застрянет. Вот беда-то!»* (Шукшин)

В этом же рассказе видим и совсем противоположную точку зрения по вопросам жизни и смерти. Мудрый дед повествователя утешает деда Нечаева словами: *«Кому же легко родного человека в землю зарывать? Дак если бы все ложились с ими рядом от горя, што было бы? ... Терпи. Скрепись и терпи.»* (Шукшин)

К тому же, авторские слова в конце рассказа - *«В окна все лился и лился мертвый торжественный свет луны. Сияет!.. Радость ли, горе ли тут – сияет!»* (Шукшин) - подчёркивают безразличность стихии к судьбе человека и непрерывный, безучастный ход времени. Примечательно, как Шукшин определяет свет луны - мертвый, но и торжественный!

В рассказе **«Как помирал старик»** Шукшин опять-таки рисует беспомощность и последующую капитуляцию человека перед стихией смерти. Дети уехали, а старик Степан с женой живут одиноко в хуторе. Степан *«с утра начал маяться. Мучительная слабость навалилась...»* (Шукшин) Он болеет уже месяц, а теперь готов отдать богу душу - по крайней мере в переносном смысле. Он сам объявляет жене о своём грядущем конце: *«Мать... А мать! – позвал он старуху свою. – Это... помираю вить я.»* (Шукшин)

Спокойное, задушевное принятие смерти отражается в его ответе к Егору. Когда Егор, молодой сосед, советует Степану не паниковать, тот отвечает спокойно, *«Паникуй не паникуй – все.»* (Шукшин) Чтобы возбудить в Степане надежду на жизнь, Егор говорит, *«захочешь жить – будешь жить, не захочешь – не будешь.»* (Шукшин)

В ответ на это Степан замечает жене: *«Много он понимает! Он здоровый как бык. Ему скажи: не помирай – он не помрет.»* (Шукшин) Он так убедительно говорит о смерти, что жена тоже начинает верить в это и даже просит у него прощения: *«Ну, тада прости меня, старик, если я в чем виноватая...»*

Жене страшно даже представить себе грядущую одинокую жизнь. Вот её простые слова по этому поводу: *«Старик... А, не приведи господи, правда помрешь, чо же я одна-то делать стану?»* (Шукшин)

Шукшин, с одной стороны, описывает такую трогательную картину смерти, а с другой, и напоминает о необходимости продолжать повседневную жизнь, не падая духом. Старик-то умирает, но детям, по словам шорника Антипа из рассказа «Одни», нельзя сидеть всю жизнь около родителей. А сосед? Нет, он тоже не может сидеть около старика, потому что *«Скотинушку попоить да кóрма ей задать...»* (Шукшин)

3. Заключение

Итак, в этих четырёх рассказах восьмеро представителей старого поколения:

"Одни" - Антип и его жена

"Критики" - Дед Тимофей

"Горе" - Дед Нечаев, его жена Нечаиха и дед повествователя

"Как помирал старик" - Старик Степан и его жена

Антип, его жена, дед Тимофей и дед повествователя - эти четыре персонажа имеют положительное отношение к жизни. У них в душе жизнь кипит со всеми своими колоритами. Антип с женой готовы пригласить и объять обеими руками новое в жизни. Дед Тимофей не может терпеть фальши в жизни и охотно и горячо осуждает её. А дед повествователя является воплощением народной мудрости.

А наоборот, Дед Нечаев и его жена, старик Степан и его жена - эти четверо оказываются и беспомощными, и безнадежными. В их жизни одни только жалобы, да страдания. Двое из них - жена Нечаева и старик Степан - уже не остались в живых. А Дед Нечаев и жена Степана совершенно разочарованы, и не постигают смысла своего существования.

Мы уверены, что более подробное исследование рассказов Шукшина в предложенном направлении, поможет нам понять истинные намерения автора при таком ярко противоположном изображении старого поколения.

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ТРАДИЦИЯ ПЕРЕВОДА В ИНДИИ

Радха Мохан Мина

TRANSLATION TRADITION IN INDIA

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***Abstract** –India is a country of multiple cultures and languages. Each language has its own translation tradition. Although, exact date of many ancient literary works are not known. In this case, it is difficult to trace the origin of Indian translation tradition. This article is an attempt to trace translation traditions, activities and methods used by Indian scholars.*

***Keywords**-Translation activity, Culture, Language, India Literal translation*

Можно заметить значительное развитие в последние сорок лет в области переводоведении в Индии, и также в других странах. Теперь, перевод является частью учебного плана во многих выдающихся индийских университетах.

В Индии на различных языках использовались разные термины для слова «Перевод». Например, *Anuvaad*, *Rupantar*, *Tarzuma*, *Bashantar* и т.д., и все эти термины имеют разные значения. Например, слово *рупантар* означает изменение формы, *бхашантар* означает лингвистический перенос, *тарзума*- это воспроизведение и т.д.. Но ни один из этих терминов не указывает на подход буквального перевода. Эти термины указывают на идею транскреаций.

Большинство литераторов предпочли использовать термин «*анувад*» и теперь термин *анувад* используется как эквивалент слова «Перевод». Буквальное значение слова "*anuvad*" (*анувад*, अनु + वद् + घञ्)- пересказать или говорить после кого-то. Это значит термин «*анувад*» использовался на том же языке тоже для объяснения смысла, добавляя комментариев, аннотацию и т.д. к исходному тексту. Основная цель этих переводов (пересказов) заключалась в том, чтобы дать дополнительное разъяснение и разъяснить основной текст. Эти переводы (пересказки) могут быть на другом языке, в другом формате, путем разъяснения, интерпретации и разъяснения.

Перевод в Индии имеет традицию присвоения и воссоздания. Хотя, из-за множества традиций в Индии, очень сложно указать точную дату произведений писателей, происхождение переводческой деятельности и даже происхождение индийской литературы. Но, чтобы понять сознание

перевода, следует заметить, что драма была единственным литературным жанром того времени, но, как правило, драма была составлена в разных диалектах. Например, мужчины верхней касты и аскеты говорили на санскритском языке, женщины говорили на языке *пракрит* и другие низшие персонажи говорили на разных диалектах, таких как *Пали*, *Магадхи*, *Саурасени* и т.д., поэтому наблюдая за драмой, приходилось делать синхронный перевод в некотором смысле.

В отсутствии доказательств, очень сложно сказать о переводческих деятельности древностей, но на основе древних текстов, которые у нас есть сейчас, мы можем сказать, в древности были переводческие деятельности. Например, сходство между *Натхашастрами* Бхараты и *Поэтикой* Аристотеля указывает на какую-то деятельность по переводу. Иначе как они могут влиять друг на друга? Существуют и другие тексты, имеющие сходство. Например, книга итальянского политического мыслителя Никколо Макиавели *Принц* очень похожа на *Артхашастра* индийского государственного деятеля Каутильи. Итак, возникает вопрос, как Макиавелли понял Коутиля без перевода? Другой пример- во втором веке Мегасфен был назначен послом Паталипутра Александром Великим, и Мегасфен написал книгу Индика о Индии. Итак, не зная индийских языков, как он понимал индийский народ? Все эти выше указанные факты указывают на то, что в древние времена существовала традиция перевода.

В XIX веке многоязычие выросло в Индии. Например, Бхартенду Харишчандар, один из самых известных писателей литературы хинди, писал на хинди, урду и перевёл литературные произведения с языков санскрита и Бангла. Дайарам, поэт из Гуджарата, написал в гуджарати и на хинди. Поэтому индийское сознание было по существу трансляционным. Анализируя переводческие деятельности Индии, следует отметить, что творческие работы и переводы никогда не считались разными в Индии. *Бхашья*, *тика* и *варттик* можно рассматривать как перевод в очень широком смысле. Однако, *бхашья* и *тика* практиковались на одном языке. (Avadesh, p.12)

Каждая часть Индии имеет разные традиции перевода из других частей Индии. Это затрудняет отслеживание происхождения традиций переводов в Индии. Самые ранние тексты, о которых мы знаем, это веды, которые были составлены примерно в 1500 году до нашей эры. *Натхашастра* является одним из первых литературных текстов, написанной Бхаратой между 400 годом до нашей эры и 400 г. н.э. Были составлены религиозные эпосы, такие как *Рамаян* Валмики и *Махабхарат* Вьяса. Эти эпосы были переданы в устной форме от одного

поколения к другому, пока они не были зафиксированы в письменной форме. Все эти литературные произведения были написаны на санскрите, который был языком образованного высшего класса. Его можно сравнить с латынью, которая была языком, используемым для научных работ на западе, латынь также была языком образованного класса.

Поэты периода Бхакти были переводчиками, поскольку они стремились перевести древние индийские знания и мудрость, проявленные в разных трактатах с санскритского языка на различные родные языки. В этом периоде знания переводились с санскрита на языки простых людей. Выдающимися поэтами этого периода были Нанак, Кабир, Сурдас, Тулсидас, Мира бай, Гьянешвар и другие. Они демократизировали знание санскрита, переведя его на диалекты и местные языки. (Translation today, p.209)

Религиозные и этические тексты переведенные в этот период включали *Хитопадеша* Девичанда и *Майтри Манохара* Баншидара (1717), оба являются переводами старого санскритского стихотворного повествования *Хитопадеша*. «*Начикета*» (известная история «Накикетас в *Катопанишаде*») переводился под названием *Начиккетоп-акян* в 1707 году, а потом в 1831 году в под названием *Начикетпуран*. *Гаруда Пуран* (Книга Мёртвых) был также излюбленным среди переводчиков. Также стоит упомянуть перевод Назира Анандрама части *Падмапурана* (история жизни Рамы). Сурати Мишра перевёл *Вайталпанчвинишайтика* как *Вайтал Пахчиси*, который можно поставить в категорию вольного перевода. (Translation today, p.210)

В средневековье, многочисленные иностранные вторжения принесли с собой различные культурные и лингвистические влияния и господство, престиж и власть санскритского языка снижался. Например, персидский язык занимал важное место во времена правления Моголов. В судах Моголов были учёные, которые также были переводчиками. Например, *Бабурнама*- автобиография Бабура, написанная на языке чагатай (является вымершим тюркским языком), была переведёна на персидский язык министром Хумаюна Байрам Ханом. Акбар заказал переводы санскритских произведений на персидский язык. *Махабхарат* был переведён на персидский язык во времена Акбара. Дара Шикой, Великий внук Акбара тоже сыграл важную роль в области перевода. Он перевёл *Упанишады* и *Бхагавадгиту* на персидский язык. Из-за этих культурных обменов люди стали многоязычными. Это также породило новые языки. Например, персидский язык взаимодействовал с местным языком, чтобы вызвать урду. Были писателей, которые свободно писали на двух языках. Одним из таких примеров является Мирза Галиб, известный писатель *газелей*.

Настоящий толчок к переводам пришел во время британского правления с 1757 по 1857 год под восточно-индийской компанией и с 1857 по 1947 год под прямым колониальным правлением. Хотя, большая часть этих мероприятий была выполнена с точки зрения колониальных и политических соображений.

На первом этапе самым значительным событием стало создание Азиатского общества. Это общества выполнила перевод различных индийских текстов на английский язык, таких как *Абхигьянашакунталам*, *Гита*, *Манусмрити* и т.д. (Translation today, p.211)

Британцы сделали важный поворотный момент в культурной истории Индии. Это стало более очевидным, когда британское правительство взяло на себя полное управление Индией в 19-ом веке. Британцы пытались колонизировать Индию интеллектуально и политически. Это был медленный процесс, который продолжался много лет на разных этапах. Первоначально они пытались установить превосходство английского языка и литературы по сравнению с индийскими языками и литературой. Многие европейские тексты были переведены на местные индийские языки. Британцы почувствовали необходимость перевода, чтобы лучше понять индейцев и править в Индии. Поэтому они перевели на английский язык литературные тексты индийских языков. Они перевели древние санскритские произведения. Они утверждали, что они «открыли» бесценную санскритскую литературу для всего мира.

Сэр Уильям Джонс, основатель Азиатского общества, перевёл *Абхинанасакунта-лама* на английский язык в 1789 году. Чарльз Уилкинс, официальный переводчик персидского и бенгальского языков, первым перевёл *«Бхагавадгиту»* на английский язык в 1784. Эти переводы были предприняты с конкретной целью помочь британцам лучше узнать индийскую культуру и историю.

Анализируя вышеупомянутые переводы, можно сказать, что много переводов было сделано в древний период в Индии. Следует отметить, что в последние несколько лет перевод стал основной дисциплиной и теперь, у всех крупных университетов индий есть отдел преводаведения. Множество переводов сделаются с разных иностранных языков на индийские языки и наоборот. Все основные индийские писатели также переведены на основные языки мира.

Заключение: Билингвизм является своеобразной особенностью индийской культуры с древнейших времен и до сегодняшних дней. Поскольку индейцы долгое время жили с этим лингвистическим плюрализмом, они стали бессознательными переводчиками, которые переводили, не

заботясь о методологии или теории перевода. В индийской традиции перевода слово «Перевод» не использовалось точно в таком же смысле, использовавший на Западе. Индийские учёные не разделяли теории с практикой, но у индийцев была богатая и долгая традиция перевода. В Индии метод буквального перевода не использовался. Они предпочитали метод свободного перевода.

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РУССКОЕ ЖЕНСКОЕ ПИСЬМО XIX ВЕКА И ТИП «НОВОЙ ЖЕНЩИНЫ» В ПОВЕСТИ «ПАНСИОНЕРКА» (1861) Н. Д. ХВОЩИНСКОЙ

Дипика Вашист

RUSSIAN WOMEN'S WRITING OF XIX CENTURY AND 'NEW WOMAN' IN THE STORY 'PANSIONERKA' BY N. D. KHVOSHINSKAYA

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Abstract: Настоящая работа старается рассматривать следующие вопросы:

- история «женского письма» в России
- личная жизнь и художественное своеобразие творчества писательницы Надежды Дмитриевны Хвощинской
- особенности повесть «Пансионерка» (1861) как литературный памятник XIX века
- тип «Новой женщины» в русской литературе XIX века
- образ главной героини Леленьки как «новой женщины» из повести «Пансионерка»
- повесть «Пансионерка» в критическом освещении
- заключение

Ключевые слова: феминизм, эмансипация, дискриминация, новая женщина

Abstract: The present work intends to examine following issues:

- history of 'women's writing' in Russia
- personal life and artistic peculiarity in the work of Nadezhda Dimitrevna Khvosinskaya
- characteristic features of the story 'Pansionerka' (1861): a literary monument of XIX century
- the type of 'New Woman' in Russian literature of XIX century
- the image of heroine Lelenska from the story 'Pansionerka' as 'New Woman'
- the story 'Pansionerka' in critical light
- conclusion

Key words: feminism, emancipation, discrimination, new woman

В истории русского общества женщины всегда занимали второстепенное место. Патриархальные ценности, независимо от изменений в формах государства, всегда существовали в русском обществе. Была ли это царская, Социалистическая или пост

Социалистическая Россия, российским женщинам, по различным причинам, всегда было трудно жить. На начальном этапе доступ к литературной деятельности доставался им сложным путём. Во-первых, в этом виноват был характер образования, который превратил их в добрых и прекрасных домохозяек, а во-вторых, им мешало полное господство мужчин в сфере литературной деятельности. Говорили, что авторское перо – это мужское дело, в котором не было и не может быть место для женщин писательниц.

Истоки русского «женского письма» лежат в конце XVIII века. В конце века появляются работы женщин-писательниц в журналах «Трутень», «Живописец» в лирических жанрах. Литературный талант писательниц из дворянства т.е. Екатерины II, А.Ф. Ржевской, княгини Е.Р. Дашковой и А.И. Вельяшева-Волынцевой занял важное место среди этого. Они творили мемуары и дневники. Дочь известного классициста Сумаркова - Катерина Александровна Сумарокова считается первой русской писательницей в литературном смысле, но под влиянием отца она подписалась мужским псевдонимом. Это было очень распространённое явление так, как женщины вступили на мужскую территорию [5].

Известный русский литературовед, культуролог и семиотик Ю. М. Лотман пишет, что «На рубеже XVIII – XIX веков начинается, так называемая, «феминизация» русской литературы. Женская литература, которая прежде понималась как педагогическая литература для детей или как литература, посвящённая чувствам, в частности - любви, начинает развиваться активнее» [4, с.176]. В это время русская литература увидела такие имена как Елизавета Васильевна Хераскова (1737-1809), Мария Александровна Поспелова (1780–1805), Анна Алексеевна Волкова (1781-1834), далее Анна Бунина (1774-1829). Во своих поэтических произведениях эти писательницы обратили к музам, чтобы получить творческую мощь.

По мнению И. Савкиной, несмотря на то, что в общелитературном развитии XIX века творчество женщин имеет большое значение, «на поверхности – в частности в критике – женское творчество предстаёт не как авторство, писательство, а как форма образования женщины, одно из украшений ее “умений и навыков” или как милый каприз, детская забава» [9, с.24.]. Это было время романтизма в русской литературе. Писательницы как Зинаида Волконская, Евдокия Ростопчина и Каролина Павлова и другие делали свои первые шаги к прозаическим произведениям. Именно в произведениях Евдокии Петровны Ростопчиной развивалась тема любви и равноправия между женщинами и мужчинами.

В списке известных женщин писательниц XIX века стоят З. Волконская, Е. Ган, А. Панаева, С. Соболева, М. Жукова, Е. Тур, А. Суслова, М. Цербикова, Н. Хвощинская, С. Хвощинская, К. Павлова, Л. Камская, М. Крестовская, Вербицкая, Щепкина-Куперник и т.д. В своих произведениях они говорили о женской судьбе, роли и положении в русском обществе. По-своему эти женщины-писатели подходили к вопросу о женской эмансипации. В своих произведениях писательницы 1860-х годов изображали образ новых женщин, которые являются независимыми, сильными и выражают свой протест против гнёта в семье и обществе. Многие литературные произведения женщин-писательниц второй половины XIX века обсуждают правовые, моральные и эмоциональные проблемы, связанные с разводом также.

Трагическая судьба русских женщин писательниц всегда сталкивалась с критикой. Они прошли через ад политических, а также патриархальных ограничений. Их творчество было подвергнуто критике для выражения эмоциональности, идеализации жизни, умения создать только женские образы, обращения к «женской» тематике и проблематике борьбы против социальной дискриминации женщин. Большое количество имён женщин писательниц XIX века даже было забыто. Они относятся к поколению «по забытых писательниц». Литературный канон того периода просто забыл их и не оценивал творчества этих писательниц. Однако, не смотря на это, женщины-писательницы продолжали писать по своему вкусу.

Одна из известных русских писательниц XIX века является Надеждой Дмитриевной Хвощинской. Ее творчество занимает важное место в истории развитии русской женской литературы.

Хвощинская родилась в 1825 году в Рязанской губернии в семье небогатого чиновника из дворян. Первые годы её жизни прошли в очень тяжёлой материальной обстановке, когда её отец был обвинён в растрате и лишился места и своего небольшого состояния. Тяжёлые времена в семье научили писательнице большой урок в жизни. С ранних лет она увлекалась книгами в библиотеке отца. Она брала уроки у семинариста и изучила французский и итальянский языки. Знание иностранных языков дало ей возможность зачитывать известными философами и теоретиками. Эти знаменитые лица сделали властители дум ее юности. И ещё русский литературный критик В. Г. Белинский оказал сильное влияние на неё. Она получила известность с первыми печатными стихами в 1847 и 1848 гг. в «Иллюстрации» и «Литературной Газете». После этого она не только стала известной, но и независимой в экономическом смысле. Смерть отца и потом сестры сделала её опорой семьи и единственной работницей. Её литературная деятельность помогла в такие тяжелые времена. Она вышла

замуж за врача И. И. Зайончковского, но счастливой семейной жизни не получилось [23].

Можно сказать, что личные жизненные условия, до какой-то степени, могут и повлиять на творчество авторов. По крайней мере, так было с Хвощинской. Вспоминания о детстве, воспитание, материальная и духовная обстановка в семье Хвощинской оказали сильное влияние на её творческую практику. Её впечатления и необыкновенный опыт жизни сделали её женщиной особого типа и человеком собственного достоинства, которая смогла стать независимой. Она имела необычные идеи, которые отличают её от своих современников.

Она написала и стихотворений, и романы, и поэмы, драмы и повести. В русской литературной сфере она занимает важное место. Она одна из известных писательниц XIX века. В те времена, когда литературную деятельность женщин писательниц просто забыли и не замечали, тогда труд Надежды Дмитриевны Хвощинской был высоко оценен ни только после её смерти, но и при её жизни.

Деятельность Хвощинской получила высокую оценку в критических оценках современников. Оценивая её творчества один из них пишет «... я никогда не соглашаюсь с теми, которые называют вообще Ваши произведения „симпатичными“». Это значит лишать их главного и лучшего их характера. Симпатичен талант, как всякий талант, но произведения Ваши действуют не симпатией и не на симпатию, а другой могущественной силой — правдой анализа и неотразимостью логики, без всякой лести и также без преувеличений в самом отрицании. Правда, правда и правда!» [8].

В ранних её стихах звучали мотивы протеста и гражданской скорби. Например, поэма «Деревенский случай» (1853) и «Кладбище», (1859), «В сумерки» (1847), «Слово» (1856) и т.д. С начала 50-х годов она перешла к прозе. Она печатала свои стихи под её фамилией, прозу — под фамилией В. Крестовский, а критику — под псевдонимами В. Поречников (1860-е годы), Н. Воздвиженский (1870—1880) и др. Её проза трогает различные темы общественной жизни того периода. Например, темы нравственного испытания, брака и любви, разложение дворянской семьи и т.д. Она изображает образ новых активных, образованных, самостоятельных девушек и женщин в своём творчестве. Это люди, готовые на лишения ради народного счастья: «Пансионерка» (1861), «Большая медведица» (1870—71), «Былое» (1878), «Учительница» (1880). Особое место занимают женские образы в её произведениях.

В контексте истории «женского письма» повесть «Пансионерка» (1861) очень важна. О повести В. Семеvский писал: «Повесть эта в высшей

степени замечательна и по таланту, с которым она написана, и еще более тем, что автор так рано сумела подметить те новые течения среди молодежи, которые потом были не раз предметом изучения наших беллетристов» [10, с.67]. Повесть посвящена проблеме эмансипации женщин в России. Эта тема изображается через образ шестнадцатилетней девушки Леленька – пансионерки. Она простая и послушная девушка. Родители хотели, что она всегда вела себя по их велению. Девушка тоже хотела обрадовать своих родителей. Она говорит, что «папеньке и маменьке очень хочется, чтобы меня перевели в старший класс, наградили и повысили. Я из всех сил стараюсь. Я знаю, им будет такое удовольствие, если я всех перегоню...» [11]. Она жила в провинции и зубрила науку. Но встреча, со соседом Веретицыным, изменила её жизнь. Под его влиянием она другими глазами начинает смотреть на пансион, в котором учится, на семью, где живет. Веретицын – кандидат университета и бывший учитель, сосланный в этот город за написание либеральных стихотворений. Его насмешки над окружающим миром, над учебниками, которые она усердно зубрила в пансионе, затронули Леленьку. Он объяснил ей, что в пансионе она только учится вздору. Она должна была учить для знания, для своего удовольствия, а не для удовлетворения желания родителей. Она должна жить по-своему, а не так, как хотят её родители. Слова Веретицына дали толчок к чувствам протеста у девушки. Она нарочно провалилась на экзаменах, хотя хорошо знала ответы. Дома её родители очень рассердились на неё и решили выдать её замуж за какого-то противного чиновника. Но девушка отвергала любовь, семью, дружбу, вообще любые чувства во имя дела, знания, работы. Она добровольно отказывается от замужества ради принципа. Она говорит: «Я поняла, какое это любовь, как она заставляет смотреть глазами другого, исчезать пред волей другого. Я никогда не полюблю. некогда, глупо» [11].

Она бросила родительский дом и пошла к тете, где она получила возможность закончить образование. Через восемь лет Веретицын встречается со своей соседкой в Эрмитаже, где последняя копирует картины. Этой работой она содержит себя. Веретицын из рассказа Леленьки узнает, чем она занималась эти восемь лет. Он поражен теми изменениями, которые произошли в жизни и характере девушки. Она стала образованной, эмансипированной, деятельным человеком, уверенной в себе, волевой и целеустремлённой. С другой стороны, Веретицын, который дал Леленьке первый толчок к развитию и идти самостоятельно, отказывается от своих слов. Он отошёл от прежних позиций [см. 7].

Образ Леленьки представляет собой образом смелой, решительной, образованной и самостоятельной женщины. Историки литературы того времени называли этот тип женщин «новыми женщинами». В русской демократической литературе появляется образ «новой женщины» в XIX веке. Она нашла место в произведениях И.С. Тургенева, И.А. Гончарова, Н.С. Лескова, А.Ф.Писемского, О.А. Шапира, Н.Д. Хвощинской и других писателей. Это были женщины пореформенной эпохи. «Новые женщины» отказывались от традиционной роли жены и матери, а проявляли интерес к наукам, образованию, общественной жизни. Они ломали сложившиеся традиции, изменяя стереотипный образ идеальной женщины — покорной домоседки. Их число росло с каждым годом, они стремились попасть в университеты, получить высшее образование и стать полезными, самодостаточными личностями, не зависящими от мужчин»[17].

Белинский пишет, что «под «новой женщиной» ещё в идеализациях 1840-ых годов понималась женщина, стоящая на уровне передовых идей своего времени, отбросившая обветшалые предрассудки, отстаивавшая свое человеческое достоинство и самостоятельно устраивавшая свою лучшую жизнь» [1, с.143].

Отказываясь от традиционного образа жизни героиня повести Леленька живёт своим умом и трудом. Она говорит, что «я свободна! Я никому ничем не обязана» [11]. Она сама нашла путь к «новой жизни». По мнению Леленьки женщина может быть свободной и эмансипированной через сильную волю и решительность, через образование и трудолюбие. Она решительно восстала против многолетних патриархальных нравственных ценностей.

По словам литературного критика М. Цебриковой, в этой повести Хвощинская «наметила складывавшийся тип женщины-работницы и карьеристки; она верно угадала зарождавшиеся черты того, что можно назвать чиновничеством в женщинах, которые зовут себя новыми женщинами» [13. с.2].

Русская писательница, журналист, литературный критик XIX века Е. Колтоновская замечает одинаково и пишет, что «Леленька в «Пансионерке», натура яркая и смелая, неспособная к уступкам и компромиссам. Из таких натур только и мог выработаться тип новой женщины» [2, с.75].

Повесть также критиковали. Есть мнения, что образ Леленьки представляет собой глупую, обыкновенную девочку, без выдающихся способностей. Говорили, что Леленька — это женский тип — «обыкновенной эгоистки». Она отрицает свою собственную семью. У неё нет духовности и любви к своим родителям, дому и хозяйству. Она стала

бездушной и эгоистичной. Она женщина-феминистка, которая обладает положительными качествами – активность, деловитость, стремление к образованию и труду, и отрицательные как антигуманность, бессердечие, неблагодарность, бесчувственность и эгоизм [см. 7].

Принято считать, что мужчина – руководитель женщин во всех её поступках. Это мужчина может быть её отцом, братом или другом женщин, который помогает ей в достижении цели жизни. Без поддержки мужчин женщины не могут самостоятельно мыслить и жить. Без их поддержки она не может освободить себя от патриархального угнетения в обществе. В русской литературе столько примеров, где мужчина является соратником в пути к развитию женщин. Например, в романе Чернышевского «Что делать?» автор показывает, что эмансипация женщин невозможно достигнуть без помощи мужчин. Фиктивный брак – это его предлагаемый путь к освобождению женщин, с помощью которого она может жить по своей воле. Но в повести «Пансионерка» Хвоцинская представляет нам другой вариант жизни через образ сильной и необыкновенной героини Леленьки. Леленька желает быть одна, чтобы быть свободной. Она не вступает ни в фиктивный брак, ни в другие формы брака. Она пример «новой женщины», которая отходит от мужского канона. Прав автор в мнении, что «писательница разрушает миф о руководящей роли мужчины в развитии женщины, показывает Веретицына как непоследовательного и слабого человека. Этот факт свидетельствует о выходе Хвоцинской из мужского канона (в восприятии феномена «новой женщины»). Веретицын – «развиватель» дает Леленьке лишь первый толчок к её развитию. Когда же она начинает действовать, молодой человек отказывается от своих слов и напутствий»[7].

В заключении можно сказать, что повесть «пансионерка» Надежды Хвоцинской является предтечей мысли феминизма в русской литературе XIX века. В повести писательница ярко выражает свою сильную феминистскую позицию по поводу решения «женского вопроса» в России.

Объективные и субъективные факторы, связанные с жизнью писательницы, лежат в основе отличительного подхода к достижению эмансипации женщин. С одной стороны, это было время роста демократических настроений в русском обществе, где «женский вопрос» занимал важное место. А с другой стороны на мировоззрение писательницы влияла её трагическая судьба. Главная героиня повести Леленька – это тип новой женщины, которая отказывается от любви и семьи во имя своей свободы и идёт по пути эмансипации. Можно согласиться со автором, которая пишет, что «Образ Леленьки не

вписывается и в такие стандартные мужские схемы как «женщина, брошенная мужчиной» или «женщина, ожидающая мужчину», поскольку это женщина активная, самостоятельная, сильная, не нуждающаяся в мужском покровительстве. С полной уверенностью Леленьку можно назвать феминисткой» [7].

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BEYOND THE CAMPS/FENCES: RESISTANCE IN *LIFE & TIMES OF MICHAEL K*

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Abstract: *Being a part of the settler colony, like their black counterparts, the question of identity has always been problematic for white South African writers who experience the white dilemma, especially in post-apartheid South Africa where violence is unleashed in new ways, where the insecurities of the once dominant culture, now groping in the dark, are more poignant than ever. The South African socio-political matrix, with its cultural complexity that is structured by race, class, nation and gender, and, above all, a history of colonialism, thoroughly informs the oeuvre of J.M. Coetzee, who, hailing from the privileged race, class and gender, occupies an uncertain position in the postcolonial context of the nation. The paper probes the nature of resistance in his novel, Life & Times of Michael K (1983) that exemplifies the unique way in which the author's imagination has responded to the minutiae of the South African cultural milieu.*

Keywords: *Afrikaner, postcolonialism, heterogeneity, identity, alterity, hybridity*

With its existential overtones, reminiscent of Kafka's *The Trial*, Coetzee's *Life & Times of Michael K* invests the term resistance with new epistemological dimensions through the titular character Michael K, who, quite unlike Kafka's Josef K, is devoid of any urge to belong to a community. Set against the backdrop of post-Soweto riot-ridden South Africa, Coetzee's fourth novel centres on Michael K's journey – a quest for identity – which starts from Sea Point in Cape Town and comes a full circle when Michael returns, "learning about life" (*L&T* 89). The text makes postcolonial interventions through the vignettes of Michael K's life disrupting the set notions of colonial power structures grounded on the binaries. Such revisionism makes the novel extremely political, inviting critical attention to the vision of the novelist embodied in it. In the metaphor of garden, a recurrent motif in the text, Coetzee makes a statement as regards the inevitable hybrid culture which beckons humanity to rise above all categorisations. As Bhabha says,

Hybridity is the sign of ... shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity ...

displays the necessary deformation and displacement of all sites of discrimination and domination. (159)

From his marginalised existence, Michael constructs an in-between niche for himself enabling him towards the end to make a choice of his own identity rather than passively accepting the one interpellated by his oppressors.

The plot of *Life & Times of Michael K*, published in 1983, begins when Michael's ailing mother, Anna K, the house cleaner of the Buhrmanns in Cape Town, expresses her wish to return to the farm in Prince Albert where she had grown up. Michael K, obliging his mother, resigns his post as the Gardener Grade I, and without waiting for the permits, they set out for the Karoo, during the course of which Anna dies in a hospital in Stellenbosch. Though left alone, Michael continues the journey carrying the ashes of his mother and eventually reaches the farm escaping from the railway workers' camp to which the soldiers assign him, when they catch him without the permit. On reaching the Visagies' farm Michael begins his life as a cultivator, but soon abandons the farm with the arrival of the owner's grandson. After a brief stint on the mountains and in caves, Michael once again faces the wrath of the soldiers who transport him to Jakkalsdriif camp, where he befriends an inmate, Robert, a black. Fleeing from there, Michael returns to the Visagies' farm and this time digs a burrow to live in, cultivating pumpkins and melons. The visit of the rebels from the mountains to the farm makes Michael too a suspect, for which the soldiers relocate him to the Kenilworth camp blowing up the farm. Typical of his free spirit, Michael refuses to yield to the attempts of the Medical Officer and major Noel at the camp and sets himself free for the onward journey to Cape Town where he accosts December and two women who show him how Sea Point lives, helping Michael in their own way. The novel ends with Michael K's monologue on his perspective on human existence.

It is the passive nature of resistance on the part of Michael K, a non-white, that has come in for a lot of criticism. Nadine Gordimer, in particular, accuses Coetzee of divesting Michael's role of any revolutionary attribute. In her review of the novel she says, "the presentation of the truth and meaning of what white has done to black stands out on every page, celebrating its writer's superb, unafraid creative energy as it does; yet it denies the energy of the will to resist evil" ("The Idea of Gardening"). In her critique Gordimer seems to overlook the complexities of Michael's character and the power that Coetzee bestows upon his defiance. When traced, the root cause of Michael's passivity lies in the way he is brought up by Anna K, his mother. Michael's seclusion begins in his childhood when his mother, a house cleaner, becomes overprotective as he is born with a harelip. The schooling at Huis Norenius shapes up his reticence and taciturnity even more. Passing out of school, only after a brief spell of unemployment between his service as Gardener, grade

3(b) and as a night attendant at the public lavatories, Michael becomes Gardener grade I, with the Parks and Garden divisions of the municipal services of the City of Cape Town, from where he is soon to be laid off. A few lines sum up Michael K – his personality, his life on the periphery-before the voyage:

Because of his face K did not have women friends. He was easiest when he was by himself. Both his jobs had given him a measure of solitariness, though down in the lavatories he had been oppressed by the brilliant neon light that shone off the white tiles and created a space without shadows. The parks he preferred were those with tall pine trees and dim agapanthus walks. Sometimes on Saturdays he failed to hear the boom of the noon gun and went on working by himself all through the afternoon. On Sunday mornings he slept late; on Sunday afternoons he visited his mother. (*L&T* 4)

The journey to the Karoo effects a transformation in him, pushing him out of the cocooned existence, if it can be called so, into the open space, into a figure of resistance, the seeds of which he has been carrying around all the while.

The first sign of resistance on the part of K comes when he defies the authorities who insist on a permit to go to Prince Albert, a resistance that makes the novel an allegory of the conflict between the individual and the oppressive state regime. As Dominic Head points out, the novel is all about “a simple, non-white South African suffering the indignities and deprivations of apartheid, hardships intensified by the social disintegration of civil war” (94). He breaks away from the railway workers gang to which the soldiers hand him over, signalling his hesitancy in remaining in constraints. As the images of Huis Norenius that recur every now and then suggest, Michael K dreads any form of confinement. All camps to him are “like going back to childhood ... like a nightmare” (*L&T* 77). He resists the othering attempt of the soldiers to label and contain him, and so blatantly refuses to belong to any group acquiring an identity. Thus constantly interrogating and subverting the binaries, his journey becomes one of self-discovery falling in line with that of Jacobus Coetzee and the Magistrate - characters in Coetzee’s earlier novels, *Dusklands* (1974) and *Waiting for the Barbarians* (1980) respectively. The journeys to the interior depicted in these novels are manifestations of the Afrikaner myth of *Great Trek*, with the one in *Life & Times of Michael K* effecting its reversal through a non-white hero.

According to Gallagher, the symbolic reclamation of the land by Michael at the Visagies’ farm constitutes a revision of the “enduring South African myth of a return to the land” (156). In Derek Wright’s reading it is less a political revision than an ecological one in that “the land is to be returned not to the

blacks but to itself” (qtd in Head, *J.M. Coetzee* 101). The text depicts a neat allegorical representation of human civilization, which progressed from hunting to cultivation through a control of space, in Michael’s attempt of survival. The farm, in fact, becomes a site of postcolonial resistance when Michael makes it his own by way of cultivation. With the arrival of Visagies’ grandson, Michael senses a subjugated existence. He ponders: “I let myself believe that this was one of those islands without an owner. Now I am learning the truth. Now I am learning my lesson.” Nothing but his reluctance to remain subservient is the reason why Michael leaves the farm dumping his crops at a critical juncture. For Michael, “already it was hard to believe that he had known someone called the Visagie grandson who had tried to turn him into a body-servant” (*L&T* 61, 65). Eluding the grasp of the master - elusiveness highly suggestive of Derridean impossibility of definitive meanings, deferring textual closure - Michael escapes into the boundless expanse on the mountains and caves.

At the Jakkalsdrif camp to which the soldiers transport Michael, after having located him on the mountains, K chooses to stay on only to outlast the Visagie grandson. Jakkalsdrif camp life presents a sharp critique of the minority rule in South Africa. In the words of Robert, an inmate, motive behind the camps is “to stop people from disappearing into the mountains and then coming back one night to cut [the] fences and drive [the] stock away” (*L&T* 80); to be more precise, to contain the rebellious spirit of the majority in South Africa. The inhabitants of the camp turn into a source of labour to serve the interests of Oosthuizen, the captain, who runs the camp and sends the inmates to his brother, a farmer, for human labour free of cost. As the only beneficiaries of such a system are the railways and the farmers, it is an instance of how the state exploits the lonely and the destitute. Coetzee uses Robert to mouth the tirade against the tyrannical system that prevails: “This guy is the brother-in-law of the captain of police, Oosthuizen. His machine breaks down, so what happens? He picks up the phone, calls the police station, and first thing in the morning he has thirty pairs of hands to cut his lucerne for him. That’s how it works here, the system” (*L&T* 87). Coetzee in a way equates the torture and suffering at the Jakkalsdrif with that of the Boer concentration camp under the British rule hinting at the never-ending cycle of oppressed turning oppressors in due course. To Gallagher such a parallel seems “practically blasphemous to the Afrikaner mind” as it “elevates the suffering of the black majority to its own mythic level” questioning the Afrikaner identity (154, 156). Michael thwarts the Afrikaner way of institutionalization meant for socio-political control devising his own strategy.

Though K complies with the authorities, his compliance, which seemingly accentuates his oppression, reflects his will to resist. Masking his refusal to

yield in silent obedience, Michael makes it a powerful tool to defy the oppressive regime that is bent on reducing and labelling people like him as others, scripting their story, their fate. His effort is to resist the attempt at assimilation, to challenge the imposition of any kind of identity, “to maintain [one’s] alterity. Alterity of rupture, of conflict, of battle” (Fanon 173). The text too adopts, like Coetzee admits in an interview with Dick Penner, a “pointed strategy of resistance” without an “explicit racial reference”; the only hint of Michael as coloured being in an abbreviated form on the charge sheet at Jakkalsdrif (91). Michael chooses to leave the camp as and when he pleases, in truth, when he feels the Visagie grandson must have left the farm for Michael to be back alone as the master.

At a point, Michael feels that he is “becoming a different kind of man ... if there are two kinds of men” (*L&T* 67), and to Coetzee, he is “a figure of being rather than of *becoming*” (Head 109). Michael actually inhabits the in-between space from which emerges his self/selves reiterating “identity as a ‘production’, which is never complete, always in process, and always constituted within, not outside, representation” (Hall 222). While living in a burrow on the farm indulging in cultivation, Michael K, without being spotted, sees the rebels from the mountains, the tendency to join whom he represses. Despite his affinity for the rebels, Michael rejects the sense of belonging to a group and the resultant identity, once again embracing the loneliness that another Coetzean character, Magda, dreads “in the heart of the country” (*L&T* 104). Michael’s elusive, unyielding nature remains the same at the hands of the Medical Officer in Kenilworth camp, where he ends up when the soldiers arrest him branding him an accomplice with the rebels. With a shift in the narration from third person to first person, where the narrator is the Medical Officer, a representative of the oppressive regime, the text attempts at closure in deciphering Michael. In the failure of the Medical Officer echoes Gayatri Spivak’s enigmatic question – “can the subaltern speak?” - with Michael resisting any kind of interpretation, thus jeopardising even the textual representation of Michael K by a white author, who is the omniscient narrator. In effect, Michael refuses to give in to the authorial attempts to confine him to the discursive space allotted to a character, conferring a Barthean writerly status upon the text.

Despite the repeated attempts by the Medical Officer, which recap the persistent efforts of Col. Joll in *Waiting for the Barbarians*, sans torture, to extract truth from the captives, the only response he can elicit from Michael is that he is not in the war. Towards the end of the narrative, the medical officer emerges as an ambivalent figure with the likes of the Magistrate in *Waiting for the Barbarians*, both trapped in the system, the values of which they fail to uphold. “The guilt of the Whites,” says Jean Sevrý, “is omnipresent even when they want to help” (28). Elevating Michael, whom he initially refers to as a

stone, to the rank of a universal soul, the Medical Officer appeals to K in a letter addressed to him:

The laws are made of iron, Michaels, I hope you are learning that. No matter how thin you make yourself, they will not relax. There is no home left for universal souls....

am the only one who sees you for the original soul you are.... I alone see you as ... a human soul above and beneath classification, a soul blessedly untouched by doctrine, untouched by history....
(*L&T* 151)

The letter, in which the Medical Officer sticks to the negated name, Michaels, given to K by Oosthuizen, stands out as a strategy of othering, and even undermines Michael's resistance to yield, in being sceptical about his efforts. Nevertheless, it does acknowledge Michael's strategy of resistance, the interstitial space he has constructed for himself:

We ought to value you and celebrate you ... But that is not the way it is going to be. The truth is that you are going to perish in obscurity and be buried in a nameless hole in a corner of the racecourse, transport to the acres of Woltemade being out of the question nowadays, and no one is going to remember you but me, unless you yield and at last open your mouth. I appeal to you, Michaels: *yield!* [sic] (*L&T* 152)

The pleas to yield go unheeded and Michael, remaining as obscure as ever breaks free from the Kenilworth camp, defying those who classify him as "too busy, too stupid, too absorbed to listen to the wheels of history" (*L&T* 159). Michael, as Canepari-Labib states, "rebels against a society ... escap[es] from all the prisons ... [and] asserts his 'difference' ... (101).

In Head's opinion, the medical officer's narrative is of immense relevance to the textual meaning as "the medical officer is driven to try and interpret the elusive Michael K, to make him yield his significance, in a metafictional gesture which implicates both author and reader" (95). Such an explication of meaning has often garnered much criticism. Yet, the medical officer's monologue with which his narrative ends, embodies the authorial vision from a liberal white writer's perspective about the other, of the other's resistance:

Though this is a large country, so large that you would think there would be space for everyone, what I have learned of life tells that it is hard to keep out of the camps. Yet I am convinced that there are areas that lie between the camps and belong to no camp.... I am looking for such a place in order to settle there, perhaps only till things improve, perhaps forever. (*L&T* 162-163)

The readers find themselves ally with the medical officer when he refers to Michael's stay at the camp as an allegory and tries to decipher the meaning of the term garden as the metaphor for every man's land. According to Timothy Strode, "... the Medical Officer fantasizes that he too has, in a sense, escaped, left behind his job and his complicity with the state's repression of its peoples, and is in pursuit of Michael K, whom he believes is bound for an edenic site that does not appear to exist in any real sense, but which is certainly *not* located in the camps" (186). Nonetheless, the text withstands such attempts at closure with the final section adopting a third person narration, in which Michael's delineation resists any kind of conclusiveness.

On reaching Sea Point, Michael, who accosts December, and his two sisters, "had the feeling that something inside him had let go or was letting go. What it was letting go of he did not yet know, but he also had a feeling that what he had previously thought of in himself as tough and rope-like was becoming soggy and fibrous, and the two feelings seem to be connected" (*L&T* 177). Michael at once narrates his story to December, who is actually a pimp, and even co-operates with the woman who makes sexual advances to him. The way in which Michael yields readily to them is in sharp contrast with the resistant nature he exhibited until then, not least the manner in which he challenged the medical officer's endeavours. Being a free spirit who hates to be in chains, it is the domineering others who snub Michael. Back in the room where his mother had lived, Michael gathers that he has always been a gardener, close to the ground and chooses to retain the identity, this time not for the Council, but for himself. Revealing in his monologue in the end that "there is time enough for everything", K envisions a hybrid space free of all polarised categorisations in the metaphor of garden, the different seeds suggesting an acknowledgement of heterogeneity (*L&T* 183). In making the dissenting voices of the others heard, Coetzee seems to prove a point through his narratives, which are in themselves of a subversive nature, that the notion of identity is, as a matter of fact, illusory and always subject to change, and therefore fluidic. The text vouches for living Other-wise, inhabiting an in-between position and the ambivalence distinctive of this liminality enables one to appreciate alterity/difference.

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CONTOURS OF RESISTANCE IN CONTEMPORARY PAKISTANI AMERICAN FICTION: A STUDY OF SELECT TEXTS

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Abstract: *The immigrant experience is often presented in fiction through contours of resistance, resistance raised by the ambiguity and dissonance of living a life balanced between two contradictory cultures, necessitating a nuanced expression of one's conscious and unconscious shift in values. This paper tries to examine these contours at work in Pakistani American fiction through a close reading of three contemporary novels that deals with life in the United States as a Muslim woman post 9/11. It also tries to trace how this resistance emerges through the very nature and tone of these particular texts.*

Keywords: *Muslim American, women, 9/11*

I

The aim of this paper is to examine the immigrant experience as presented in fiction through contours of resistance. Pakistani American fiction often works through conflicting notions of culture, work, gender, and food habits. In this paper, I will attempt to trace these very conflicts that are at work even as the Pakistani American identity struggles to assimilate into the mainstream culture of a country that has become increasingly hostile towards them as an aftermath of 9/11. The three texts—*Saffron Dreams* (Shaila Abdullah), *The Writing on my Forehead* (Nafisa Haji) and *Welcome to Americastan* (Jabeen Akhtar)—chosen for the purpose of this paper is quite different in tone from each other, their similarity arising from the fact that the events of 9/11 come to play a central role in each narrative.

The Pakistani American community saw a lot of hardships as an aftermath of the 9/11 terror attack. The community that is one of the most educated and well-earning groups among all ethnicities was exposed to widespread hatred and suspicion, often leading to life changing experiences. The community had a presence in the United States even before 1965. With the immigration reform of 1965 when the per country immigration quota was eliminated in favour of experience and professional qualifications, there was an increase in immigration from Pakistan. This is one reason behind the economic success and prosperity of the Pakistani American community. The Pakistani American

people are not a homogeneous identity. The community is divided by religion, by language, by ethnicity. Even among the Muslims, the experience of lived life varies considerably and this finds expression in literature. The most visible section of the group in reality is also the majority encountered in fiction – the Muslim, upper-middle class, affluent section. But despite this, the fact remains that the Pakistani American community is a group of mixed people. Pakistan is a Muslim state but to reduce their identity to religious affiliation based on that is not just politically incorrect but in most cases, outright misleading.

In the light of 9/11, the cultural values of these people had to be renegotiated on the face of the mass hysteria surrounding them. This paper will try to trace the effect on the Pakistani American community by the events of 9/11 as portrayed in Pakistani American fiction. It will explore the various ways in which the characters tried to make sense of their lives on the face of an increasingly hostile atmosphere. It will also try to bring out the contours of resistance that is manifested through the works of these contemporary Pakistani American women writers.

The notions of race, gender, class or ethnicity are not fixed ideas and evolve with evolving human relationships. Different situations call for and shape one's identity to foreground one or the other aspect of one's being at any given moment. Gabaccia and Leach (6) give importance to human relationships as the site of determining one's national versus personal identity. Seen from this perspective, it becomes clear that the present status of the Pakistani American community owes a lot to its changing relationships with the other communities as a ramification of 9/11. A community that is an amalgamation of several ethnicities, religions and origins, undertook different measures to deal with the changed reality and relationships post 9/11, leading to conflicting expressions of what it means to be a Pakistani living in the United States.

II

Sulayman Nyang (1997) divided the Muslim American population into three categories based on their lived experiences – (a) grasshoppers: "cultural" Muslims who align themselves with secular humanists; (b) oysters: who enjoy middle-class wealth but seek to isolate themselves from the secularism of American society; and (c) owls, who strike a balance between the grasshoppers and oysters. Grasshoppers aspire to completely blend into what constitutes America the nation of immigrants, shedding anything distinctive about their very selves. Oysters try to shelter their spiritual lives from plain view and avoid perilous encounters with the depraved. Owls, on the other hand, consider themselves to be individually equipped with a moral compass sufficient to guide their encounters with cultural Muslims and non-believers alike. In his opinion, it is the "owls" who are the most likely to prosper in the United States.

This is also true of all the Pakistani Muslim characters whom we meet in the texts under discussion as they try to negotiate their existence in the United States.

The three texts—*Saffron Dreams*, *The Writing on my Forehead* and *Welcome to Americastan*—focus on the predicament of the Pakistani American community and the challenges it faced in the aftermath of 9/11. The three texts are quite different in tone from each other, the very tone of the books reflecting its characters and the very different lives they are exposed to while living in the United States. The texts are reflexive of their authors' vision and try to paint a picture of what they think it means to be a Pakistani American, asking at times to be understood for their choices in life, while at times just brazenly stating their difference and allowing the readers to formulate their own opinions. The contours of resistance that has become a way of life for this community is revealed as much through the narratives within the text as it is from the very different nature of the narratives. The themes of alienation, of desperation even, of being more victims than perpetrators, are inherent in all three texts. Yet the chosen points of departure in each case indicate the nuanced differences within a community that has been summarily dismissed as guilty by association by the mainstream. (Moore 119)

In Shaila Abdullah's *Saffron Dreams*, we meet Arissa Illahi as she is trying to come to terms with life as a single mother to a child with special needs. Born and brought up in Karachi, she is uprooted to the United States when she marries Faizan. Despite his degree in English, Faizan opts to wait tables at a restaurant in order to accommodate his bigger dream of being a writer. The veil that is later held by Arissa not merely as a dress code but as something that leads one to live a regularized life, was actually something that she was forced to keep at Faizan's insistence.

... I desperately wanted to lose my hijab when I came to America, but Faizan had stood in my way. For generations, women in his household had worn the veil, although none of them seemed particularly devout. It's just something that was done, no questions asked, no explanations needed. My argument was that we should try to assimilate into the new culture as much as possible, not stand out. (Abdullah 58)

Arissa had a desire to assimilate into the culture of the place she now considered home. She was surprised to find out that her husband, who understood and took advantage of the culture that liberated him to work as a waiter despite his affluent social background, was considering moving back to Pakistan. She firmly refuses his decision. She thinks her children will "have a better future in this country, especially if the child turns out to be a girl."

(Abdullah 113) Before they could arrive at any decision though, Faizan is killed while on duty at his restaurant in the World Trade Center. Pregnant and alone, Arissa is rescued by the warm support of her family who rallies to her side from all over the world. But just as no family could help her ease her pain on losing her husband, similarly no one could help her escape the terrible anger and the resultant backlash of the “Americans” who inevitably saw her as an epitome of the religion that inspired the September 11 attacks. She, who herself was a casualty of 9/11, was targeted by others because of her Muslim identity.

*“You race of murderers. How can you live with yourself?”
He jerked his hand from my chin. I felt the rising ridge where
his nail had scratched me.*

*“Me?” I looked at him in amazement and then laughed. It
was more a product of hysteria. “You have no idea. I am as
much a victim as you are.”*

*“Bullshit.” The blond guy spat in my face. I didn’t brush the
wetness away and looked him directly in the eye. I saw
something shine in the hand he held behind his back.*

*“The veil that you wear,” he continued, pulling out his knife
and aiming the point at my hijab. “It’s all a façade. You try to
look pure, but you are evil inside. You are the nonbelievers,
not us.” (Abdullah 62)*

Shaila Abdullah, in the voice of Arissa, goes on to give an account of the terrible times that had unravelled in the wake of 9/11 when the need to reassure the country that they had adopted as home led the American Muslims to proclaim their loyalty in visible signs:

*After the first list of the hijackers’ names and nationalities
was published, many Arab and Asian immigrants put up
American flags on cars and shops, signs of solidarity laced
with the hope of evading discrimination. ... Immigrant cab
drivers were spat on and ridiculed, and ethnic restaurants put
up “God Bless America” signs after some were vandalized.
With every horn or commotion on the street, they jumped,
then withdrew a little more within themselves, guilt-ridden
with sins they did not commit. They walked faster when alone.
Some women took down their hijabs, afraid of being targeted,
and adopted a conservative but Western style of dressing.
Men cut their beards. Many postponed plans to visit the
country of their origin any time soon. Those who did travel
preferred to remain quiet during their journey and chose not*

to converse in their native language even among family member. A few close friends changed their names—Salim became Sam, Ali converted to Alan—in an attempt to hide identities. When asked their nationality, they offered evasive answers. We were homesick individuals in an adopted homeland. (Abdullah 60)

These lines are a testimony of what was happening everywhere across the United States. The response of the mainstream people was sharply tilted towards guilty by association, thus scapegoating the entire Muslim population residing in the United States. Their religious identity came to assume such significance that their individuality and humaneness became subsumed by it. In light of such circumstances, Arissa too decides to remove her veil. The veil that was an issue of contention between husband and wife, after the death of Faizan had become a treasured memory of shared times so that now, forced to remove it, it becomes an object of reverence for her.

I slid the hijab from around my neck. ... I did not feel a sense of betrayal as I walked away from the pier, letting the wind dance with my hair for the first time... It was a matter of perspective—to an onlooker I had removed my veil, but from where I stood, I had merely shifted it from my head to my heart. (Abdullah 3)

What makes this text interesting is the conflicting expression of ideas within the text. Herself a victim of stereotyping, we see Arissa stereotype others and justify it as something everyone is guilty of. She admits that it is difficult being a woman although her refusal to say so to Faizan reveals the hierarchy she felt within their relationship. Despite her supposed new freedom, they were never equals in the relationship. The hijab that is so much a part of her life is actually a decision thrust on her from outside – from her husband, from an intolerant society – but never a decision she gets to make on her own. Yet she claims to internalize the veil at the moment of her public renouncement of it. Despite this, when she later enters into a relationship with another man (Zaki), she claims that it was the “shedding of the veil” that led her to easily cross “the cultural barrier to accept another man” in her arms. This statement is quite significant as it throws light on Arissa’s conflicting thoughts regarding the veil. On the one hand, she claims to have internalized the values of the veil; if that is the case, then her shedding the veil should not have affected any of her decisions. On the other hand, because what is not said is as important as what is being said, one sees that despite her attempts to present herself as a progressive modern woman, she nonetheless subscribes to the view that the

veil is integral to “preserve” a woman’s modesty. This is reminiscent of Bhabha’s idea of splitting where:

Two contradictory and independent attitudes inhabit the same place, one takes account of reality, the other is under the influence of instincts which detach the ego from reality. This results in the production of multiple and contradictory belief. The enunciatory moment of multiple belief is both a defence against the anxiety of difference, and itself productive of differentiations. Splitting is then a form of enunciatory, intellectual uncertainty and anxiety that stems from the fact that disavowal is not merely a principle of negation or elision; it is a strategy for articulating contradictory and coeval statements of belief. (Bhabha 188)

In Nafisa Haji’s *The Writing on my Forehead*, the protagonist Saira is trying to negotiate her aspirations for freedom from within a conservative Muslim family. She aspires for more in a situation that is not conducive to women’s ambitions. Burdened with a mother who has definite ideas about the proper way for a girl to behave and an abiding elder sister Ameena, Saira’s rebel to be her own independent person is all the more contrasted. We see her first major transgression when she takes up the role of Rizzo in the school production of *Grease*. Coming from her family, for her to go onstage and act with boys is a transgression in itself, and to act out a role like Rizzo’s with overtones of sexual promiscuity was completely unthinkable. Rizzo’s role was, according to Ameena, a slut’s and the whole play in her words was “inappropriate”. But for Saira, the play is “about Adolescence! And Innocence!... It’s about America and Individualism—and the Struggle against Authority—and Freedom, to be your own Person!” The sisters’ attack and defense of the play brings to sharp relief their vision about life and about the country they have made their home.

The hijab becomes an important context in this novel too. Ameena takes to wearing the hijab after her estrangement from Saira. She grows more religious, a consequence of her guilt at supposedly driving Saira away. Yet that is a decision not supported by anyone. Even her mother (brought up in Pakistan) who insisted on raising her daughters conservatively does not like this decision. Neither her husband, nor her grandmother in Pakistan, encourages her use of the hijab. As her husband admits to Saira after Ameena’s death:

“I didn’t like the idea at first. When she began wearing hijab. All I thought of was what people must be thinking of me. That I was some kind of chauvinistic, Muslim oppressor. ... When I realized—what my own objections were—that people would

think less of me—I laughed at myself. She had the right to decide. What she would wear...” (Haji 277)

The veil here is seen as backward and oppressive by most characters. Yet it is also a choice – a choice that might be tempered with centuries of indoctrination – but nevertheless a choice. And when contexts change, one has to pay heavily for their choice. Ameena is shot and killed; a victim of a hate crime on the aftermath of 9/11 – all because she was wearing her hijab. Ameena is shot because instead of “internalizing” the veil as Arissa, she declared her piety “like a bumper sticker”. (Haji 245)

Welcome to Americastan gives an irreverent account of the same hardships faced by the Muslim community in the post 9/11 scenario. Jabeen Akhtar’s narrative highlights the optimism that underlies a people who continue to call the United States home despite their persecution. Akhtar’s novel is a direct attack on the style of representation that other South Asian writers conveniently go for while describing the immigrant condition. Samira, the protagonist, is forced to move back home in disgrace after she attempts to rundown her ex and his fiancée. The incident is complicated by the fact that Samira’s name happens to be in the FBI Terror Watch list created in the aftermath of September 11. To the Special Agent from Homeland Security, her Muslim sounding name bizarrely connects her to terrorism:

‘Are you a Muslim, Ms Tanweer?’

‘Excuse me?’

‘Are you a Muslim?’

‘I don’t know. Why?’

‘You don’t know?’

‘No, I don’t. Why?’

‘When were you last in Pakistan? Do you have any allegiance to Pakistan? We need to take you somewhere else. Do you want to be proclaimed America’s newest terrorist threat? You’re young, pretty, no accent. Mideast terrorists are old news. Bin Laden is dead. Kept alive longer than the bastard deserved because your country harboured him. It’s Pakistan now. The media will have a field day with you...’ (Akhtar 220-21)

Samira’s confusion during the questioning reveals how little she had thought of her religious identity or her country of origin all her life. For a person so steeped in her identity as an American (in Nyang’s words, grasshopper), she

could not comprehend why she would be targeted for something like religion, when she hardly believes in it. In her own way, Samira tries to deal with the absurdity of the situation. Her arrest leads to her losing her job as a legislative aide for her Senator at D.C. But this does not lead Samira to bemoan her Pakistani origin. Instead she does some research on the FBI list leading to the amazing discovery that the list contained “almost a million names of suspected terrorists”.

Names and names and names. Some foreign, some Muslim-sounding, and many as white as Wonder Bread. Adam McCauley. Jamie Hughes. Someone named Little Paige Wimble. Names of famous people. Nelson Mandela. Senator Ted Kennedy. Names of two-year-old kids. Names of dead people. (Akhtar 62)

The resistance to a dominant homogenizing culture also emerges in the choice of food. The Tanweer family is a vegetarian family who is very comfortable with their drinks. The entire family lives by a set of opposing values – the father for whom his daughters’ career matters more than their marital status is determined to engage a maulvi at his son’s wedding; the homely mother who is always ruing the fact that her daughters are not more traditional and religious, spikes her drinks with rum and serves it to her orthodox Muslim friends. Not particularly religious, the family religiously abides by the societal norms to give the appearance of religious piety.

One of the more interesting incidents in the novel is that of Mr. Man Singh of Karachi. Being a Sikh from Pakistan, when he had to come to the United States to perform his brother’s funeral rites, he contacts the immigration lawyer, Fahim Kureshi. As Samira was using Kureshi’s office as the headquarters for PAC-PAC (Pakistani American Council for Political Action Committee), it is she who gets the message delivered in Punjabi. When she brings up the issue at a PAC meeting, we see the dichotomous reaction among those assembled. Some opposed the move to help Singh because he is a Sikh. Despite the presence of other religious communities in Pakistan (Bapsi Sidhwa identifies herself as Punjabi- Parsi-Pakistani), this is the only time when a non-Muslim person in connection with Pakistan is presented in the three books.

In a reversal of Arissa’s claim that the trying times led to their unity as a people: “The debate (regarding the veil) provoked the community and suddenly united us (American Muslims) while we had a hard time agreeing on just what exactly our faith was about” (Abdullah 120), Samira ends up criticizing her own set of people when she says: “Ask the Eid-loving Muslims here why they booze it up and treat their religion like a joke.” (Akhtar 195) But the two very contrary sentiments expressed here have a similar trigger. In

Arisa's case, the trigger is the attack of the "others" on "us". And in Samira's case, it is the defence of "us" by the "other". Samira's response is directed towards Susan, a doctoral student of cultural anthropology at Duke, who "knows Islam better than" they do. Samira who has had relationships with only white men, now "looked at this white girl" like she had never before. "This white girl" in her turn accuses her of thinking "like an American". To echo Bhabha:

Hybrid hyphenations emphasize the incommensurable elements – the stubborn chunks – as the basis of cultural identifications. What is at issue is the performative nature of differential identities: the regulation and negotiation of those spaces that are continually, contingently, 'opening out', remaking the boundaries, exposing the limits of any claim to a singular or autonomous sign of difference – be it class, gender or race. (Bhabha 313)

III

Most of the books from our part of the world are sad. That's what makes them interesting to read. That and the perspective of a foreign land with a very different way of life. Our authors' attempt to capture that for a broader Western market lends a new dimension to it. For the most part, the outlook these authors present is almost always somber. (Abdullah 34)

The above lines are an apt summation of most South Asian immigrant fiction. With changing times though, there is a rise in immigrant literatures that are not as much rejecting the "typicality" of the genre as it is trying to broaden the scope of immigrant literature. In the chosen three texts, different aspects of what it means to be a Pakistani American are highlighted and that range from considering one's identity solely in light of one's race/country of origin, to treating it as just another aspect of one's identity – something important but definitely not the sole important aspect. There may be a commonality of experiences among members of the community, but the community does not always define its member. Race and religion become more important determinants in the discrimination of Pakistani Americans by the mainstream than their country of origin. For the most part the texts bear witness that it is their religious identity (not necessarily their religious practice) that leads to their persecution. "We struggled to know ourselves only to lose ourselves in the interpretation of others, in the hyphenation of our worlds." (Abdullah 154) And that is the crux of the matter – the everyday struggle to retain one's belief and person in a hyphenated world. The tension of living out a hyphenated identity can emerge only through a discourse of resistance, and a nuanced resistance at

that. The three texts under study do not merely reveal the contours of resistance implicit in the immigrant experience but in their diversity of tone, mood and perspective are an expression of the very same resistance.

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DEPICTING THE CHAOS: LASZLO KRASZNAHORKAI'S *SATANTANGO* AS A POLITICAL ALLEGORY

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Abstract: *Allegory has always been the tool of the writers to fight against dictatorial regimes where criticism of the state was not entertained. In all epochs people have realised the might of this genre to critically comment on the wrong practices around them. Hungary, as one of the East European nations, had been under the domination of the Soviet Union after the Second World War. The economy modelled on the Soviet Union suffered a setback towards the end of 1980s. The presence of the Soviet military force in the land reminded the people of the Soviet domination over them and their country. The secret service system in the country always put them under surveillance, making their life more difficult. This paper analyses the Man Booker International Prize winning Hungarian author Laszlo Krasznahorkai's *Satantango* as a political allegory depicting the condition of the nation and its people towards the end of the Communist regime in the country.*

Keywords: *Political allegory, Hungarian fiction, Communist disintegration, totalitarianism, surveillance*

Every line of serious work that I have written since 1936 has been written directly or indirectly, against totalitarianism and for democratic socialism as I understand it. (-George Orwell)

Literature always springs forth from the social and political milieu of its epoch. It is like a mirror, reflecting all the constructive and destructive tendencies and practices existing in society. At times, writers use their pens as weapons to fight against the injustices and undemocratic practices of rulers. Hungary, after the Second World War, was under Soviet domination until the beginning of 1990s. Hungarian literature, in general, exhibits certain traits common to the nations where freedom of expression has been restricted. Though Hungarian literature has a tradition of over two hundred years, it was not widely translated into English until late twentieth century. The first Nobel Prize winner for literature from Hungary was Imre Kertész in 2002; another international literary prize reached Hungary again in the form of the Man Booker International Prize in 2015 to Laszlo Krasznahorkai. Krasznahorkai began his writing career with the work *Satantango* in 1985, which is an apocalyptic portrayal of the degeneration that the country has been reduced to. The work was an instant

success and his later works *The Melancholy of Resistance, War and War, Seiobo There Below* and so on followed it in fame and critical acclaim.

Eastern Europe had been under the Iron Curtain after the Second World War till the beginning of 1990s. The nations of the Eastern Bloc had been under the dominance of the Soviet Union with the Soviet Red Army present in most of these nations. Following the Second World War, Soviet troops remained stationed throughout Eastern Europe as a reminder to the Eastern European peoples of Soviet dominance over their countries. These countries were modelled on the USSR in economic, social and administrative matters. The single party system without any democratic elections was prevalent in most of these nations and many of the leaders gradually degenerated into dictators. The transition from socialism to totalitarianism also occurred in these nations as was the case with the Stalinist Soviet Union. Literature was censored mostly; writers who quarrelled with the ruling party and regime were either imprisoned or exiled; only “harmless” literature was permitted to be published, that too under the direct control of the state. All East Central European nations had security services modelled on and connected to the Soviet KGB. Hungary was under the rule of the Communist party after the suppression of the 1956 uprising. In this regard, Miklos Molnar observes: “Having crushed the revolution on 4th November, the Russian army installed itself in Hungary and stayed for thirty five years” (319). Janos Kadar ruled the nation until 1989 when Communist Hungary became a Democratic Republic.

With the introduction of glasnost and perestroika, though Gorbachev attempted to revamp the image of the Soviet Union before the world and introduced an openness in discussing the past as well as the present by providing “freedom of the press, freedom of thought or freedom of conscience,” the factions were becoming wider and wider, resulting ultimately in the collapse of Socialism in the country and the disintegration of a great dream: the Soviet Union (Kenez 253). The East Europeans’ aversion towards their governments showed that the march towards the glorious future as offered by Communism was not desirable as was predicted.

The economy of Hungary which was centralised in nature confronted a setback in the beginning of 1980s as the government could not control the national debt and the collectivised farming proved to be a disaster. The relaxations introduced in the laws to check the people’s dissatisfaction resulted in the new values of commodification slowly creeping into the nation. The government found it difficult to continue on the same lines and was forced to introduce and implement reforms on economy and politics. Laszlo Krasznahorkai portrays the situation that existed in Hungary at this time of transition in politics, economy and culture through the work *Satantango*. The present study focuses

on how the socio-political milieu of Hungary as well as its relationship with the Soviet Union is allegorically represented in the novel.

Allegory has always been the tool of writers across the world to bring into light the undemocratic practices of regimes. The unhealthy curbs on the freedom of expression were confronted by the writers by resorting to such techniques. The estate in *Satantango*, a ruined Hungarian remote village, becomes a microcosm in the novel standing for the bigger state. Most of the inhabitants of the estate have left the place and the few who remain also are in the hope of somehow escaping from there. The Hungarian villages which were reduced to nothingness after the fall of the collectivisation of agriculture is depicted by Krasznahorkai. In the 1980s matters were out of control of the leaders, as the national debt skyrocketed. The village stands for the entire Hungary which is on the path of decline. In this context, Paul G. Lewis states: "The later years of communist rule were characterized by increasing obstacles to stability and effective political development throughout Central Europe, problems arising in the pursuit of economic growth and balanced budgets and the heightened role of military power in maintaining the Soviet control of the region" (17). The socialist system was in deterioration. The dilapidated state of the village is portrayed by referring to "the cracked and saline soil on the western side of the estate" (3), "the burned-out remnants of a locust-plagued summer" (4), the "derelict farmhouse from which the roof tiles had been stripped" (5) and so on. The buildings with "flaking plaster, stripped roofs, crumbling walls and corroded bricks" (170) contribute to the bleak atmosphere of the estate which is thought to be "cursed" (170) by the inmates themselves. The people left in the village were Futaki - a cripple, along with the Haliceses, the Kraners, the Schmidts, the Horgoses, the doctor, the headmaster and the landlord who runs the bar.

Though Janos Kadar tried to implement certain reforms in political and economic spheres such as the New Economic Mechanism (NEM), it also proved to be futile in maintaining the system. The collapse of the existing system is expressed by Krasznahorkai through his characters. Mrs. Halics voices her opinion regarding the times: "We are living in apocalyptic times!" (88). The landlord also thinks similarly: "What's this country coming to? Is nothing sacred anymore?" (94). The time and space, though not overtly mentioned, suggest the degenerated era of socialism which had turned out to be apocalyptic in nature.

The episode of the doctor allegorically represents the present state of the country; no work, no progress, but static and stagnant to the core. The doctor sits on his window all the time, observes the inmates from that vantage point and makes entries in a journal. The surveillance system of the government

managed from the centre is similar to that of the doctor in many respects. Both do not move from their position. Together with “the party and its auxiliary organisations, the police apparatus and the security organs” constituted a major element of the East European states (Lewis 88). The government as well as the doctor tries to understand their surroundings by this observation rather than going out and mingling with the people around them. Their vision therefore is not complete; partially blurred and limited to a great extent, as the doctor can only see what the window permits him to. They, in turn, miss the major part of the events and thus lack a comprehensive and wholesome outlook regarding the situation.

Molnar points to the surveillance the people were always under: “Hungary’s popular democracy was a system under surveillance and wired up, ready to explode at the appropriate moment. Its main device was the Soviet military and police presence, prolonged after the signing of the peace treaty in 1947” (299). Irímias and Petrína are on the payrolls of the agency for providing information. The surveillance that hangs over the people checking their every action in order to ensure complete allegiance and subjugation by the totalitarian governments is evident from the incident. The mission entrusted to Irímias and Petrína by the captain is related to the economic crisis of the country. The government wants to conceal the true picture of the fiscal conditions from the citizens and wants to project the picture of the “happiest country of the Eastern Bloc” before them and the world. The captain tells them: “People are satisfied. That’s just how it should be. But if they read the papers properly they would know that there is a real crisis out there. We are not going to allow that crisis to hem us in and destroy all we have achieved!” (35). Rather than solving the economic crisis the government takes so much pain to hide the fact from the people, thus cheating them and betraying their trust. They are adamant on not spoiling the impression and image they have created within and outside the country.

The Esti-Sanyi episode can be interpreted as an allegorical representation of the dominance of the Soviet Union over Hungary which is allured by the socialist ideal of the former. Little Esti, the youngest Horgos child’s loneliness and longing for love go unreturned even from her mother and siblings. Considered a halfwit by the family and the neighbours alike, Esti is a victim of negligence and exploitation. Sanyi, her elder brother cheats her of her money by pretending to associate her in a secret project of planting a “money tree.” The faith that she puts on that project is unbelievable to an extent, and possible only for innocent souls like her. She has so many dreams when she plants the money beside the canal, and waters it without fail as Sanyi has asked her to do:

How often, after that, did she close her eyes so she might imagine the shoot rising and growing ever more lush, its boughs soon bending under

the tremendous weight when she, with her little basket with the torn handles, might – abracadabra! – gather up the fruits, go home and tumble the coins out on the table! (114)

Esti's hopes stand for the dreams of an average Hungarian at the time of the introduction of socialism and Soviet rule over the country. In this context, Paul G. Lewis states: "The later years of communist rule were characterized by increasing obstacles to stability and effective political development throughout Central Europe, problems arising in the pursuit of economic growth and balanced budgets and the heightened role of military power in maintaining the Soviet control of the region" (17). The solution to all the monetary as well as social and political problems lay in the panacea called socialism, which, like Esti's shattered hopes, turned out to be baseless. The Soviet dominance over the country resembles Sanyi's control over Esti. He cheats her by providing all impossible aspirations. Like the Hungarians who thought socialism as a remedy to all their problems, Esti considers that with the sprouting of the money tree, she will be given a new status in her home:

From that day on she would be given a clean room to sleep in, one with a big bed with a really big eiderdown, and there would be nothing for any of them to do other than to make a daily visit to the canal, fill the basket, and dance and drink cup after cup of cocoa . . . (114)

But Esti's trust in him is betrayed. Though he normally treats her with contempt, Esti cherishes certain moments in life when he showed some affection towards her:

She couldn't forget that beneath all the harsh suffering he inflicted on her, under all the ruthless cruelty, there'd been one time, when she was ill, that Sanyi allowed her to creep into the kitchen bed with him and even let her cuddle him a little and so fall sleep. (112)

The Soviet Union fought to release Hungary from the German domination at the time of the Second World War and after that continued the domination over Hungary. After they resorted to a totalitarian regime in Hungary also, the Iron Curtain descended and the people were forced to believe in socialist ideals. The paradise of plenty did not materialise as promised. The whole Esti-Sanyi episode can be read as an allegorical representation of the Soviet- Hungarian relationship where the simpleton Esti believes that ". . . if she could earn her brother's respect, together they could "conquer" the world" (117).

The Imirias – village episode also is a representation of the dominance that Hungary has experienced during its spell of obedience and obligation to the Soviet Union. Krasznahorkai has used allegory as a means to fight against the

tyranny of totalitarianism. The bleak and dilapidated estate stands for Hungary which was on the verge of an economic collapse. The trust that the people put on the leaders has been betrayed as happened in the case of the people of the estate. Irímias can be considered a representative of the leaders who, with the promises of a socialist paradise, have led them to the anti-democratic dystopia.

The ruin of the economy and the collapse of the collectivised agriculture and industry are effectively depicted by the novelist. The ruin of the socialist ideals among the people and the creeping of capitalist spirits also appear in *Satantango*. Krasznahorkai voices the degeneration that has happened in all walks of life through his characters. The overpowering role of bureaucracy in the life of ordinary men is alluded to by him. The secret files maintained by the government on each of the persons whom Irímias converts into informers reveal the inhuman nature of the government. The state power intimidates and crushes the people.

Though rotten to the core, people still put faith in the calibre of socialist ideals to create a future for them. This faith in the system is ignited with the news of the arrival of Irímias and Petrina:

May be there'll be life on the estate yet? They might bring new machines, new people might come, everything could start all over again. They could mend the walls, give the buildings a fresh coat of limewash and get the pump house going. They might need a machinist, mightn't they? (16)

This is what goes through Futaki's mind on hearing Mrs. Halics talking about Irímias's arrival. He had already begun to hear "the cough, the splutter, the painful but successful sound of machines long silent starting up again" in his mind (19). Irímias reads the minds of the villagers; he knows very well that they are waiting for somebody to tell them what to do. The leaders who despise the people and betray the trust put on them are symbolised in Irímias. Whatever ideology comes and goes, the people wait "patiently, like long-suffering lot they are . . . Then, wherever the shadow falls they follow, like a flock of sheep, because they can't do without a shadow . . ." (43). The people wait in the bar patiently for the arrival of Irímias and Petrina and Futaki thinks that "that arrival would put an end to years of "wretched misery," break the damp silence . . ." and that without them "they'd just be stumbling about like the blind, without a clue, ranting on, fighting each other, like condemned horses at the slaughterhouse" (133, 134). Futaki has it clearly in his mind what all things should be done as soon as Irímias and Petrina arrive. The people know what to do to save the system very well than the authorities: "The pumps and generators could certainly do with a complete overhaul for a start. The whole engine room needed a new coat of limewash and the windows and doors

would have to be repaired . . ." (151). Irimias was to them "an angel of hope to hopeless people with hopeless difficulties," who proved to be a villain in the end (152).

The people still put faith on the leaders for their survival. Socialism was still a promising ideology for them. Futaki voices his strong faith in Irimias: "Irimias . . . is a great magician. He could turn a pile of cow shit into a mansion if he wanted to" (18). The leaders could entice the people with the tantalizing promises of a golden future. Mrs. Schmidt also supports Futaki by saying Irimias "always got us out of a mess" (19). Hearing the news of Irimias's arrival, MrsKraner drops the plan to run away from the farm with the money on cattle because "why hide and run, with never a moment of peace, who wants that" (20). As Krasznahorkai himself has stated in an interview, "Irimias is a very cynical, intellectual criminal, a false prophet. People always need false prophets. They need prophets who tell lies" (www.youtube.com). People prefer false prophets when their lives are that much desperate and they need at least a straw to hold on. When the authorities and the leaders have nothing to offer, people are easily misguided by the pseudo-intellectuals.

To be brief, the estate, though worn-out and dilapidated, can be said to represent Hungary and its ways of managing the lives. Though rotten and no longer prosperous, they had something that could be called their own. But the arrival of Soviet socialism after 1956 shattered everything. It even took away what they had, by fooling them with the promise of a paradise where milk and honey flowed. The agriculture-based economy was replaced by an industrial one, which could not survive for long. The tragedy of Esti can be compared to that of the people of the village as they share the same fate in being deceived by the persons they blindly believed in. Irimias earned the trust of the people of the estate in the same manner as Sanyi befooled the innocent and naïve Esti. Both of them can be said to represent Hungary in general in being persuaded through the path of totalitarian socialism by the Soviet Union.

In short, allegorical literature has always proved to be the means of rebelling against the authoritarian ways of the governments everywhere. *Satantango* also resorts to the measure of allegory to represent the social as well as political situations existing in Hungary in the 1980s. The surveillance system of the state which used to be a threatening presence on the lives of the people, the ruined economy of the country, the fall of industrialization and collectivised agriculture which spelt damnation for the people and so on portray the Hungary of 1980s. The people of the estate stand for the entire country ready to believe in anything that could offer them salvation. The redemption offered by Irimias turns out to be a deceiving one which again leads them to dangers. Thus, the state of affairs depicted in the novel represents the anti-intellectual

situation where freedom is at stake and the people are allured with dazzling offers of a glorious future.

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SACRIFICE OF THE SELF – REPRESENTATIONS OF INDIAN WOMEN IN FRENCH PLAYS OF THE 17TH AND THE 18TH CENTURY

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Abstract: *India has always served as a site of exoticism for the French. In French literature of the 18th and the early 19th century, the European colonizer's gaze on India's customs and traditions offer an interesting vantage point of study. In this regard, French plays of this period are rich in its documentation of Indian customs and traditions. The knowledge about this "Exotic Other" equally fascinated and outraged the French considerably. Consequently this outrage led to a re-imagination of an India that is cleansed out off its appalling rituals with the help of the French conquest of India. The awestruck European gaze on the Exotic was thus replaced with a colonial gaze committed to the mission of civilizing the savage natives. In this respect, the French constantly reflected on the Self-sacrifice (mostly religious and ritualistic) by Indian women in the name of love, honor or duty. The present study will therefore examine the ways in which the French have portrayed ritualistic Self – Sacrifice by Indian women and to expound the causes for such representations.*

Key words: *Self-sacrifice, Sati, Widows, Bayadères*

Introduction

It is undeniable that French travelogues of the 17th and the 18th century were rich in its documentation of India and can be ascribed to have successfully disseminated knowledge about customs and traditions indigenous to India among the French Public. Even if much of the knowledge circulated about the "Exotic Other" continued to fascinate the larger public, the details of some of the native rituals outraged the French considerably. Consequently this outrage led to a re-imagination of an India that is cleansed out off its appalling rituals with the help of the French conquest of India. The awestruck European gaze on the Exotic was thus replaced with a colonial gaze committed to the mission of civilising the savage natives. And as matter of utmost relevance to this re-imagination of India, the Self-sacrifice by Indian women in the name of love, honour or duty has been a subject for constant rumination by the French. The present study will therefore examine how the French have portrayed ritualistic Self-Sacrifice by Indian women for love, honour or duty in French theatre of the 18th and 19th century in order to examine the following: Were the

representations only an expression of fascination? How reliable were the representations of Self-Sacrifice by Indian Women in the French scene? Were they manipulated from the actual reality? If yes, what were the reasons for such manipulations?? Were the French able to impose its imperial foothold in India by way of promising emancipation to Indian women disadvantaged by both ritualistic practices of Self- sacrifice? How did the French rationalize their colonial conquest in India in comparison to Other Imperial powers (particularly the British) established in India?

Consequently, it is pertinent to explain the term “Self- Sacrifice” in order to delimit its scope intended for this study. Self- sacrifice is defined as sacrifice of one’s own interests or desires for the sake of duty, well-being of others or advance of a cause (<https://en.oxforddictionaries.com/definition/us/self-sacrifice>). In this definition, it is imperative to note that the term does not essentially signify sacrifice of the self or one’s own life. But in a society that is governed by a religious framework, sacrificing one’s own life for a cause is considered the most precious sacrifice that could be offered. Therefore, for the purpose of the study, sacrificing one’s own life either ritually or otherwise acquires primary importance.

Self- Sacrifice and the Religious context

The notion of Self- Sacrifice is central to all religions. In Christian theology, surrender and Self-sacrifice are two essential elements that mark spiritual maturity and are mutually inclusive. In retrospection of this spiritual sacrifice lies the original sacrifice by the Christ himself during his crucifixion. This sacrifice considered as perfect by Christians consists in bloodshed and can be symbolically traced in the practice of Baptism, Eucharist and Martyrdom. Elena Russo remarks “*The celebration of great men, which marked them out as sacred, rested upon the practices and the imagery of Catholicism, with its emphasis on sacrifice and selflessness.*” (24)

In Hinduism, *Yagna* or Sacrifice is primarily constitutes a channel for communication with the divine. It is generally believed that Hindus use sacrifice to attain “*moksa*,” or salvation, liberation of the soul from the cycle of rebirth and to know one’s true self through a state of unity with *Brahman*, the Supreme Being. Moreover, in the Indian context, Sacrifice was originally an abstract term. Mary storm, in her introductory chapter on the images of sacrifice opines that

The Vedic religion founded on the notions and necessity of continuous sacrifice was conspicuously abstract, verbal and non-visual, in distinct contrast to the enthusiastically visualised forms of later Indian religion. [...]The process of moving from private interior, intellectual concepts of sacrifice to public, exterior,

visualised concepts of sacrifice universalised and broadly socialised the intimacy of human-divine interaction by presenting a non exclusive cultural vision of heroic self-offering. (26)

It is this imagery that led to concretising the abstract form of Vedic sacrifice into ritualistic practices involving sacrifice of one's own life developed later in the Hindu religion. While both the western and Indian sacrificial traditions use sacrifice fundamentally as a means of communication, they are however different in outlook.

Western sacrificial traditions have sought to use sacrifice for propitiation, redemption and thanksgiving, while Indian religious practice has used sacrifice more often for creation and renewal. (26)

This essential disparity in the conception of self-sacrifice in Europe and India developed out of two different religious contexts provided the basis for faulty understanding and wrongful dissemination of tropes about India by the French.

In the context of heroic self-offering, *Sati* assumes vital importance and as such the ritual has always featured in most of the writings pertaining to India. Consequently its absence will be considered as an incomplete or a fictitious account. Abraham Anquetil-Dupperon in his translation of *Zend-Avesta de Zoroastre*, remarks:

J'ai lu et appris des gens du pays les détails relatifs aux femmes indoues qui se brûlent, mais je n'ai pas assisté à cette cérémonie barbare quoique religieuse. J'ai ajouté ce trait pour me délivrer des mille et une questions qu'on me faisait sur les usages du pays; en cela j'ai manqué à la vérité. Le voyageur de retour a tout vu, assure tout, de peur d'affaiblir son témoignage dans ce qu'il sait de réellement vrai. (23)

I read and learnt from the natives the details relating to Hindu women who immolate them but I did not witness this barbaric yet religious ceremony. I added this detail to relieve myself from the thousand-and-one questions that everyone was asking me about the customs of the country. In this I was untruthful. A traveller on his return is thought to have seen everything and provides evidence of everything out of fear that his account is weakened despite his knowledge of the reality.

In French literature of the 18th and 19th Century, the Indian Widows were mostly portrayed as victims unwilling to submit to the ritual of Sati. One dissonant voice in this trend was D'amestoy's "The Sacrifice of the Malabar

widow, a true account”, which acknowledges the voluntary renunciation of life by the Indian widow and objects to rendering the Indian widow as a victim. Moreover, he masquerades his fictional work about the Malabar widow as a *fait veritable* (a true account) of his experiences in India. The author insisting on the veracity of his tale arises from being conspicuous among the many fabricated accounts of *Sati* prevalent in French literature, both fiction as well as non-fiction, during this period. Authors therefore present fictional data as facts or fictionalize facts to substantiate their work

Lemierre’s play *La veuve du Malabar ou l’empire des coutumes* (1770) can be considered a pioneer in the representation of *Sati* in French theatre,. It is the first play to have manifestly displayed the act of *Sati* on stage. Secondly, Lemierre’s play soon became an archetype upon which several parodies, adaptations and copies were modelled. Besides, Jackie Assayag observes that Lemierre’s title “*La veuve du Malabar ou l’empire des coutumes*” is of double importance. With Malabar in its title, the author delimits the geographical space to only India which is mostly used interchangeably with the Orient. However, the ideological abstraction of India negates the physical specificity as the latter is only a pretext to illustrate the conquest undertaken by the French Enlightenment writers to quell the dominion of superstitions and customs. Much like the abstract Indian topography, the French literature has managed to successfully perpetuate the received notions about Indian people and its customs conversely to the basic tenets of Enlightenment, one of which is to acquire systematic knowledge of nature.

Lemierre’s play focuses on Lanassa, a young widow forced to submit to the *Sati* ritual. Lemierre places the widow in a Cornelian dilemma: duty of a widow to follow her husband afterlife and an impossible and a failed romance with a Frenchman proscribed by the society. She says:

Honneur est mon tyran, il asservit mon âme ;
ou vivre dans la honte, ou mourir dans la flamme,
je n'ai point d'autre choix ; c'est la loi qu'on nous fit. (18)

Honor is my tyrant and he has enslaved my soul;
Either I live in disgrace or die in the pyre
I have no other choice; This law binds us like so

Lemierre’s widow is a victim of not just manifest violence but covertly of denial of choice and foisted morality that she is expected to uphold. Alternating between her past and present, Lanassa is indecisive of her failed love that she nevertheless does not want to lose and her outstanding liability as a wife. According to her, the only solution that could have been possible was displacement:

Dans tout autre pays, hélas ! Si j'étois née,
je cessois d'être esclave, et d'être infortunée :
celui qui m'eût contraint à passer dans ses bras,
m'auroit laissée au moins libre par son trépas ;(21)

Had I been born in another country,
I would have ceased to be a victim and unfortunate,
He who stopped me from running into the arms of my beloved,
should have at least left me alone after he is dead.

Chaber's *Zulime ou la nouvelle veuve du Malabar*, is yet another play of a widow unwilling to submit to the practice. Her younger brother Montazor- son, reformist in nature, approaches Banassar, *the* priest to help save his sister. Banassar refuses but instead devises a ploy to exact his revenge against the siblings. He would either seduce the widow to run away with him or mobilize the crowd against the brother for his liberalism. Zulime is poisoned before she can enter the burning pyre. She recognizes Banassar's plot and denounces him in front of the crowd.

Né découvrir en toi qu'un lâche séducteur,
Un fourbe audacieux, un sacrilège, un traître
Né pour déshonorer le nom d'homme & de Prêtre.
Par de fausses vertus vos yeux sont éblouis,
Brahmines, & vous peuple, il vous a tous séduits:
Il exerce sur vous un tyrannique empire. (43)

You are merely a coward seducer
Audacious deceiver, profane, traitor
Born to disgrace the name of man and priest
You have blinded us with false virtues
Brahmins and people, you have all been seduced
He has imposed his tyrannical empire upon you.

As a general rule Brahmins are vilified and/or discredited for devaluing life by rigorous observance of the ritual and for perpetuating the horrific tradition in French plays. This adherence is either vindictive or a result of insecurity. The chief Brahmin in Lemierre's play speculates:

Si ces étranges mœurs n'étaient pas dans nos climats,
Quel respect aurait-on pour le brahmine austère ? (9)

If these strange customs do not occur in our country,
What respect will the austere Brahmin wield?

Moreover, the French playwrights deflected criticisms on Hindu religion by disgracing the priestly class. D'amestoy concludes in his work:

Ni Brama, ni Wisnou, dans l'accès de leur rage,
N'ont point fait une loi de ce cruel usage ;
Un prêtre soupçonneux, lâche et vindicatif,
Imagina d'abord ce culte destructif ; (9)

Neither Brahma nor Vishnu in a fit of rage
Would have made this cruel law a practice
Only a suspicious, coward and vindictive priest
Could have imagined such a destructive practice.

This strategy underlines another debate within the realm of the Hindu religion. While certain Hindu Scriptures advocates the practice of Sati, others oppose it on the ground that it is contrary to the law of Karma. But in Lemierre's play, the contrasting opinions within the Indian society are toned down by a stronger imperial French voice:

Vous, peuples, respirez sous de meilleurs auspices :
des faveurs de mon roi recevez pour prémices
l'entière extinction d'un usage inhumain.
Louis, pour l'abolir, s'est servi de ma main :
en se montrant sensible autant qu'il est né juste,
la splendeur de son règne en devient plus auguste.
D'autres chez les vaincus portent la cruauté,
l'orgueil, la violence, et lui l'humanité. (41)

People, breathe under the best auspices,
As my king's favour, accept this as a sign
Of the total abolishment of this inhuman practice
At the behest of whom I have served.
Louis has always been sensitive and just
The splendour of his rule becomes more august
While others inflict cruelty, violence and pride on the conquered,
He showers them with humanity.

The French preoccupation to be the only "*defenseur du sexe feminine*" is coupled with the task of rendering the brave Indians incapable of bringing about any change in the society, an idea disseminated in *Zulime ou la nouvelle veuve du Malabar* as well. In Lemierre's play, it is also suggested that only the French can introduce a progressive change and absolve the natives of their crimes unlike other imperialists (here the British) who inflict cruelty. The stage also serves as a platform for propagandizing the French rule in India.

In representing the act of Sati, French plays used the redundant accounts of sublime love – a prostitute as an epitome of fidelity- already available in European narratives. Two plays of the 19th century are illustrative of this fact: Etienne de Jouy's "*Les bayadères*" and Daniel Auber's "*Dieu et la bayadère ou la courtisane amoureuse*". While Jouy's plot was heavily based on Voltaire's "*Education d'un Prince*" superimposed in an Indian setting, Auber's play was about reworking a common Indian myth concerning a temple dancer adapted to the theatre.

In Jouy's play, Lamea, the object of desire of the Indian Prince, Demaly has a bigger role. Though she feels love for the Prince, she is determined to pursue her vocation of being a temple dancer. She uses her charms to deceive the Marathas who were aiming to overthrow Demaly's reign. When she hears that Demaly was dying, she offers herself to the funeral pyre.

Cher amant, je n'ai pu te consacrer ma vie
Je suis digne du moins de te suivre au tombeau (65)

My Love, I was unable to sacrifice my life for you
At least, I deserve to follow you to your tomb.

In Jouy's play, Lamea's willingness to sacrifice her own life is preceded by two other sacrifices; Sacrifice of a normal life in the pursuit to become a temple dancer and sacrifice of her love to persist being a dedicated temple dancer. Demaly's ruse to make Lamea marry him transforms into a divine test in Auber's play. The play is based on Goethe's "*Die Gott und bayadere*" which in turn is based on a myth in the *Puranas*. *Brama* in his earthly form of a handsome young man goes to find a faithful wife. He meets a courtesan, Zoloé, and treats her with kindness. The courtesan falls in love and expresses it to *Brama*. To test her faithfulness, *Brama* fakes his own death. The courtesan wishes to enter the funeral pyre with him despite her not being his wife. As she was about to immolate herself, *Brama* rises from the flames and takes her as his wife into paradise.

Both Jouy's Lamea and Auber's Zoloé in contrast to Lemierre or Chaber's widows are willing to immolate themselves for the triumph of love. This way the French have reduced the self- sacrifice by the Indian widows (*Veuves du Malabar*) to a denial of choice and essentially, a repudiation of love with a foreigner. However, in case of "*Bayadères*", their self-sacrifice is glorified for their love with a native and a powerful man. Plays whose principle characters are *bayadères* are essentially paradigms of faithfulness and devotion and bring back the focus on *bayadères* rationalising their promiscuity in a religious context.

Conclusion

In general, the French had employed a colonial and a patriarchal gaze in understanding and representing self-sacrifice by Indian widows. This is the reason why the French plays prefer representing a victim (widow) being saved from a ruthless practice only through its political intervention despite the presence of other colonial powers in India. In this manner, the French plays emphasize the role of Enlightenment philosophy that seeks to vanquish the natives obscured by traditions and superstitions and bringing forth rational thinking among them in contrast to the British rule in particular, which exploits the native naïveté to colonize them. Besides, the imagination of Indian widows as subject of ritualistic self-sacrifice such as the *Sati* in French theatre simultaneously discredits the Indian society as being masochist and renders the Indian male impotent of bringing about any reform.

With respect to the narratives concerning bayadères (temple dancers), the French has only superimposed their literary narrative canons on the Indian customs and traditions. . This overlap of conflicting conditions is employed mostly to be in conformity with the conventions of the French theatre and to the French royalty and the public alike. This has unfortunately resulted in an imagination of ritualistic self-sacrifice bereft of any credibility whatsoever on the French stage.

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ANTON CHEKHOV IN MARATHI

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ABSTRACT: *Translation is a medium connecting distant civilizations and serves a purpose of introducing new thoughts and values to the target cultures. The modern target-, culture- and function-oriented translation theories involve the description of the function of translations in the recipient socio-cultural situation. 'It is a study of contexts rather than texts'. Contextual analysis reveals interesting facts about the target text and its translation. Chekhov has been loved and widely read by Marathi readers. This is an attempt to review the translations of Anton Chekhov in Marathi literary system. The present research paper is based on the power point presentation made by the researcher in the National Seminar "Reading and Understanding A. P. Chekhov" jointly organized by The Department of Russian, University of Mumbai and the Russian Centre for Science and Culture, Mumbai on 04.03.2015 in Mumbai.*

Keywords: *Anton Chekhov, Marathi Translations of Anton Chekhov, Contextual Study, target-oriented translation*

Itamar Even-Zohar (1978) and Gideon Toury (1985) think of translations as facts of only the target system and they propose that it is the target or recipient culture or a certain section of it which serves as the initiator of the decision to translate. Consequently translators operate first and foremost in the interest of the culture into which they are translating.

A contextual analysis of a target text helps us to understand many aspects of the translation process in a particular language. It involves factors like the translator's intention, his/her literary taste, the literary compulsions of the polysystem, the institutional role and ideological factors, if any. The following methodological tools can be used in the process of contextual analysis viz. i) Primary tools such as Target Texts and Source Texts and ii) Paratextual tools such as prefaces, introductions, blurbs, reviews, commentaries, publishers' notes, reference essays, articles, advertisements etc.

Now based on this theoretical view this is an attempt to review the translations of Anton Chekhov in Marathi.

Chekhov in Marathi polysystem:

Anton Pavlovich Chekhov (1860-1904), one of the finest modern short story writers and a major playwright was translated into Marathi even in the early

nineteenth century. We see his story *Ghari* (At Home) published in the Marathi periodical *Ratnakar* in 1933 translated from English. Since then many articles on the life and works of Chekhov and number of his stories and plays have been published in Marathi in various periodicals as well as books.

A collection of Chekhov's stories - Part I and Part II was published by P.P.H. Book Stall, Mumbai in 1958 and 1960 respectively. Both the books were translated by Charushila Gupte. She also translated *Ward No. 6* in 1960. Progress, Moscow published a collection of Chekhov's selected stories in 1982 translated by Anil Hawaldar. Sumati Kanitkar, after doing her M.A. in Russian Language and Literature, started translating Russian stories, especially that of Chekhov, directly from Russian. The translation of the play *The Cherry Orchard* by her was published in 1982 and was well appreciated by the Marathi readers of Russian literature. It has proved to be very helpful to the Marathi students of world literature – especially, the drama. Now a collection of 15 stories of Chekhov in two parts namely *Sat Katha* (Seven Stories, Part I, 2002) and *Aath Dirghakatha* (Eight Long Stories, Part II, 2004) have been published by Continental Prakashan, Pune. The 2004 edition was published in commemoration of Chekhov's 100th death anniversary. The periodical *Kelyane Bhashantar* (By doing translations), Pune also published a special issue on Chekhov's works in 2004 to commemorate the death centenary of the great writer. There are many other periodicals, newspapers which keep on publishing Chekhov's stories from time to time. The translations of selected one-act plays of Chekhov were published in *Kelyane Bhashantar*, Pune in 2011.

Most of these books include Chekhov's famous stories like *The Lady with the Dog*, *The Grasshopper*, *The House with an Attic*, *The Man in a Case*, *Gooseberries* etc.

A biography of Chekhov namely *Kavadse Pakadnara Kalawant – Chekhov Ani Tyachi Katha* (An artist catching chinks of light - Chekhov and his Story, 2004) was written by Vijay Padalkar. It was published on the occasion of first death centenary of the author. It was a significant attempt to introduce Chekhov's life and his stories to Marathi reader. Padalkar, as a writer of this biography feels that this book should serve to attract the minds of Marathi readers to Chekhov and they should read his stories and discuss his creative merits. In the preface he gives a few points on his purpose of writing this book, which reveals the interrelation between the life and stories of Chekhov: firstly he admits that reading Chekhov has been a thrilling experience for him since long. He says further that understanding the life of the writer may help in understanding the various details of his literary works. Chekhov helped the short story gain high esteem in the literary field. But stories were considered a secondary writing/form by the critics during those times and hence we find that

much less has been written on Chekhov as a short story writer, in comparison to Chekhov as a dramatist; Chekhov's stories are fresh even after 100 years; through this biography the readers should get inspiration to read Chekhov's stories either in their original form or through some good translations. (Padalkar, 2004)

In order to study Chekhov's story in Marathi literary system from the target-oriented view, we select his story *The Grasshopper* for analysis.

The Grasshopper (1892):

Looking outwardly, it is the tale of a cuckold and his faithless artistic wife's follies. But it is far more than that. Chekhov based this story on the real-life love affair between his good friends Isaak Levitan, a well-known (and married) painter, and Lika Mizinova, a young unmarried teacher, who had for many years been a Chekhov groupie. Of course, in the story the woman is portrayed as a married individual. Chekhov bases the character of Dymov largely on himself, portrayed as a dedicated and disciplined worker who has no time to spare for frivolous romance. Another way of looking at the story is the dramatic tension between practicality, science, public health, and social consciousness, as exemplified by Dymov; and emotion, art, and romanticism, as exemplified by Ryabovsky. Olga at first chooses the latter, but when Dymov becomes a martyr to science, she suddenly finds him more interesting and mourns her loss.

There are five versions of this story in Marathi translated and published by different persons/publishers. All the three collections of Chekhov's stories in Marathi include this story. One more translation of the story was published in the special issue of *Kelyane Bhashantar*, Pune devoted to Chekhov in 2004. It was translated by the present author. Another translation was translated by Suniti Deshpande and published in a periodical. But it is not available for analysis. Except the 1958 publication, which was through English, all the other translations have been done from Russian.

Except Mr. Hawaldar, a professional translator of Progress Publishers, Moscow, the other translators are academicians. Literary taste of these translators is rich. They have love for classics, which is clearly reflected in their choice of literary work. The intention of the translators is to make classic works available to Marathi reader. We do not see any institutional role visible here. No ideological factor is involved in this case. However, the functional value reveals the relevance of Chekhov's theme even today.

The P.P.H. Publication does not have a preface, and hence there is no mention of the translator's intention or criteria of the selection of stories. Pragati

Prakashan has selected Chekhov's stories published during 1883-1903 in Russian. The book presents the memoirs of Maxim Gorky written after Chekhov's death. The blurb quotes Tolstoy saying:

...Not only a Russian, but any person can understand his literary works and feels them as they are from his own soil.

This is the greatness of his creative work. (Translated from Marathi. Hawaldar 1982)

Kanitkar writes in the preface about the style and content of Chekhov's works. While explaining her translation experience she says:

Chekhov's language is not complex and hard to understand. Therefore it becomes easier to translate his stories written in the 19th century into Marathi. (Translated from Marathi. Kanitkar 2004: Preface 10)

The translation of title of a short story is an important aspect in the translation process. The titles of the story in Marathi versions, too, are different. They are:

- *Pakoli* (= A small bird like sparrow; Gupte: 1958),
- *Chanchala* (= fickle minded woman; Hawaldar: 1982),
- *Gavatatil Naktodi* (=A female grasshopper; Kanitkar: 2004),
- *Chanchala* (= fickle minded woman; Deshpande: ?) and
- *Chanchala* (= fickle minded woman; Pansare: 2004).

Chekhov's original title has a satirical tone. *Poprygunya* means 'one, who whirls all the time, jumps, does not sit on the place'. It belongs to feminine gender. It is clear from the titles of Marathi versions that *Chanchala* is a translation faithful to the original title in Russian given by Chekhov, while Gupte prefers to give an equivalent in content. Kanitkar's title corresponds to the English title – *Grasshopper*.

Kanitkar in her preface to the book writes about the story:

The heroines of the woman-centred stories (of Chekhov) are well educated, beautiful girls in the elite society, who have just entered the initial phase of their youth. The heroine of *The Grasshopper* Olga is married. She is an artist. However, she can not balance between her life of an artist and that of a happy married life. She committed adultery. It is too late, when eventually she repents. Like a grasshopper, she

becomes responsible for the end of her good-natured husband and happy married life. (Translated from Marathi. *ibid.* 5)

Here, Kanitkar's interpretation / comment on the content of the story seems to be quite limited. Her words, 'She committed adultery.' make it a typical Marathi cultural view on a woman entering into extramarital relationship. It does not take into account the contemporary social significance of the story, which Chekhov had in mind.

Padalkar in his book on Chekhov and his stories (2004) writes that 'The Grasshopper' is a very famous and unforgettable story by Chekhov. We find in this story a beautiful vision of his satirical style, great skill to portray the characters and his faith in human values. He says further that this story has been included in almost all the collections of Chekhov's selected stories published by different publishers:

"This story is always selected as Chekhov's model story because it involves all the Chekhovian characteristics. It shows his command over giving a detailed vision of life, satire revealing the inner world of man, subtle psychological analysis, excellent portrayal of characters, an extraordinary skill of embodying the nature in the narration of the story, his poetic sensibility, deep empathy with man, faith in science, knowledge of art, understanding of the truth and a vision to search for the meaning of events going beyond their appearances and the most important of all his obsession that life and art must have some inner and supreme objective and purpose..." (Translated from Marathi. Padalkar 2004: 122)

Padalkar describes Olga as a representative of superficial artists. He says that along with the three main characters: doctor Dymov, Olga and her lover painter - Rybovsky there is one more invisible character in the story i.e. a group of people having an illusory concept about arts.

Chekhov has effectively depicted the rotten form of the mediocre artists. He shows through small incidences how uncultured are those who boast themselves to be cultured. (Translated from Marathi. *ibid.* 123)

About the character of Dymov the author Mr. Padalkar says:

"One can never construct simple graphs of human greatness. It is therefore almost impossible for the society to feel and understand the greatness and positive qualities among common folk. Chekhov has been called 'the author of

common people' because he understood the strength of their character. Of course, he knew their limitations, but he knew their strength as well. He believed that the great man of future will be born of these simple and common people.”
(Translated from Marathi. *ibid.* 127)

Textual Analysis:

A textual analysis of the TT shows that there are many variations in the different Marathi translations done at different times by different translators.

The very first observation reveals that the 1958 version of the story has lexical units and style, peculiar to that particular period in Marathi. We find many phrases / words which somehow remind us today of the Marathi language as well as culture in 1950's. We hear them only in old Marathi movies. This fact emphasizes the need to translate the classic literature again and again in course of time as the target language undergoes a constant change with the change in the society. A contemporary reader would get connected to the translation only if the language is of his time.

In case of this text, the translators had to tackle some problems of finding equivalents for terminology. Here, the post of doctor Думов 'титулярный советник' has been translated into Marathi in different ways. Gupte simply generalises it as 'doctor', omitting the professional specifications, Hawaldar translates the term literally and creates a feeling that it is a particular position in Russia, Kanitkar suggests about the low status of the post and says that he was a government doctor. The post 'сверхштатный ординатор' is omitted by Gupte, translated literally by Hawaldar and Kanitkar makes it 'a trainee'. Similarly, 'прозектор' is explained by Gupte as 'a work of dissection of dead patients', whereas Hawaldar and Kanitkar use the term 'prosector' in English and Marathi respectively.

There are no equivalent terms for the words 'genre-painter', 'animal-painter' in Marathi. The terms for *дилетант-иллюстратор* and *виньетист* seem to be problematic for the translators. The Russian culturally loaded term *былина* is kept in transliteration by Pansare and explained in the note. This seems to be the correct form to deal with such cultural words. But here, it gives very less introduction of the term, as the Marathi reader cannot imagine anything about this epic. Use of such alien words in the text may sometimes harm the aesthetic value of the text. But there is no other alternative for such translations between languages, culturally so far away from each other.

Functional Value in the Target Language system

In an apparently uneventful life meaning is generated through human creativity. It is however, very difficult for people to understand where the

creation lies. Chekhov had a fine sense of spotting creativity where it is not seen by the common eyes. Some artists deceive themselves by false idea of creativity. Chekhov always criticized appearances and revealed the human essence.

In the global, consumerist and technological society of today human essence gets hidden under various layers of images. Media is an example of this. The common people do not have a medium of expression of their own. Translating Chekhov brings us back to the essential humanness of the common people. His 19th century characters speak to us in the 21st century also. His universality breaks the thin crust of appearance and shows us the essence of man.

Chekhov has been one of the most appreciated, loved, and translated short story writers in Marathi polysystem. Some of his stories have many versions in Marathi. But many of his stories still remain untranslated into Marathi. The untranslated Chekhov includes his important work on Sakhalin and the collection of his letters written during his journey to Sakhalin. Marathi polysystem has shown interest in Chekhov and his works even today.

I. List of literary works of Anton Chekhov translated and published into Marathi:

1. *Laghukatha* (Short Stories), Part I, Trans. Gupte Charushila, Pub. P.P.H.Book Stall, Mumbai, 1958 .
2. *Laghukatha* (Short Stories), Part II, Trans. Gupte Charushila, Pub. P.P.H.Book Stall, Mumbai, 1960.
3. *Ward No. 6*, Trans. Gupte Charushila, Pub. P.P.H.Book Stall, Mumbai, 1960.
4. *Chekhov Nivadak Laghukatha* (Selected Short Stories of Chekhov), Trans. Hawaldar Anil, Pub. Pragati Prakashan, Moscow, 1982.
5. *Chericha Mala*, 1904 (The Cherry Orchard), Trans. Kanitkar Sumati, Pub. Continental Prakashan, Pune, 1982.
6. *Chekhovchya Sat Katha* (Seven Stories of Chekhov), Trans. Kanitkar Sumati, Pub. Continental Prakashan, Pune, 1982.
7. *Chekhovchya Aath Deergakatha* (Eight Long Stories of Chekhov), Trans. Kanitkar Sumati, Pub. Continental Prakashan, Pune, 2002.

I. List of short stories of A.P.Chekhov translated by the present researcher and published in various newspapers/ journals/ books:

1. *На даче* (At Dacha), 1886
2. *Сапоги* (Boots), 1885
3. *Загадочная натура* (The Mysterious nature), 1883
4. *Произведение искусства* (A piece of art), 1886

5. *Радость* (Joy), 1883
6. *Дом с мезонином* (A house with an attic), 1896
7. *Житейская мелочь* (A Trifling Occurrence), 1886
8. *Без заглавия* (Without a Title), 1888
9. *Кривое зеркало* (The crooked mirror), 1883
10. *Попрыгуня* (Grasshopper), 1892
11. A one-act play *Предложение* (A Marriage Proposal) , 1886

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IDENTITY AND FOLK CULTURE: A STUDY OF SELECTED RAJASTHANI FOLKS SONGS

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Abstract: *Folksong has its ability to tell multitude stories and interpretations. It is one of the expressive means of culture used to generate, define, and reinforce its patterns. The songs are the cultural specimens and their inherent music is characterized with tales of identity. Identity is understood as assimilation of the self collectively forming a unified whole. It is interconnectedness at regional and national level and the folk songs work as a catalyst in constructing identity. Rajasthan, a state in northern India has rich artists and folk culture. The song [text] embodies the voices of regional flavor making an analytical inquiry into the festivals, women voices, relationships, internal and external struggle, and celebrations. Like folktales, folk songs have the power to transform, restructure and re-ignite making them an important cultural component of communication. The present study focuses on Rajasthani folksongs, and its role in national integration, social construction and identity formation.*

Keywords: *Community, Identity, Culture, Language, Traditions, Customs.*

Folklore is the culture of people living in particular geographical area, where the diverse group of people shares the common factors of language, religion or occupation, livelihood tied together by common identity. In addition to folksongs, folk dances, tales, proverbs, handicrafts, it is the generic term used to designate the customs, beliefs, traditions and values of a particular group. Thus it can be referred as the accumulated knowledge of homogeneous unsophisticated people, tied together not only by common physical bonds, but also by emotional ones which colour their every expression, giving it unity and individual distinction (Datta 2002: 13). India, the homeland of numerous languages and cultures, is rich in folklores. The present paper focuses on selected *Rajasthani* folk songs and the role of folk culture in formation of identity. It studies identity formation at three broader levels—family, community and nation. Being an ambiguous term, Identity has been used in many contexts. The term denotes similarity and difference. Identity can thus be defined as “people’s concepts of who they are, of what sort of people they are, and how they relate to others” (Hogg and Abrams 1988: 2). Identity and culture are interrelated, interconnected and interdependent. The idea of cultural identity refers to ancestral and cultural magnitudes of a person’s identity, and how others identify him or her. The term ‘culture’

according to Hofstede is used for tribes or ethnic groups (in anthropology), or nations (in political science, sociology and management), and for organizations (in sociology and management) (qtd in F.A. Ibrahim, J.R. Heuer 2016: 15-16). Furthermore, Culture has been also able to create difference between inclusion (similarity) and exclusion (disparity). It forms an important element in folk literature which for Mathew Arnold is the pursuit of total perfection by means of getting to know, of all the matter which concern us, the best which has been thought and said in the world (qtd. in Bauman 1992:3). A symbolic force of steadiness and meaning to communities, folklores or folk texts become the hauler of the cultural legacy and identity fostering inventiveness, improvisation, and the rational growth of individuals and groups.

Folk culture is the culture produced by local group of people and is embedded in experiences, traditions and values of the daily life of common people. Richard M. Dorson in *American Folklore*, remarks that the members of regional folk culture are wedded to the land holding memories. The people themselves possess identity and ancestry through continuous occupation of the same soil (qtd. in Am Paredes 1993:5). The formation of folk culture by ordinary people makes it more acceptable and 'authentic' rather than artificial. 'Mass culture' (folk culture) is very different from 'high culture' which is aimed at high intellectual elites and is generally thought to be superior to other forms of culture. This 'mass culture' creates identity. Identity which is created through the practice of socialization and social organizations like the family, the education system and the mass media is about how people or groups see and define themselves, and how they are defined by others. It is the "ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities" (Jenkins 1996: 4). Collective identity, moreover, gives a sense of security for its members by making the world connected, sanctioning intra-collectivity communiqué and creating shared forms of knowledge/beliefs. The world becomes rational and this rationality is of particular thought-world in which it is produced and reproduced.

Folk Songs are a part of folk traditions and Jan Vansina (1961) classifies folk songs as second traditions, since they are narrative they go through changes and interpolations in being handed down (Capila 2002: 50). Apart from being an instrument of amusement, a Folk song carries out the function of communication, imparts an understanding, and inculcates moral values into the community thus acting as an agency for social control. This helps in regulating the society and contributes to social transformation at colossal scale. Rajasthan, area wise the largest state, located in northwest of India is the land of chivalry and cultural heritage and has the best melodies of folk

songs conveying eventually, the whole human life extensively. Rajasthani folk songs are divided into three categories: *Puranic* songs on lord Rama, Krishna or Shiva; *Historical* songs like *Miran*, *Tolande* and *Imaginary and Domestic* songs like *Panihari*, *Ghomar*, *Mand*, *Dhola* etc. The *Langas* and *Manganiars* in Barmer district are professional musicians. *Gorbund* is the famous folk song which describes the practice of preparing a decorative string for camel. The other folk songs are *Indhani*, *Lawarji*, *Jallo*, *Hichaki* etc. The number of communities like *Dholis*, *Patars*, *Qawwals*, *Nats*, *Rawals* living in the region popularize Rajasthani folk music. The ballads of *Pabuji*, *Bhaironji*, *Tejaji*, *Dhola Maru*, *Nihalde Sultan* and the valour of *Prithviraj*, *Maharana Sanga*, and *Maharana Pratap* are described, sung and made popular i.e. traditions and history of the region is handed down from one generation to another through these folk songs. They have an unfathomable impact on society becoming ubiquitous fixture of cultural life. Signifying, region's typicality, its characteristics and uniqueness, these folk songs functions as metaphor or trope of Rajasthani identity and Indian culture as whole.

The song "Chhoti Si Umar" illustrates the love and affection father and daughter share in Indian society. The devoutness and deep attachment with sensitivity has been touched upon when the girl innocently questions her father as she is getting married:

*Chhoti Si Umar Parnai Re Babosa, Karyo Tharo Kai Main Kasoor;
Ittna Dinna Toh Mahane Laad Ladaya ,Ab Kyu Karo Mahane Hivde
Soo Door.*

Disturbed with the question of separation from her father, the daughter in a passionate way tries to remind him of the love that has been awarded to her always. The identification of the girl with her father [family] as well as her community is echoed celebrating the strength of father-daughter relationship as well as customs and practices of a society. Small customs like the importance of make-up and ornamentation in the life of Hindu married women are apparent through the present folk song "Gordi Saj Solah Singar":

*Gordi Saj Solah Singar, Challi Pani Nai Panihar.
Thhalli Baith Garhi Baimata, Rupade Uniharey,
Naynan Kad Se Teekha Jani, Bijli Re Palkarey,*

Water and wells form an integral part of Rajasthan's desert culture as depicted in the *Panihari* songs. Here, one can find a beautiful woman going to fetch water from the well. There is *chhatti puja* in this region, goddess of fortune is worshipped and she is referred to as *Baimata*. The woman going to fetch water has got a matchless beauty and has probably been created by

goddess of fortune in all leisure. Personal relation of husband and wife is reflected in 'Aawe Hitchki'.

Mun Dholiya Re, Main Thane Dhola Mana Kiyo Re, Tu Pardesa Mat Jayo Re. Are Pardesa Ri Kaamni, Thane Rakhela Milmaar, Bhanwar Sa, Thane Badilo Chitare, Bairan.

While dissuading her husband from going abroad the beloved remembers him. Hitchki, the hiccup in Indian culture is considered as an indication of reminding the loved ones. Her apprehensions are discernible in this song as she fears he might develop intimacy with foreign women calling her *Pardesa Ri Kaamni. Bhanwarsa* in this region is young lover who is expected to remain faithful. At times women are unable to express their emotions individually. Such songs act as a medium of expression of emotions for these women. "Mhari Mehandiri" has a group of women singing about the traditional application of 'Heena' on their hands. *Mhari Mehandiri Ro Rang Lagyo, Jodira Mhari Chakri Main Chit Lagyo*. The act of applying myrtle on hands reflects the culture and tradition of northern states of India. 'Heena' signifies love between husband and wife. In fact such an informal get together consolidates the harmonious relationship amongst the inhabitants of an area.

*Holi Khelan Dhoom Machavan, Aayo Yashomati Lalo,
Aayo Prem Ki Holi Lekey, Mohan Murli Walo*

'Holi Khelan' has the portrayal of festival of *Holi*, to rejoice and commemorate the immortal love of lord Krishna and Radha. Like Lord Krishna who played Holi with Radha and Gopis, similarly men and women sing, dance and perform *Rasleela* on this day. The coloured water denotes love which must flow from our heart. This song again preaches the piety and purity of love and Lord Krishna is the agent of this love. Indian cultural gives people an opportunity to resolve the mutual conflicts through such a festival. The following song "Bhar Jowan Main Naav Doobgee" explicates the connotation of community dwelling and marital institution: *Bhar Jowan Main Naav Doobgee, Taira De Manihaara, Tere Naam Ki Do Choori, Maney Pahra De Manihaara*. There is mention of proximity between two unequal classes. Manihaara, a seller of feminine goods is equally welcomed in wealthy houses. Here one can also find the value of exchange of goods that had been in trend during previous times. Unlike contemporary usage of money as an exchange token the requisite things were used in exchange. This kind of a transition undoubtedly promulgates an open community based on cooperation.

Folk songs have the great ability to be a part of culture and to serve as a bringer and emblem of cultural community. They act as a pedagogic tool to

transmit national ideas and become a symbol of national representation. These folk songs also nurture patriotic fervor in contemporary global world carrying a widened gulf. “Kesariya Balaam” and “Dhan Mahra Des Bikana” echoes the spirit of nationalism. The very expression *padharo mahre des* clearly explains the sentiment of people feeling sense of pride inviting *kesariya balam* to their land. The song elucidates the zeal of an inhabitant and his affinity to homeland. The orange/*kesari* colour denotes sacrifice and patriotism for one’s land. Although the song talks of true lovers, Dhola and Maru and their legendary sacrifice, in this land of Rajasthan but the song has derived various connotations. It has now come to represent India as a whole. The singer invites everyone to this loving soil of brave hearts: *Kesariyaa Balam, Padharo Mhare Des, Marudhar Thare Marudhar Thare Marudhar Thare Des, Nipuje Teen Ratan, Ek Dholo Duji Marban Teejo Kasoomal Rang*. The other folk song “Dhan Mhara Desh Bikana” belongs to the same category and again discusses the merits of regionalism as well as nationalism creating a sense of identity as well as unity among people of Rajasthan: *Dhan Mhara Desh Bikana, O Gee Dhan Mhara Desh Bikana... Kheyta Mein Ho Jya Mhar Mothh, Bajro Nahi Pardesan Jaana Re; Ghar Mein to Gaayan, Bhasyan Dooj, Be Dudh Dahi Ka Khana Re*... Here, the land of Rajasthan and its fields are illustrated where crops like Bajra, Mothh (best of its kind) are grown. Since their own lands give the farmers enough they would not need going somewhere else for their livelihood. Bikaner, a district of Rajasthan is known for best breed of cattle and famous for sweets.

Through these songs there is transmission of ideas, religion, and culture despite absence of means of formal communication. They are the schools of socialization encouraging moral values into the community which is conducive for social change at mass scale. Rao and Shulman remark that a song’s lyrical traits form the listeners responsiveness and educate through the domain of desire, social commentary, the articulation of cultural values and critical taste [as] these interlocking stanzas embody an entire education, an expressive vision of life and poetry (qtd. in Jassal 2012: 252). Efforts therefore should be made to preserve these folk forms for the development of society at large. Collective identities protect the meanings of group and they do so by establishing boundary mechanisms and boundary filters, ensuring that ideas peripheral to the group are recognized and sense of collective self is attained. Identity can also be understood as assimilation of the self, where different aspects come collectively to form a unified whole. This unified whole makes the folk culture developing the connection of community leading to identity formation. Previous societies found a deeper solace and emotional balance since they were close to the aesthetics of music which is echoed through these songs enumerating their everyday activities. A folk

song acts as an important tool in bringing the refinement in the human emotions and improvement in his personality needs to cater to the cultural traditions for which the aesthetics of folk songs can work as a catalyst. Escalating the stance of Malinowski in *Myth in Primitive Psychology*, Bascom draws attention to the functional role of folklore. Proverbs help settle legal decisions, riddles sharpens wits, myths validate conduct, and satirical songs release pent up hostilities (as qtd Dorson 1959: 102). The profound influence of music in shaping the aims and goals of people to form a collective identity is evidently visible in history. Besides being an apparatus of recreation, they teach us the historical past narrating various tales, incidents functioning as an instrument to understand various facets of life. Folk songs form an imperative part of Rajasthani culture and play vital role in comprehending the ancestral traditions and customs, beliefs, values inherent in society.

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REVISITING BRAJ CULTURE THROUGH SELECTED BRAJ FOLK SONGS

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Abstract: *Folk songs are integral part of Braj culture. None of the social or religious function of the Braj people is complete without folk songs. Folk songs are reflection of society, as they contain almost all themes. They are full of flamboyant descriptions, figures of speech, tropes, symbols and variegated sayings suggesting happiness, ecstatic fervor besides communicating the feelings of sadness. Braj folk songs narrate the historical, mythological, chivalric legends. At times they become the source of leisure and entertainment and also depict the strengthening of community and family bonding. This paper is an attempt to study the Braj culture through selected marriage folk songs, which are common songs on girl's side as well as of boy's side and sung daily from the day of lagan.*

Key words: *Braj Region, folk songs, Bhajan, Bhat songs.*

Folk songs are considered as the richest aspect of Braj folklore – an area around Mathura Vrindavan in Uttar Pradesh with parts of Haryana and Rajasthan. None of the social or religious function of the Braj people is complete without folk songs. Different Songs are sung on different occasions like songs related to birth, festivals, seasons, fields, households and marriages. These songs are sung by a large group of women of different age groups with the help of *dholak (musical instrument)* in any gathering. Women singers gather and disperse also by singing songs. These songs are simple, melodious with a particular rhythm, tune and simple lyrics. The tunes are transmitted orally from one village to another and from one generation to another and keep alive the cultural heritage and traditions of the rural society. Essence of these songs cannot be expressed in words but can be treasured or felt by listening to them. Folk songs are reflection of society, as they contain different themes like incidents of day to day life, religion, mythology, legends, popular stories of present time, sufferings of a women in her in law's place, relation of a woman with her husband, dowry problem, distance relationship, domestic violence etc. They are full of flamboyant descriptions, figures of speech, tropes, symbols and variegated sayings suggesting happiness besides communicating the feelings of sadness.

This paper is an attempt to study the Braj culture through marriage folk songs particularly in the sub region of Mathura i.e. naujhheel- bajna. Hindu marriage ceremony is a systematic and customary procedure and consists of several steps and number of rituals and customs. Each and every ritual has a distinct

meaning and purpose. Rituals are celebrated with lots of enthusiasm, excitement, zeal and fun. Basically ceremonies related to marriage continue for a week, from the day of lagan to marriage this may take five to seven days, as decided by the *pandit* (priest). In this paper I would focus only on four genres of folk songs: *bhajans*, *bhat songs*, *dance songs* and *Dholas*, which are common songs on girl's side as well as of boy's side and sung daily from the day of lagan.

The popular form or genre of folk songs is bhajan. As we know that mythology is an integral part of folk literature, songs in this category include some interesting and conversant bhajans, containing mythological characters which teach us ethical, moral and family values. *Ram*, *Sita*, *Satyavan*, *Savitri*, *Shiv*, *Parvati*, *Lord Krishna*, *Sudama*, *Hirnakashyap*, *Prahlad*, *Shravan Kumar*, *Bharat*, *Lakshman*, *Narsi Bhagat*, *Meera Bai*, *Draupadi*, *Harischandra* etc are some popular characters of these songs. The religious and cultural life of the whole of the Indian subcontinent and much of Asia has been deeply influenced by the two grand epic poems of *Ramayana* and *Mahabharata*. The *Ramayana* talks of the true identity of the individual, the real importance of the family and the sacredness of the society. The internal reality and the holiness in the heart comprise of the real individuality. These characters teach us moral values and also demonstrate distinguishing characteristics of the ancient India. The sufferings of these mythological characters in epics become the guiding force for others to become ideal.

Women characters like *Sita*, *Draupadi*, *Savitri*, *Kunti*, *kaushalya*, *Devki* and *Damayanti* were highly devoted to their husbands even under extreme difficulties, hardships and sufferings. They were, bold, fearless and pious. They were ideal wives and ideal mothers. These qualities are internalized by the society. For example:

Sahne padte kasht apar, Behna dharam nibhane me

(My dear I bore lot of pain to follow my duty)

Draupadi si naari jisne arjun se var paa liye, Bhari re sabha me jaane krishn ko mana liye

(Draupadi was a woman who won Arjun as her husband, and persuaded Lord Krishna

to save her from disgrace in assembly)

Ho vake cheer khicha beshumar, Laaj rahi pancho pandav ki

(She was unrobed but saved the honour of five pandavas)

This song conveys that one has to bear lot of pain to follow the path of dharma, even queen Draupadi, the wife of powerful *Pandavas* has to bear and suffer a

lot. (Though Arjun was master of archery and very close friend of lord Krishna couldn't save her from sufferings) *Dushashana*, brother of *Duryodhana* tried to disrobe her in the royal court of *Hastinapur* where her five powerful husbands and other male family members were present. She then prays to lord Krishna to save her from this insult or indignity. It was lord *Krishna* who saved her from disrobing. Draupadi's fight against injustice, her fearlessness in confronting all makes her no weak and timid character but is a strong representation of women. The alternative perspectives taken into consideration by the contemporary writers give a clarion call to re-define and re-work the mythological women characters. Chitra Banerjee Divakaruni in *The Palace of Illusions* brings forth a newer version of Draupdi who has a fiery birth and lonely childhood, shares her feelings more intensely with her brother Dhri, and has a complicated friendship with Krishna and a secret attraction to Karna. Similarly Anand Neelkantan's *Ajaya* puts forward another perception of her character. Devdutt Pattanaik in *Sita* speaks for her when she proclaims that she was a Goddess not to be abandoned by anyone.

The polyandrous relation of *Draupadi* brought her disgrace and dishonor. Most of the texts do not describe her as role model, and she was not idealized as *Sita* or *Savitri*. Draupadi, a devotee of lord Krishna, with her wisdom and valor, saved her honour and her husband's pride. Contrary to the picture in literature in this song she is represented as strong, independent, intelligent woman and admired as role model in Braj Folk Songs.

The devotional love and sentiments of Gopi's towards Krishna can be seen in these lines:

Sakhi ri hum hote Braj ke mor,
Dear friend if we would have been peacock
mathura rehte Vrindavan Chugte
then we would have lived in Mathura and pecked in Vrindavan
Sakhi ri Gokul me karte kilor
and friend we would have capered in Gokul

Gopi, devotees of Lord Krishna are sharing their emotions among each other that if they were the peacocks of Braj, they would have been roaming in Mathura, Vrindavan and *Gokul*, because all three places mentioned are associated with Krishna and are located in Braj area. They are in the hope that they might get chance to meet Krishna at these places. It is well known that lord Krishna used to wear peacock feather in his crown always. The *gopis* or devotees of lord Krishna relate themselves to peacock and they want to be with Krishna everywhere like his peacock feather. Separation reveals the emotion of

viraha, love and longing. In this song devotion and love of *Gopis* towards Krishna is marked.

Bhat songs are another form of folk songs sung during *bhat* ceremony, which is one of the important rituals of marriage in Braj Region. The ritual represents the intense relation of women to her parents' house even after marriage. Before the marriage of her child she specially goes to invite her brother. Despite her diminished identity in the house of in-laws, a woman recognizes the value of her own family members. The maternal uncle of either groom or bride has a very important role to play in the marriage rituals. Maternal uncle of groom brings *sehra* (Headdress worn by groom on the occasion of his marriage) and dress for the boy in the marriage, whereas maternal uncle of bride brings earrings and dress for her in her marriage. He also brings special *odhani* (Shawl) for his sister i.e. bride's/ groom's mother. A warm welcome is extended by the mother of the groom/bride for her brothers, when they come to perform *bhaat*¹ *pehnana/ udhana/dena* ceremony. Intense love between brother and sister can be seen through this ceremony and these songs.

In Braj region, most of the *bhaat* songs are based on popular legend of Bhagat *Narsi*. *Narsi ji* a devotee of Krishna who lost his all wealth by donating it among all pious and sages and now he was unable to afford his only daughter *Harnandi's* *bhaat* ceremony. He was ridiculed by *Harnandi's* in-laws. Lord Krishna, however, became his saviour by showing intense love to the devotee. Lord Krishna not only performed the ceremony but also set an example that all generations of *Junagarh* will remember the *bhaat* of *Harnandi*. Below mentioned *bhaat* song narrates the famous legend of Bhagat *Narsi ji*.

Narsi ki bitiya man man rove
(*Narsi's Daughter cried silently*)

Mere baap ke lachari
(*My father's inability*)

Thoda likhyoo sasur ji bahut hai
(*Don't demand much father in law*)

Mere baap ke lachari
(*My father can't*)

This song reveals that, father in law of *Harnandi* is making a list of household items to demand from the poor *Narsi* for *bhaat* ceremony (kind of dowry). Due

¹ Gifts from maternal uncle to all family members of bride/groom on special occasion in the marriage

to this fact *Harnandi* is worriedly weeping and requesting her father in law that he should not demand so many things from her father as he is a poor sage and cannot afford to fulfill these demands. Here, *Harnandi* like other daughters is feeling herself helpless and very much concerned about her poor father. Through this song one can get idea that dowry system is prevalent not only today but earlier also it existed.

Another song where Bhagat Narsi sings when he realized that her daughter is in worry about her bhat ceremony.

Matna shok karen Harnandi

(Don't panic Harnandi)

bhat tero viran lavego

(your brother would bring gifts)

viran lavego teri su krishan lavego

(I assure Lord Krishna will take care)

And he says that don't worry Harnandi this ritual would be performed by your brother only, I swear Krishna will perform it. Narsi was so sure about it that lord Krishna will definitely help him by performing the role of Harnandi's brother and by fulfilling Harnandi's father in law's demands.

Dance geet- It is another very important genre of Braj folk songs. Dance oriented folk songs are different from other genres as they are based on themes like, romance, love, nature and incidents or they may revolve around daily activities of the local people:

Ho tu aaja gajab jaatni, me tera najaara lunga

(Hey you beautiful lady, I want to have a look at you for long)

Ho me kaise ayu sapere, tere sapon se dar lage

(O snake charmer how could I come, I am afraid of your snakes)

The lover is inviting his beloved to meet him and he refers to her as Jaatani (caste in western UP, Haryana and Rajasthan). He wants to have a look of her face but the beloved is afraid to meet him because the lover belongs to other *sapera* (snake charmers) community. The snakes in these lines symbolizes the society and she is afraid of these snakes i.e. people; therefore she expresses her inability to meet him.

Another form of folk song is *Dhola*, which are sung when there is a movement from one place to another to perform any ritual or ceremony. During rituals like *madha sirahi ghura pujaan or chak pujaan, chhipti pujaan*, these dholas are sung. Women singers gather and disperse by singing dholas only. *Dholas* are sung without any musical instrument, while moving and include 3-5 stanzas.

At the time of singing these dholas there is a pause after each two lines. Raja Nala is a very popular hero of dholas in Braj region of Uttar Pradesh and Rajasthan. In addition to the *dholas* based on peasant's life and Raja Nala, there are also dholas narrating the tales of Ramayana and Mahabharata. For example;

Sita khadi re Janak darbar

Sita is standing in her father's court

Suraje jal de rahi

offering her prayers to sun

Mene mangi Kaushalya si saas

wants Kaushalya as her mother in law

Susar to raja Dashrath se

and King Dasharatha as her father in law

The family values again become prominent in this dhola song. *Sita*, heroine of Ramayana, before marriage at her father's place, while offering her prayers to Sun wishes to be a part of *Dasharatha's* (king of Ajodhya) family. She expresses her desire to Sun (God) to have *Kaushalya* as her mother-in-law and *Dasharatha* as father-in-law. It is also proved that marriage signifies not only a union of two individuals, i.e. bride and groom but as well as of two families. Through these folk songs certain morals and family values are passed on from one generation to another, thus educating and governing the society. In Hindu religion sun is worshipped as God. Offering prayer to sun is the mark of nature's importance in the life of people as well as of religious importance.

To conclude it can be maintained that the Braj folk songs serve as a repository of culture, faith, social structure and historical change. These folk songs sometimes evoke laughter by presenting absurdities in serious moments. Folk songs serve as a stimulant to reorient oneself to one's very roots and they also provide insight into process of socializing individuals as well as build up a sense of community. As there was a special mention in this paper on the folk songs of marriage it becomes evident that such songs render social, cultural and religious belief of the group. These songs are not only used as unifying force but also used as a teaching tool and most importantly to express an identity. With the advent of modernisation and shortage of time some genres of songs like *pattal bandhana* and *pattal kholna* are getting extinct, as these songs are known to very few old people sung. Earlier the marriage ceremony used to go on for two or three days now it completes within 3 hours. Thus the very essence of the value and custom is lost.

To preserve the cultural legacy, values and traditions the study of folk songs needs an exploration, attention and documentation as they are storehouse of knowledge and wisdom.

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IN THE FIRST PLACE: LANDSCAPE IN SEAMUS HEANEY'S *DEATH OF A NATURALIST*

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Abstract: *Seamus Heaney's debut volume of poetry is examined to reveal the sensuous handling of his childhood landscape. The first world of Heaney which is the subject of the volume finds powerful expression that is grounded in the actual and the local exhibiting the rural nature of the experience. Death of a Naturalist, predominantly about the immediate world of Heaney's childhood, also offers enough signs of the directions of Heaney's later poetry which are inspired by his readings of history and archaeology.*

Keywords: *first world, rural experience, history, memory, childhood persona.*

"In the First Place: Landscape in Seamus Heaney's *Death of a Naturalist*" undertakes to analyze the ways in which Heaney uses the landscape of his first world - his County Derry. *Death of a Naturalist*, his first, work treats the landscape of his childhood world in a predominantly sensuous way. It is a world mediated through the senses with little fascination for the abstract, the intellectual and the historical. *Death of a Naturalist* conceives the world around him with childlike wonder and intensity heavily aided by an imagination that is typically associated with childhood preoccupations. The persona that Heaney constructs in *Death of a Naturalist* is in keeping with the peculiarities of a childhood persona. With the exception of a poem or two which can be taken as pointers to the direction that Heaney's poetry will take in the subsequent volumes, *Death of a Naturalist* is rooted in the Irish rural experience of his first world of Mossbawn, the farm where Heaney spent the first years of his life until the death of his brother Christopher in a car accident compelled Heaney's father to shift his family to another farm.

Death of a Naturalist, the apprentice volume of Heaney, which appeared in 1966, addressed the immediate landscape of his childhood and critics were quick in noticing the Hardy-esque and Frostian elements in it. The voice of the Irish farm boy was unmistakable in it and the treatment of the Irish landscape of his childhood, most of which is about Mossbawn the farm where he spent his early childhood, invited comparisons with Ted Hughes whose influence resulted in Heaney's decision to write about his County Derry childhood.

"Digging", the opening poem of *Death of a Naturalist* (hereafter *DN* in the quoted text) is about an activity variously explained in Heaney's poetry. The

simple activity of digging, a farming activity will assume a very significant role in Heaney's later poetic career where digging becomes digging into the past of his country and culture. It also raises issues about his family, tradition and the betrayal of familial loyalty. The digging with the spade is replaced by digging with the pen into the past. The simple physical activity of potato farming and associated digging sufficiently makes the landscape typically Irish.

The coarse boot nestled on the log, the shaft
Against the inside knee was levered firmly
He rooted out tall tops, buried the bright edge deep
To scatter new potatoes that we picked
Loving their cool hardness in our hands. (*DN*, 13)

The landscape that Heaney builds up here does not achieve symbolic dimensions. It exists for its own sake. It is linked to the Irish farmer's life. Heaney at this point, does not make this landscape a metaphor for the complex Irish problems that he talks of in his later poetry. The suggestion of a different kind of digging, made here which sufficiently distances him from his father, does not become fully articulate until his later poetry especially the closing poems of *Wintering Out*.

The same sensuous evocation of the landscape continues in the titular poem "Death of a Naturalist" which vividly evokes the topography of the Irish farm life. The transforming power of imagination is at work here, though the landscape that he builds is recognizable enough. It does not undergo any serious change.

All the year the flax- dam festered in the heart
of the town land; Green and heavy headed
flax had rotted there weighted down by huge sods.
Daily it sweltered in the punishing sun.
Bubbles gargled delicately, bluebottles
Wove a strong gauze of sound around the smell. (*DN*, 15)

The early poetry of Heaney is marked by the presence of earth. The warmth, the moisture and the texture of the earth are vividly portrayed in his poetry. The child that takes the spawn is visited by the angry fogs and the air becomes thick with the bass chorus. The frogs are imagined as taking vengeance. The transforming power of imagination makes the child sick and run but the landscape with frogs sitting like mud grenades remains realistic enough. The country that Heaney creates in his early poetry is the country of his own childhood sensuously approached. All the familiar sights of Irish rural reality define the world that Heaney talks of. This landscape is marked by the images of barn the darkness of which hoards the armory of farmyard implements. The

landscape of Heaney's poetry is one inhabited by rats and bats. It is also one which offers the opportunity of confronting them. The responses to it are mostly responses of the child. The memory is again the tool that Heaney uses. The poems of this collection are not worried about finding larger meanings to the simple routine activities of life in a farm in Ireland. The poet is content with a direct and vital response to the here and now or the there and then with the powerful aid of memory. The embankment in "An Advancement of Learning" is one where the "river noses past, pliable, oil-skinned, wearing / a transfer of gables and sky". The landscape offers elements of threat, mostly in the form of rats that provoke sentiments of fear and disgust. The advancement of learning is gauged in the context of the response to what the landscape offers the poet. The fear that he talks about is a thing of the past and is deeply rooted in the physical appearance of a rat in the present. The imaginative enterprise does not think of the past or the need to understand the environment in terms of it. The mind of the poet is content with the present. The landscape of Irish rural setting continues in "The Blackberry-Picking" where he talks of farm activities that assume the status of a ritual. Once again, the landscape that Heaney talks of is rooted in the seasons and under the influence of Ted Hughes, he talks without succumbing to the idealizing, sentimentalizing tendency and writes of the rhythms of Irish countryside.

Heaney's poetry is keenly sensitive to the changes that happen to the flora. The materiality of nature is very much there. There is a rejection of the abstract thoughts, cultural association, and the relatedness of the landscape's present to its past. It is Keatsian in every sense.

Late August, given heavy rain and sun
For a full week, the blackberries would ripen
At first just one a glossy purple clot
among others , red, green , hard as a knot. (*DN*, 20)

The ripening blackberries are sufficiently located in the rain and the sun. They are rooted in a place and carry all the traces that the place and time bring about on it. The landscape that Heaney writes of is one traversed by children whose boots are bleached by wet grass and briars scratch the boots. The physical experience of being in the land is what determines the narrative drift of these early poems. The rural landscape appears again in "The Early Purges" where Heaney talks about yet another lesson that the child learns. The child who learns of the demands of the farm is frightened earlier in the poem by the image of the drowned kittens drying up on a dung heap. The landscape is very realistic. The idyllic or pastoral setting is nowhere here. It leans more towards the world of Ted Hughes with whose poetry Heaney could identify after his futile attempts to enjoy the ironies of T.S. Eliot and Louis MacNeice.

Heaney's handling of his relation with his father which one saw in "Digging" surfaces again in "Follower" where Heaney's father is imagined as deeply integrated into the landscape through his farming activities. Though the poem is about his father and the inevitability of changing roles as in "Digging", father's identity is presented as mediated through his relation with the landscape. The mediations also implicitly suggest the possibility of an entirely different possibility for the poet, one that will emphasize the distance that he has travelled from his father. His father's farmer-like ties with the land are evident in the opening lines of the poem.

My father worked with a horse-plough,
His shoulder's globed like a full sail strength
Between the shaft and the furrow
The horses strained at his clicking tongue. (*DN*, 24))

The image of the father is vitally linked to the land. It is this link that makes Heaney think of his own decision not to honour that link or rather to approach that link in his own possible way. As in "Digging", he will think of digging deeper and perhaps more powerfully and permanently with his pen. There is the suggestion that he will be able to assuage his guilt of not having followed his father however slightly, by taking up a different kind of digging. The question of landscape and identity becomes increasingly relevant to Heaney's poetry.

It can be seen that the rural landscape in Heaney gradually starts carrying signs of modernity in a poem like "Dawn Shoot" where the image of shooting takes place in a landscape powerfully presented. The time is dawn. The hunters drop into the meadow's six acres. Nature and the machine are present here. Heaney is talking of a railway yard.

Silently we headed up on the railway
where now the only steam was funneling from cows
Ditched on their rumps beyond hedges.
Cudding, watching, and knowing. (*DN*, 29)

As in "The Barn" and "An Advancement of Learning", the landscape is determined by the presence of animals in a farm. This landscape is one where the corncrake challenges unexpectedly like a hoarse sentry and a snipe rockets away like reconnaissance where a mare whinnies and shivers her haunches up on a hill. There is violence here. But it is just a hunt that happens in the dawn. Later, the landscape of Heaney's poetry will be smeared by the blood of man hunt, of sectarian strife, of past battles, and clannish violence. If Heaney's early poetry relies heavily on personal memory in its construction of the landscape his later poetry is distinguished by collective memory and landscape. The sense of the place becomes informed by sense of history, the beginnings of

which can be seen in “At a Potato Digging.” The poem begins with an image of an agricultural activity. The landscape assumes greater complexity for the poet, for he looks at it with a binocular vision. The poem begins with a sharp visual description of the labourers in a field gathering potatoes. The potatoes that are described as ‘live skulls, blind eyed’ reappear in the third section where the scene shifts from the present to the past, to a famine in the history of Ireland. “At a Potato Digging” is a good example of Heaney’s attempt to associate the past and the present of his own landscape and give historical suffering and dispossession, a powerful materiality. Elmer Andrews in *The Poetry of Seamus Heaney: All the Realms of Whisper* writes:

His fusion of present rural experience and the larger national history is part of mythologizing procedure that deliberately excludes any political or economic consideration. Since the myth assumes the existence of an indifferent deity, the relevance of human blame or indignation is ruled out and feeling is channeled into acceptance and supplication. (18)

The poem echoes Patrick Kavanagh’s *The Great Hunger*. But there are essential differences. As Heaney himself writes in *Preoccupations*, “At the bottom of Kavanagh’s imagination there is no pagan queen, no mystique of the national, the mythic or the tribal” (142). In marked contrast to this, Heaney adopts a technique of which Andrews writes:

What Kavanagh offered in his long antipastoral was an anguished denunciation of the spiritual starvation of country life on the hillsides of County Monaghan, uncomplicated by any cultural or national purpose. But Heaney explores a hidden Ulster. His poem is redolent not just of his personal life and observation but of the history of his people, disinherited and dispossessed. He probes the psychic roots of his community to discover an identity bound to immolation and propitiation. (19)

The labourers in the field make the poet imagine some godly presence in the landscape.

Centuries of
Fear and homage to the famine god
Toughen the muscles behind their humbled knees
Make a seasonal altar of the sod. (DN,31)

The comparison of the piled up potatoes to live skulls blind eyed takes the poet to another landscape of the past. The metaphorical description of potatoes in their pits as live skulls, blind eyed is similar to those starving to death in the famine of 1845.

The new potato sound as stone
Putrefied when it had lain
Three days in the long clay pit
Millions rotted along with it.

Mouths tightened in, eyes died hard,
Faces chilled to a plucked bird.
In a million wicker huts
Beats of famine snipped at guts

A people hungering from birth,
Grumping, like plants, in the bitch earth,
Were grafted with a great sorrow
Hope rotted like a marrow. (DN, 32)

The idea of continuity between memory, history, and landscape becomes a complex and persistent element in Heaney's theme and technique. The meaning and significance of the landscape get tied not just to the present. Through the imaginative rendering of the past Heaney finds parallels. Blake Morrison in *Seamus Heaney* observes:

The continuity between the past and the present is made clear too in the imagining of a relationship between Irish peasant, or agricultural labourer, and the earth as propitiatory religion of 'the famine god'.... The poems' rituals make it clear how deeply the suffering of Irish historical experience are inscribed in the landscape itself and in the human psyche; and that 'black mother' will reappear in *Wintering Out* and *North*, in a newly mythologized form, as the goddess Nerthus. (70)

The landscape here is simultaneously seen as a goddess and also as a faithless ground depending upon her ability to give food. The earth is seen as bitch earth and faithless ground when she fails to yield the crop. The sacramental quality of the landscape is hinted at though the realistic vision is also placed side by side. The idea of the land demanding sacrifice is seen in the closing lines of the poem where the labourers make an offering of cold tea and scatter crusts of bread.

Death of a Naturalist bears the impress of Ted Hughes's poetry with its images of violence. The landscape that he finds himself in is one replete with fishes, birds and rats. This is the landscape of the trout which hangs like a gun barrel. The trout is imagined as butter going down the throat of a river. The movement of the trout in water is captured succinctly.

When water unravels
Over gravel-beds he
Is fired from the shallows

White belly reporting
Flat; darts like a tracer –
Bullet back between stones
And is never burnt out. (DN, 39)

The imaginative transformation of the landscape continues in “Waterfall”. As in “Death of a Naturalist”, the poem opens with an eye observant of minute details. The thingness of the waterfall is striking:

The burn drowns steadily in its own downpour
A helter skelter of muslin and glass
That skids to a halt, crashing up suds.
Simultaneous acceleration. (DN, 40)

This image is immediately transformed by Heaney’s imagination. “Water goes over / like villains dropped screaming to justice ”(DN, 40). After this transient analogous thinking, the poet returns to the act of seeing and looking which is done with an eye for detail making the landscape once more real. “My eye rides over and downwards falls with /Hurtling tons that slabber and spill,/Falls, yet records the tumult thus standing still”(DN, 40). One finds here a pull between two ways of seeing - one, which is more spontaneous and physical, and the other, which is more influenced by a mind that indulges in analogous thinking. Heaney’s observations in his “Place, Pastness, Poems: A Triptych” are relevant here:

In such ways we read ourselves into a personal past but it is not a past which is chronologically determined by calendar dates or any clear time- scale. Rather it is a dream time, a beforehand, a long ago. We learn it without deliberate instruction and the result of our learning is a sense of belonging to a domestic and at the same time planetary world of pure human being. (34)

These different possibilities of reading the past determine the tone, narrative drift and the atmosphere of his poems. The dominance of one over the other is a hallmark in his writing. With “Twice Shy” one comes across the first of the love poems of Heaney. The poem, with its clear signs of the influence of Ted Hughes’ “The Dove Breeder” and “A Modest Proposal” in *Hawk in the Rain*, is in the form of a walk through a landscape not sketchily drawn.

We crossed the quiet river,
Took the embankment walk.
Traffic holding its breath
Sky a tense diaphragm:
Dusk hung like a backcloth

That shook where a swan swam,
Tremulous as a hawk
Handing deadly, calm. (*DN*, 44)

From this description of the landscape there is a shift to what happens in the mindscapes of lovers.

As a thrush linked on a hawk,
We thrilled to the March twilight
With nervous childish talk:
Still waters running deep
Along the embankment walk. (*DN*, 45)

One finds here the masterful handling of the fusion of the mindscape with the landscape working on a plausible affinity between the two. The themes of love and landscape merge in “Lovers on Aran.” The poem bases itself on the ideas of the feminine and the masculine which are projected on to the landscape. Rock and water stand for the masculine and the feminine qualities respectively. This idea of the landscape as a gendered script assumes political implications especially in the light of colonial history in Heaney’s subsequent works. The tension and violence that Heaney sees, senses, and imagines in the Irish landscape, both in its past and present that make Heaney’s poetry profoundly political are absent here. But these principles of femininity and masculinity, their complementary nature, and their relational identity are obvious when he writes:

Or did Aran rush
To throw wide arms of rock around a tide
That yielded with an ebb, with a soft crash?
Did sea define the land or the sea?
Each drew new meaning from the wave’s collision.
Sea broken on land to full identity. (*DN*, 47)

The same theme of love and physical intimacy makes “Honeymoon Flight” a memorable poem in which the landscape seen from the plane is described in terms of marriage.

Below the patchwork earth dark hems of hedge
The long grey tapes of road that bind and loose
Villages and fields in casual marriage
We bank above the small lough and farmhouse. (*DN*, 49)

The moments of love, intimacy and gentle thoughts that one witnesses here, it must be admitted, are rare in Heaney’s poetry. The immediate experience of newly found affection colours his treatment of the landscape. The point of view is aerial and distanced where the commonplace vision of things is replaced by a

refreshing perspective. "Honeymoon Flight" is a different poem in that, the later poetry of Heaney, when it deals with the erotic potential of landscape, talks about the ideas of rape and sexual aggressiveness which are used as metaphors for the colonial reality that the Irish are familiar with. The treatment of the theme of the complementary notion of the masculine and feminine principles finds expression in "Honeymoon Flight" which makes it unique among Heaney's poems on love. But his later poetry uses landscape as an image which is replete with marks of violation and penetration. The relation of the poet to the land is a theme that Heaney takes up in his very first poem "Digging." Heaney returns to it in "Synge on Aran" which talks of the specific quality of the Aran Islands. The poem is significant to Heaney's career and to any Heaney scholar since in both Synge and Heaney the relation of the poet to the place determines the creative output of both these writers. The Aran Islands are vividly recaptured in the opening lines:

Salt off the sea whets
The blades of four winds
They peel acres
Of locked rock, , pare down
A rind of shriveled ground.
Bull noses are chiseled
On cliffs. (DN, 52)

The landscape of Aran is succinctly described by Heaney. The figure that Heaney places in this landscape is none other than that of Synge himself.

There
he comes now a hard pen
scraping in his head
the nib filed on a salt wind
and dipped in the keening sea.(DN, 52)

Heaney finds the landscape and the figure of Synge equally influenced by nature. He establishes an affinity between the landscape and Synge and writes how his works draw their vital source from the landscape. Heaney expresses his conviction that a writer has to rely on the terrain on which he is brought up. Heaney will later argue that unless one takes the soundings of the terrain from which one has drawn one's life's inspiration poetry cannot mean anything worth reading.

Writing, poetry, music, and self expression and their relation to the landscape are at the heart of "Personal Helicon" which is the last poem in *Death of a Naturalist*. There seems to be some deliberate purpose in beginning and ending *Death of a Naturalist* with poems about writing. Both these poems are

rooted deeply in the landscape of Heaney's childhood. For Heaney, wells, ponds and marshy places hold inexhaustible fascination. This image of the landscape as wet, damp, and full of water is in keeping with Heaney's feminine vision of poetry. The early reliance on the materiality of nature which he enjoyed as a child opens the poem:

As a child , they could not keep me from wells
And old pumps with buckets and windlasses.
I loved the dark drop, the trapped sky, the smells.
Of waterweed, fungus and dark moss. (DN, 57)

This pleasure that he enjoyed as a child is something retained in memory. But his adult dignity does not allow him to return to the indulging of the senses.

Now to pry into roots, to finger slime,
To stare big-eyed Narcissus, into some spring
Is beneath all adult dignity. I rhyme
To see myself, to set the darkness echoing. (DN, 57)

The darkness that Heaney finds in this landscape is the darkness of the well. But Heaney is talking about the capacity of language to echo reality. What is lost in experience is captured through words. The darkness in "Personal Helicon" is not the darkness of the early poetry. The landscape in early poetry is capable of evoking fear. Seldom is the darkness there metaphorical. It is grounded in the actual. The darkness of "Death of a Naturalist" and "The Barn" is frightening to the child. In "Personal Helicon" the darkness is approached with greater composure and control and the desire to articulate and thus recapture a lost time is foremost in the mind of the poet. The darkness here is not evaded. On the contrary, the poet faces it and wishes to give it life through his poetry.

The first book of Heaney thus introduces to the reader, the landscape of his childhood. It is the Irish rural farming community and its rhythms that he talks about in *Death of a Naturalist*. The early poems in this collection rely heavily on the figure of the child and this image effectively constructs a landscape that is easily identifiable. Abstract workings of the mind do not figure much. The sense of history that informs his later poetry is almost absent here. The place remains a place devoid of his cultural associations. Occasionally, one comes across a poem that accommodates a subjective experience and its possible correspondence to Irish history. If at all there are historical echoes, they are minimal and they do not critically affect the course of the narrative. Often they are there as a passing thought. Memory of the landscape remains by and large personal memory. The collective memory of the landscape does not go into the making of the image of the landscape in *Death of a Naturalist*. However in poems like "At a Potato Digging", "Requiem for the Croppies" and "Personal

Helicon” as one has already seen, there is the heralding of Irish History which becomes increasingly significant from *Wintering Out* onwards finds its fullest expression in *North* which marks the end of the first stage of Heaney’s career.

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URBAN SPACE IN V. SHUKSHIN'S *CHUDIK* AND D. BATOHI'S *SHAHAR*

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Abstract: *This paper is primarily a study of urban spaces in Chudik by V. Shukshin and Shahar by D. Batohi. In both the select short stories, the protagonist goes to the city from village and experiences different spatial dimensions of it, which are not only beyond his expectations but also beyond his comprehension as a villager.*

It would be interesting to study how the various spaces and worldviews are described in the text? How crossroads and chronotopes are used in the text to show collective wisdom of City as a space? And lastly, what makes a space urban?

Keywords: *Space, Batohi, Shahar, Short story, Shukshin, Chudik, Lotman, Russian Prose literature, Indian literature and Dalit literature*

Space in a literary work is the continuum on which the heroes are situated and where the action takes place. (Lotman, 1968: 12). In other words literary space could be understood as a container of elements whose interrelation is determined by their position in space.

So, here literary text could be considered as a continuum, i.e. literary space in Russian short story *Chudik* by V Shukshin and Indian short story *Shahar* by D Batohi, where the heroes are situated and action takes place. The structure of literary space could be understood through distinction between the structure of literary text on different levels- spatially, which is expressed as an opposition between urban vs. rural, here vs. there, proximity vs. distance, this side vs. other side, open vs. close, which is reflected in different worldviews of the heroes of the continuum.

The short story *Chudik* was written by Vasilii Shukshin in year 1967 and was published in the Russian Journal Новый Мир (in year 1967). Shukshin was a prose writer, a film director and an actor. In prose he was also regarded as a Village Prose writer of Russian literature of the soviet period of second half of the 20th century. According to Nicole Christian, "His early works are simple village vignettes dealing with everyday rural life. Yet even at this stage he displayed an interest in the unusual villager, the eccentric or *chudak*. This figure was to recur in various forms throughout Shukshin's literary and cinematic career", where "the *chudak* is an eternal dreamer, searching for an escape from the monotony of real life. The escape manifests itself in different ways (Cornwell 734-736)." In other words the title of the short story we have

selected is *chudik*, is derived from the Russian word *chudak*, which means eccentric or unusual person. In the this short story the name of main protagonist is not known to the reader in the beginning of the short story and who is introduced *aschudik* -

“Жена называла его – Чудик. Иногда ласково. (Shukshin)”.

With a peculiar quality- that something is always happening to him, he has no control over actions happening to him n around him, also making him curious village dweller, who is about to visit to Urals, to meet his brother, whom he has not seen for last 12 years, his brother is located in urban continuum or space –

“На Урал! На Урал!-отвечал он на вопрос: куда это он собрался? (Shukshin)”.

While on his way to Urals he reaches a town. From where he had to take next train, having spare time he decides to buy presents for his nephews and nieces. He enters into a shop, at the shop one could see many symbols of urbanity, one could see people standing in queue, properly dressed up, women wearing a lot of lipstick, gentlemen wearing hat and talking with soft whispers, and sometime answering with movement of hat only, showing the sophistication of town folks in general. *Chudik* himself respects town people only, he was scared of shop assistants and hooligans, also did not respect them –

«Чудик уважал городских людей. Не всех, правда; хулиганов и продавцов не уважал. Побаивался. (Shukshin)»

Inside the shop he found a 50 ruble banknote lay near the queue, after looking here and there he picks the note and enquires loudly if it belongs to anyone, pretending to be witty, but he gets no answer and submits the note to the counter, so that owner could come and claim it. While his special reference to fifty ruble note shows a bigger rural reality, about the cost of living in villages and highlighting important aspect to earn 50 rubles one has to work for half of a month, and no villager will drop it just like that, since it would be hard earned for them, so they will be more careful not to loose it-

« у нас, например, такими бумажками не швыряются. (Shukshin)»

«Это ведь не тройка, не пятерка – пятьдесят рублей, полмесяца работать надо. (Shukshin)».

Then he comes out of the shop and realises that he had lost his 50 ruble bank note, he also scolds himself for that, and decides not to go back for it, as people will think otherwise about him. Here shop could be considered as a chronotope, depicting the time and space, and helping us to understand the

space of the shop, which also stands as crossroad here, a junction for people with different cultural and social backgrounds vis-a-vis rural and urban.

The next event happens with him on his journey to Ural, in train, where various people were coming and going, each telling different stories, where he tries to have a conversation with an intellectual comrade. But he fails to break the ice, for he could not match up the intellect of the comrade –

«- У нас в соседней деревне один дурак тоже... Схватил головешку - и за матерью. Пьяный. Она бежит от него и кричит. "Руки, кричит, руки-то не обожги, сынок!" О нем же и заботится... А он прет, пьяная харя. На мать. Представляете, каким надо быть грубым, бестактным... - Сами придумали?- строго спросил интеллигентный товарищ, глядя на Чудика поверх очков. (Shukshin)»

Another incident happens with him on his onward journey to Urals, in a local flight, where he again tries to have a conversation with co-passenger, but fails. His curiosity to eat on board shows he is not regular flier. In other words being from village these are rare events for him, he also feels contrary to other people. For instances while few on board were busy in appreciating the floating clouds calling them beautiful, which appeared to him as cotton balls.

While at the time of landing of the plane, he could get landed himself safely because he followed the instructions such as putting seat belts, being an obedient man, whereas others did not follow them, landed unsafely.

Next important incident happens with him, when he wants to send a telegram to his wife. First he writes a one line saying he has landed, somehow safely and don't forget me my dear, at the end he comes to know that it is an open text, so it has to be precise and concrete, such as – «Телеграфистка сама исправила два слова: "Приземлились" и "Васятка" Стало: "Долетели. Василий". - "Приземлились". Вы что, космонавт, что ли? - Ну, ладно,- сказал Чудик.- Пусть так будет. (Shukshin)».

Such events simply highlight the fact that a villager is misfit in to the urban settings.

After all he reaches to his brother's home, somehow he never cared that he has a brother-in-law named Sofya Ivanovna. First night while at drinks he starts singing, and hearing his songs Sofya Ivanovna says please can you not shout, you are not at railway station, here railway station is a metaphor depicting the hustlebustle, noise and shouts. Further in the night the two brothers had more drinks and talked extensively, sharing their personal lived spaces, talking about childhood days, about village people. His brother Dimitry shares insights about his personal and family life, more importantly about his wife.

The very next day when he wakes up, he decides to please his sister-in-law, and paints the one of the kid's pram and goes to market to buy some motor toy for their other kid. When he arrives in the evening from market, he hears shouts of his sister-in-law, that he must live the house tomorrow morning. Hearing out such things his heart broke apart, and he decides to live the place and get back to home in the village and to his normal routine life.

At the end of the short story author introduces to the hero giving his name as Vassily Yegorich Knyazev, who was 39 years old and worked as cinema projectionist in the village, who loved dogs and detective and wanted to be a spy. Also to add to our discussion based on various insights from the text Vassily always wanted to make people happy around him and please them, which is not realistic in practical sense.

Space of women is also portrayed at many places, such as - he was afraid and scared of his wife, which he thought after loosing the money—

«Чудик, убитый своим ничтожеством, которое ему опять разъясняла жена (она даже пару раз стукнула его шумовкой по голове), ехал в поезде. (Shukshin)»

Looking at the worldview of the *Chudik*, one could say, that it is open but having heavy influenced by village lifestyle and values, with rural cultural and morals. While in the city he found himself misfit and strange, and enters in many embarrassing existentially challenging situations.

The other short story *Shahar* was written by Dr. Dayanand Batohi. Although the actual date of writing is unknown, it was published in year 2016, in Dalit Chetna Ki Kahaniya, edited by Dr Ram Chandra and Dr Praveen Kumar. Dr Batohi is regarded as a Dalit writer of Indian literature of latter second half of 20th century. This short story is about a Dalit villager named as *Bulaki*, who couldn't find any work in the village, and thus decides to go to the city to find some employment. The place where he reaches is a famous bridge in the city of Patna, called as *Chirayatad Pul*, which is used as a metaphor in story, and which is synonymous to the Patna city. A historical and important place, it serves as a chronotope and crossroad, as this bridge is near the railway station and nearby the newly getting constructed bridge. Which has vertical space inherited in it too, a point from where verticality of the place and space could be observed,

The facts about non-availability employment in villages, makes people go to the cities to find some work. So, in the short story, hero arrives to this bridge and thinks that if I don't get any work here, then what to do? He then realizes that train station is nearby, where he could go and work as coolie.

“वह वहीं आकर बैठा। चिरैयाटांड पुल के बगल में गुरु गोविन्द सिंह मेडिकल कालेज एण्ड हास्पिटल बन रहा है। बुलाकी पटना नया-नया आया है। घर से भाग कर आया-उसे लगा -यहां भी काम-धाम नहीं मिला तब? तब क्या टीशन भी तो करीब है बोझा ढो सकता हूँ न... क्यों नहीं। (Chandra and Kumar 321)”

Further *Bulaki* decides to stay in the city else his wife will scold him,

“कसूर-वसुर मुझी से पूछोगे बाबू साहब बनने गए थे फिर यहां... बुलाकी को लगा वह रेल की पटरी के नीचे जाकर अपना माथा टेक दे। (Chandra and Kumar 321)”

In the opening segment author talks about bad habits of smoking, in a subtle way using the saying- “मिले मांड न खोजे ताड़ी। (Chandra and Kumar 321)”, which is satirical highlighting his poorness here, as he had no money and work, but being desirous as wanted to smoke cigarette, *Bidi* (local cigarettes) and chew tobacco, here.

Under the bridge many hawkers are having their portable stalls or baskets; one of them as discussed by the author is –

“- मोर दया ई सब के मारे तो नाक दम फुल जा हई, तनिक बगल में तो ठाड़ होव भर खाची केला लिए बैठी एक औरत फुफकार रही थी। (Chandra and Kumar 321)” as if she had owned that corner under the bridge, reflecting a bigger reality that, local portable sellers had nowhere else to go to sell the essential goods. Showing the subaltern reality of the space i.e. a subaltern is being exploited a subaltern.

Next thing the hero does is to find some work as a coolie, to transport someone's bags and baggage's to the railway station, for which he charged less, without realizing the actual charges, as he needed some money to survive-

“- अरे याद जल्दी बोलो न?

- जो मरजी बाबू के होता।

- मरजी वरजी नहीं, बाद में खींचा-तानी ठीक नहीं होता - चार आने देंगे।

बस! ...कह कर बुलाकी बगैर चिल्लपों के बक्शा माथे पर रखा फिर बोरा फिर कन्धा में डोल टांग लिया। (Chandra and Kumar 322)”

While the hero tries to move on to this new city endeavor to he realizes that Patna is better than his village as he gets paid quickly, while he was also working in village but payment was not assured timely. So, here *Bulaki* can find something to do and get paid instantly, and such works in the city were

always available. But later on he gets to know about the other realities of city when has to find a place to sleep and something too eat.

“लेकिन जब उसने रात के सोने के बारे में ख्याल किया तो वह सिरह उठा।

वह देखा चौराहा के बगल में सतुआ बिक रहा है। उसमें हरे-हरे मिर्च खोंसे है शिवालयनुमा हल्का पीला सत्तू उसे बड़ा अच्छा लगा।

- कैसे सतुआ है जी?

- बारह आने पाव कितना दिया जाय? एक अघेड़ उम्र की औरत थी तराजू बटखरा ठीक करने लगी।

- आधा पाव।

- आधा पाव?

- जो मन में आये दो।

वह ताड़ गयी नया आया है। ऐसे ही लोग बराबर आते रहते हैं। यह शहर है बिहार राज्य की राजधानी। (Chandra and Kumar 322)”

In these lines a reflection of the city is portrayed, where new people have been visiting in search of better life and employment.

The short story also reflects a bigger reality of Indian society – that is the discrimination on the basis of castes, which is what happens with him, the lady asks him to clean his plate - “- ई थाली कौन धोयेगा ? (Chandra and Kumar 323)”

“- अच्छा-कह कर झट आसमान से नीचे लुढ़कता हुआ गांव की जात पांत से उगते कांटे के बीच वह दौड़ने लगा। अब बुलाकी को विश्वास हो गया की वह अपजाति का नहीं है। कोई ऊंचा नहीं होता रे वह बुद बुदाता है। फटे हाल पर नीच होता है पैसा रहने पर ऊंच होता है। (Chandra and Kumar 323)”

Here the author describes the harsh reality of society, where people judge you by looks, attire, and how much money you have in your pocket. This kind of discrimination and prejudice is beyond the castes, creed and color.

“उसे अपने गांव के मुखिया सुखड़ी सिंह पर भी काफी गुस्सा आ रहा है क्योंकि सुखड़ी सिंह ने एक ग्राम पंचायत के केस में रमेसर को सजा दिया था क्योंकि उसने राघो पंडित के घर मछली नहीं पकाया था - बाप रे रमेसरा कबीर जी को कितना जपता था। पीच से थूकता है। पण्डित जी मछली तो मछली कोकड़ा, सितुआ-घोंघा तक खाते हैं। आदमी से उनको ‘छूत’ लगती थी और। ... ‘हूँ-बुलाकी अन्दर ही अन्दर सरक गया। (Chandra and Kumar 323)”

Another incident *Bulaki* remembers, where the upper caste people practice untouchability, reflecting the bigger and real model of the Indian society, where they can't touch a Dalit, though they can eat the food cooked by them. Also

they themselves don't feel like cooking, as it will make them impure to cook fish and non-vegetarian items.

The night seemed to *Bulaki* like a black witch, where he couldn't find a place to sleep, somehow he finds somewhere under the bridge to sleep, where many people had already occupied some place or corner to sleep. Nearby the bridge a rotten open pond was located and other side a loco-shade was situated, whenever some breeze of air flew, it polluted his nose also, making him think and realize how people survive in such a polluted and rotten city. Even the far-flung places and villages are not that much dirty and polluted.

He also realizes that the space of city is very wide in terms of the human relations and bonding. Unlike the rural bonding and values, for him the urban space has lost all its moral values and ethos, when it comes to relations, as mentioned below: “यहां न गांव की तरह कोई लाज न शरमा यहां शहर में कोई किसी का रिस्ता में मां बहिन नहीं हैं। (Chandra and Kumar 323)”

The urban space as experienced by him was different from his lived space of the village, as mentioned below: “कहां धान वान होता होगा खाली ई तो बड़का बड़का असमान छूने वाला मकान। (Chandra and Kumar 323)”

It was winter, under the bridge it was almost freezing, *Bulaki* had just started to sleep, suddenly a policeman wakes him up, and asks him to leave the place, and this is not the place to sleep. He further scolds him saying that don't u know this is illegal to sleep beneath the bridge.

Bulaki also comes to know many realities of the city, how people survive and make a living in cities, especially who come to the city for employment and in search of a better life. *Bulaki* realizes one has to pay tax to policemen to sleep under the bridge, as mentioned here:

“- जोरू-जांता है रे। - एक सिपाही ने चुटकी ली।

- है हजुर!

- है कहां? बुलाओ तुमको छोड़ देंगे। जबतक तुम्हारा मन होगा तब तक यहां रहना।

(Chandra and Kumar 324)”

The interesting fact is being revealed that is policeman allows those to sleep here, who have a wife, so that the superior policeman can barge into anyone's tent and can have their wives. As mentioned below:

“-देखो इस सड़क के आसपास कोई रहना चाहता है तो जोरू के साथ रह सकता है। समझा। यह शहर है इसका कर लगता है कर।

- सिपाही जी उधर देखिये-कोई आज जरूर है सिपाही जी।
- येकौनहै - ऊपर ऊपर कोई पेवन वाला चादर। महक सिपाही को लगने पर भी उबकाई उसे नहीं आएगी, वह फिर चिल्लाया-हां सिपाही जी एक ठो छोकड़ी है। (Chandra and Kumar 324)”

“-कहां तुम्हारा घर है जी, सन्नाटा।

- बोलती क्यों नहीं छिनाल, यहीं सोना था, सिपाही जी ले चलिए डेरा पर।
डेरा शब्द सुनकर उसका रोआं रोआं कांपने लगा। बापरे! ई सब तो कुत्ता माफिक झोल देगा।
- और तुम कौन है रे। बोलता काहे नहीं। येही कुतिया के साथ रहे खातिर ई बनलबा।
सिपाही भीतर से हंस रहा था बिजली जला कर हंस रहा था।
- जाओ भागो साले। इसे यहीं रहने दो। सुनगे?

उसने सुना। बापरे!..

पूरा शरीर कांपकर अलग होता हुआ खदर-खदर कोयले के आंच पर कड़ाह में खदकने की आवाज उसके दर्द को हरियाने लगे।

वह फफकने लगी थी। वह सिसकते-सिसकते कहने लगी-हम्मर घर अंधेर बीघा है। हम ऊंच जात के हूं - कोयला चुन हूं।

- अच्छा कोई बात नहीं। ठीक है न? ऐ सिपाही जी इसके बाद गेंहू कोयला दून् चीज दे दीजियेगा।

वह नहीं चाहते हुए भी हां कह दी। (Chandra and Kumar 325)”

This incident shows the true character and nature of the urban settings, which has become corrupt and polluted as the surrounding has become. People in urban space have no ethos and morality; they all have become greedy and self-obsessed. In other words it shows that the lady with the guy, was forced to give up in front of the policeman, she played soft and cleverly saying she belongs to upper caste and had come here to collect coal, on which policeman offers her additional wheat too. Woman was ready to trade for a place to stay in the city. Other important point is that she belongs to the upper caste, highlighting the fact that she is touchable too. At the end policeman offers her some wheat, luring her to come again. It should not be confused with the honest behavior of the policeman, as their worldview is corrupt and polluted. The setting of the scene works as perfect crossroad, where various simultaneous actions are taken together such as collection of wheat and policeman piecing besides, signal is becoming dark red. As mentioned below:

“—लो अचरा पसारो । रोज आना अच्छा । सरसर करता गेंहू रेल डिब्बे से गिर रहा है । एक सिपाही खड़ा पेशाब कर रहा है । लालबत्ती तेज और तेज हो गई है । (Chandra and Kumar 325)”

In the very end scene is the personal space of *Bulaki* is portrayed, where he could imagine that he too wanted to settle down in the city, as everyone in city is happy, however whole new set of experiences of the night under the *Chiraiyatand Pul*, let him realize what kind of loot is going around the train wagons, from small things of daily use to costliest of things as gold. It also makes him visualize how his wife will be asked to strip naked, if he settles in the city. Suddenly all of his insecurities of village disappear and the space of the city, which he had in his mind, gets slapped with the lived space, as mentioned below:

“बुलाकी सब सुन रहा था । उसे लगा अब वह शहर का कीड़ा बनकर नहीं रहेगा और फिर वह उसे साक्षात् दुखनी लगने लगी । दुखनी भी तो एक रोज वैसी ही रहते-रहते हो जाएगी । वह सोचकर पीच से थूक फेंक दिया तब तक वातावरण शांत हो गया था पुल ऊँघने लगा था । रेल में गेंहू, चावल, जीरा, अजवाइन और फिर ऐसे तो सोना जवाहरात भी बापरे ! बड़का-बड़का आदमी छड़त ई सब.... ई सब... सिपाही भी ऐसन-ऐसन है कि गाँव में तो ऐकरा से अच्छा चौकीदार है दोसर के बेटी पुतहू के कुछ बोल न सक है । और क्या-क्या सोचने लगा । दुखनी के अंचरा में भी गेंहू कोई भर रहा होगा तो ? शहर में तो ई हाल है । वह चुपचाप गुदुर-गुदुर दुखनी को देख रहा है । दुखनी से वह कहा करता था-शहर में सभी खूब खुशहाल होते है कि हम तुम शहर में रहेंगे ई किच-किच वहां काहे ले । अब लगता है शहर के बीच चौराहे पर दुखनी को नंगा किया जा रहा है । उसे ठड़मुरकी मार गया उसे लगा चिल्लायेगा भी तो कौन सुनेगा इतेन बड़े शहर में । वह और क्या-क्या सोंचेगा करवट बदल लेता है । (Chandra and Kumar 325)”

So, the oppositional structure of space suggested as urban vs. rural could be seen in these literary texts. In both the short stories the protagonists are visiting the city from village, their worldviews of both the protagonists are open, they are apparently honest people. In both the texts the hero finds himself as a misfit in the urban space. The world picture drawn in these literary texts portray unique and entirely different settings, as on one had the Russian text *Chudik* portrays peculiarities of that culture and society and on other hand the text *Shahar* portrays the nuances of Indian culture and society. With similar human aspirations and values such as happiness and honesty, bringing the two cultures and two different people closer to each other, to build a dialogue among them.

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GRAPHEMES-PHONEMES CORRESPONDENCES IN STANDARD KHASI

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Abstract: *It is a well-known fact that orthographies do not always depend on the relationship between phonemes and graphemes or very few languages (if at all) make a one-to-one correspondence between graphemes (letters) and phonemes (speech sounds). English for that matter, whose literature has been in existence for centuries, shows one of the most irregular correspondences between letters and sounds. This paper attempts to highlight the correspondences between the graphemes and phonemes of Standard Khasi and the influence of Welsh literature on Khasi.*

Keywords: Grapheme, phoneme, Standard Khasi

“Writing is not language, but merely a way of recording language by means of visible marks.”
Bloomfield (1933:21)

Introduction

It is almost always impossible to talk about the development of Khasi literature without mentioning the contribution of Christian missions and the Welsh literature. The emergence of Khasi writing literature can be traced back to 1841 along with the coming of Christian missionaries to then Khasi land. Thomas Jones and his wife arrived at Sohra (Cherrapunjee) in 1841 and immediately started linguistic field work and contributed to the development of the Khasi writing system by translating scriptures and religious literature books into Khasi.

It is to be noted that this was not the first attempt to put Khasi language into writing. There were many attempts made to materialise the writing system in Khasi but somehow the ideas failed. The first attempt can be traced back to 1824 when Alexander Burgh Lish translated the Bible called *Khasee New Testament* in Shella dialect. This attempt proved to be a failure since not all Khasi speakers understood this variety. William Carey, the then British missionary and one of the co-founders of Serampore College, was so enthused to translate the New Testament into Khasi, that he sent Alexander Burgh Lish to Sohra/Cherrapunjee (the then Headquarter of the British government) to work for the Mission. Lish arrived at Sohra in 1832 and started the mission work and this time made an attempt to translate the New Testament into Khasi in Bengali script. Again this was also not successful. Nevertheless, Lish was the first

person to make an attempt to write in Khasi and also the first person to write about the structure of Khasi language (Lish 1838: 142-143).

The concept of orthography and grapheme: an overview

In the earlier literature, the terms orthography, script, and writing system are often used interchangeably. The term *orthography* derived from Greek, via the classical Latin *orthographia* means “correct spelling” (Quintilian). Orthography refers to a set of conventions and rules that describes how to write a language. Merriam Webster Dictionary defines orthography as the way in which the words of a language are spelled. Decker (2014) specifically defines these three terms as follows:

A writing system is a set of scripts, which share common features. It does not refer to a system used for a specific language.

A script is a set of orthographies, which share common features. It does not refer to a system used for a specific language.

An orthography is a specific set of symbols and the rules used to combine those symbols into words and sentences for a specific language.

Coulmas (1996) points out that ‘orthography includes a limited set of graphemes specific to only one language (Coulmas 1996: 379) and can be used for *pleremic* and *cenemic* writing systems. An alphabet is a language specific inventory of symbols chosen from a segmental script of a cenemic writing system. Haas (1976:152–153) describes two types of writing systems: cenemic, systems with symbols that represent sounds, and pleremic, systems with symbols that “are semantically informed, denoting both sounds and meanings” Frost et. al (1987) propose *The Orthographic Depth Hypothesis*, which introduces the idea that languages differ in the depths of their orthographies. In an opaque or deep orthography, there is a relatively weak grapheme-phoneme correspondence. The graphemes do not consistently map to phonemes, or vice versa. English is a good example of an opaque orthography.

Grapheme on the other hand, refers to the smallest, single unit of a written language. Gimson (1962) describes a grapheme as the ‘smallest contrastive linguistic unit which may bring about a change of meaning’. In this sense, a grapheme is not restricted only to alphabetic letters, but includes numeric digits, typographic ligatures, Chinese characters, punctuation marks, and other

individual symbols of any of the world's writing systems. There are others who see graphemes as the written representation of phonemes (e.g. Berndt, Reggia & Mitchum, 1987; Berndt, Lynne D'Autrechy & Reggia, 1994; Coltheart, 1978; etc.). Linguistic and psycholinguistic theories introduced the notion of grapheme in an attempt to reduce the mismatch between the number of letters and the number of phonemes (e.g. Venezky, 1970; Coltheart, 1978). Many hold the view that Alphabetic orthographies mainly postulate the relationship between phonemes and graphemes. However cross-linguistic study shows that a grapheme may or may not carry meaning by itself, and may or may not correspond to a single phoneme.

An overview of Khasi language, its phonemes and its writing system

(a) Khasi language

Khasi is one of the languages belonging to the Monkhmer branch of the Austro-Asiatic language group spoken in the Khasi-Jaintia Hills of Meghalaya in North-East India. There are also a sizable number of speakers in the neighbouring state of Assam and across the border in Bangladesh. According to the Census of India 2001, it recorded that there are 1,128,575 speakers of Khasi in India (this includes others - Pnar, War, Lyngngam etc.). Many of the earlier literature hold the view that Khasi language has four dialects; Khasi, War, Pnar and Lyngngam (Grierson, 1904; Rabel, 1961; Census of India, 2001; etc.). Others, like Acharya (1971) and Bareh (1977) opine a different view on the issue of dialects of Khasi; which in any case has several dialects. Khasi itself has a number of regional varieties, including the standard variety. Diffloth (2005) coins the term *Khasianto* and clears the confusion of the concept of language/dialect. He uses the term *Khasianas*, a cover term for those four languages under it and also to specify its position under the Khasi-Khmuic branch of the Austro-asiatic language family. According to him, there are four languages under this term *Khasian*. In his earlier classification (1974) he groups the Khasi language and its dialects directly under Mon-Khmer along with Palaungic, Monic, Khmuic, Vietmuong, Katuic, Bahnaric, Pearic, Khmer, Semang, Sakai and Semelaic. And in the latter edition (1982), he regroups Khasi language along with Palaungic-Khmuic and Vietmuong under the North branch of the Mon-Khmer. Sidwell (2009, 2011), on the other hand, classifies Khasian along with Palaungic within Austro-Asiatic. Both these classifications of Austro-Asiatic only specify the position of the Khasian group but not the subgroups under this branch. However, Khasi can be classified along with the other languages, viz, War and Pnar and Lyngngam under the Khasian group. The variety of Khasi selected for analysis of this paper is the Standard variety, the variety selected for all writing and literature purposes spoken at Sohra (Cherrapunji). However, if we compare the Standard variety and the Sohra variety in the present day, there are a number of variables.

(b) Khasi phonology

There are a number of works that has been done on the sound system of Standard Khasi (Rabel, 1961; Henderson, 1967 & 1991; Nagaraja, 1987; Shabong, 2012, Khyriem, 2013; etc.), and yet we have different opinions on the number and kind of phonemes. This paper follows the phonemic inventory proposed by Rabel and Khyriem. Rabel's analysis is one of the finest phonetic works done for the sound system of Khasi. Henderson (1991) made a very impressive comment on the work of Rabel where she states that 'Rabel's phonetic observations are beyond reproach'. Khyriem's (2013) is the latest work done in the field of Khasi phonology. She discusses the consonants and vowels of Khasi in detail highlighting both articulatory and acoustic aspects with notes of justification and explanation. The following is the list of consonants in Khasi elicited from the work of Rabel (op cit).

Table 1: Consonant Chart of Khasi (Rabel, 1961)

Stops	p	b	t	d	j	k
ʔ						
Aspirated Stops	p ^h		t ^h			k ^h
Nasals	m		n		ɲ	ŋ
Spirants		s		ʃ		h
Trill				r		
Lateral				l		
Semivowels	w				j	

Like Rabel, Henderson and Khyriem do not include the series of voiced aspirated stops. However others (Shabong, 2012) have the series of voiced aspirated stops. Although Henderson (1967, 1976 & 1989-1990) doesn't make any formal statement on the phonemic inventory of Khasi yet, it is possible to deduce information concerning the consonants and vowels. In many instances, she agrees with the list of phonemes Rabel proposed. Rabel rightly points out that the series of the voiced aspirated stops are not found in any of the Monkhmer languages. These sounds occur only in borrowed words from Indo-Aryan languages. The aspect in which Rabel, Henderson and Khyriem differ from others is in their treatment of palatal stop in the final position; words such as <said> 'to wash', <iaid> 'to walk' etc.

Vowels

There are a number of works that have been done on the inventory of vowels in Khasi. Though there is minor disagreement among experts in providing the exact number of vowel phonemes, yet their phonemic inventories will provide

a clear picture of vowels at least for the analysis in this paper. Roberts' (1891) perhaps is one of the oldest works that attempts to provide the description of sounds' pattern in Khasi. He did not provide the description of vowels phonetically but in his attempt to relate the letters and the sounds, he does mention the number of vowels (He did not use IPA symbols to present the sound but used his own convention for example, using an acute accent to represent a long vowel) and was also aware of the difference in vowel length. He states that 'these six vowels represent twelve simple sounds, five long and seven short; two are semi-vowels, when combined'. According to his analysis, the following are the vowels and diphthongs;

Vowels:	<i>a, á, e, é, i, í, o, ó, u, ú, y, and ý.</i>
Semivowels:	<i>i and w</i>
Diphthongs:	<i>ai, ái, aw, áw, ei, ew, iw, íw, ie, oi, ói, ui, andúí.</i>

Roberts realises the difference in these two vowels; the pure vowels *i, í* and the one which he refers to as semivowel and represents by the same *i*. The environment where this vowel *i* (where he classes as semivowel) occurs clearly shows that it is the palatal approximant /j/ which is represented in the orthography as <í> in the modern day writings.

Rabel's (1961) analysis is one of the finest and classic phonetic works that has been done in Khasi. She gives a detailed analysis of vowels and their phonetic variants. According to her analysis, there are 10 monophthongs (/i/, /ii/, /e/, /ee/, /u/, /uu/, /o/, /oo/, /a/, and /aa/) and 12 diphthongs (/ia/, /ie/, /uo/, /iw/, /ew/, /aw/, /aaw/, /ey/, /uy/, /oy/, ay/ and /aay/.

Nagaraja (1985) provides a description of the Khasi language and gives a brief note on the vowels. According to his analysis, there are 11 vowels: /i, i:, u, u:, e, e:, o, o:, a, and a:/. Rabel (1961) and Nagaraja (1985) show almost the same number of vowels with the exception that Nagaraja treats the high central vowel /i/ as a separate phoneme whereas Rabel chooses not to include it as a phoneme since its occurrence is predictable: it always precedes the liquids and nasals. A recent work on the sound system of Khasi (Shabong 2012) holds the view that /i/ and /i:/ are two different phonemes but does not show a contrast for the long and short /i/ in her analysis. According to her, there are 11 vowels in Khasi, they are; /i/, /i:/, /e/, /e:/, /a/, /a:/, /u/, /u:/, /o/, /o:/ and /ɔ/. Both Henderson (1989-1990 & 1991) and Khyriem (2013) seconded Rabel's view and treated the unrounded central high vowel [i] as an allophonic variation. For some vowels, length is phonemic. Jones while preparing the spelling system of Khasi, was very well aware of the differences in these contrastive pairs, examples, *dap* vs. *dab*, *kat* vs. *kad* etc. though phonetically, the difference here is with the length of the vowel rather than the voicing of consonants.

(c) *Khasi alphabet*

The present Khasi alphabet was introduced by Thomas Jones (1841) based on Latin alphabet. The alphabet consists of 23 letters altogether. The following are the letters having both an uppercase and a lowercase;

Capital letters

A	B	K	D	E	G	NG
H	I	Ī	J	L	M	N
Ñ	O	P	R	S	T	
		U	W	Y		

Small letters

a	b	k	d	e	g	ng
h	i	ī	j	l	m	n
ñ	o	p	r	s	t	
		u	w	y		

Jones initially introduced only 21 letters in his first Khasi reader entitled as *Ca CitapNyngkong ban Hicai pule cactin Cassi* (where no consistency of writing is observed; *c* appears in place of *k*). Later in 1896, two letters; *ī* and *ñ* were added. *ī* is pronounced as [ji:] and equivalent to the IPA symbol [j]; and *ñ* is pronounced [e: ɲ] and has the equivalent to the IPA symbol [ɲ]. This can be clearly ascertained from the work of Roberts (1891) where he does not use the graphemes <ī> and <ñ>. According to his analysis, the Khasi alphabet consists of 21 letters without *ī* and *ñ*”.

Correspondences between graphemes and phonemes

The grapheme-to-phoneme correspondences in the Khasi writing system are somewhat consistent (as compared to English which is considered a relatively opaque orthographic system) yet there are cases where one letter corresponds to two phonemes (eg. <h> ~ /h/ and /ʔ/). The letters of the alphabet in Khasi is similar to the IPA symbols. Most of the 23 letters at least corresponds to two phones depending on the environment they appear in.

(a) <a> corresponds to [a] and [a:].

The grapheme <a> corresponds to two phonemes; [a] and [a:]. It corresponds to [a:] in several environments;

- whenever it is occurring in the final position of the word, for example;
 <khla> ~ [k^hla:] ‘tiger’, <ka> ~ [ka:] ‘she’ etc.

- whenever it precedes the grapheme < - d># and < -b>#. For examples;

<bad>	~	[ba:tɪ]	'conjunction'
<tab>	~	[ta:pʻ]	'to cheat, to deceive'

It corresponds to [a] elsewhere:

<sat>	~	[satɪ]	'hot (taste of chilly)'
<bat>	~	[batɪ]	'conjunction'
<tap>	~	[tapʻ]	'to cover'

Apart from the above correspondence, there are certain words where the orthography does not provide any clue whether the grapheme corresponds to which phoneme, but pronunciation does. For example; <kam> corresponds to [kam] 'work (N)' and [ka:m] 'to step over, to walk', <sam> corresponds to [sa:m] 'to distribute' and [sam] 'to pierce', etc. It is to be noted that /a/ and /a:/ are in contrast hence they are two different phonemes in Khasi. For the sake of analysing in this paper, the two sounds are presented in square bracket [a] and [a:].

(b) corresponds to [b] and [pʻ]

 corresponds to two phones; [b] and [pʻ]. It corresponds to [pʻ] in those words where the letter *b* appears in the final position of the word. In the orthographic system of Khasi, the grapheme-to-phoneme rules do not always correspond in all the positions. The series of stops mark a one-to-one correspondence of phoneme and grapheme in the initial position. However, in the final position it is ambiguous. In the writing system, there is a clear distinction between; versus <p> and <d> versus <t> in the final position of the words, examples; <bat> 'to hold' versus <bad> 'and', <dab> 'ox' versus <dap> 'full'. In the phonological system of Khasi, there are no voiced stops occurring in the final position. Thus the graphic occurrence of <-b>, <-d>, <-j> and <-g> does not correlate with their phonic appearance (It is to be noted that <g> occurs only in one borrowed word and nowhere else; <deg> 'large cooking vessel'). In some of the earlier linguistic analysis, fail to differentiate between the vowel length and voice quality of the stops. In the writing system if any word ends with the following graphemes; <-b>, <-d>, <-j> and <-g> then we can safely predict that the consonant sound is a voiceless stop preceded by a long vowel. Elsewhere, always corresponds to /b/. Examples;

 corresponds to /b/			
<bam>	~	[bam]	‘to eat’
<kba:>	~	[kba:]	‘husked rice’
<tab>	~	[ta:p]	‘to cheat, to deceive’

(c) <k> corresponds to [k] and [kʰ].

In the alphabetic order of the language, the letter <k> occurs after and before <d> in the list. It always corresponds to /k/. The phoneme /k/ has two allophones; [k] and [kʰ]. [kʰ] occurs only in the final position of word or syllable whereas [k] occurs elsewhere. Examples;

<kylli>	~	[killi:]	‘to ask’
<kyllut>	~	[killut]	‘deaf’
<dak>	~	[dakʰ]	‘letter’

Bareh (2015) mentions that in the prosaic phonology of Khasi /k/ never occurs in the final position of the syllable or word of the native vocabulary, but it occurs with many borrowed words and expressive words. The example given <dak> also is a borrowed word from Indo Aryan.

In the orthography, whenever the grapheme <k> follows the grapheme <h>, then they form a diagraph <kh> and correspond to the aspirated voiceless velar stop [kʰ]. It appears in the initial and medial position of the word.

<khlam>	~	[kʰlam]	‘plague’
<khlaw>	~	[kʰlaw]	‘forest’
<skhem>	~	[skʰɛm]	
‘firmly/securely’			

(d) <d> corresponds to [d], [-tʰ]# and [-cʰ]#.

Just like the grapheme , <d> also corresponds to both the voiced and voiceless alveolar stops; [d] and [tʰ]. It corresponds to [tʰ] in the final position and [d] elsewhere. By the same phonological rule of Khasi, that no voiced stop occurs in the final position but in all cases where the <-d> appears in the final position of the word it corresponds to [tʰ]; the different representation in the writing system between <-d> and <-t> do not necessarily mark the difference of voice but actually the length of the vowels. Whenever <-d> corresponds to [tʰ], it is predictable that it is preceded by a long vowel whereas <-t> corresponds to [tʰ] preceded by a short vowel. Examples;

<sad>	~	[sa:tʰ]	‘to comb’
<bad>	~	[ba:tʰ]	‘and’

<d> also corresponds to [c'] along with long vowel whenever it is preceded by the diagraph <ai->, <ui->etc as in the examples below;

<said>	~	[sa:c']	'to plead, to argue'
<taid>	~	[ta:c']	'to keep on talking'
askrenlyntertaid			
<tuid>	~	[tu:c']	'to flow'

In position other than these; <d> corresponds to [d]. It occurs in the initial and medial position of the word as in the following examples;

<dur>	~	[dur]	'picture'
<dieng> ~		[de:ŋ]	'tree'
<sdang> ~		[sdaŋ]	'to begin'

(e) <e> corresponds to [e] and [ɛ]

The grapheme <e> corresponds to [e] and [ɛ]. In most cases, it corresponds to [ɛ] when it precedes the nasals, alveolar trill and the glottal stop; whereas, it corresponds to [e] whenever it appears in an open syllable. This can be illustrated by the following examples;

<mane> ~	[mane]	'to worship'	
<de>	~	[de]	'also/too'
<her>	~	[hɛr]	'to fly'
<sem>	~	[sem]	'hut'
<kem>	~	[kɛm]	'to catch'

It is also to be noted that the diagraph <ie-> or the combination of <i> and <e> always corresponds to [e:]. It occurs in following words;

<shriew>	~	[ʃre:w]	'taro'
<briew> ~		[bre:w]	'human/people'

(f) <g> corresponds to [g] or [Ø]

Apparently this letter does not correspond to any of the phonemes nor does it appear in any of the Khasi vocabularies. In the earlier writing, it occurs only in one instance, in the word <deg> 'big cooking vessel'. Phonetically, the sound represented by the letter in this word is the voiceless velar *k*. As stated earlier, Khasi does not *have a voiced velar stop* in its list of phonemes. In the present day's writing, many (see Kharkongngor; 2002, & Bars; 1973) have replaced <g> with <k> in this particular word <deg>. It is to be noted that almost all the Khasian languages are without the voiced velar /g/. Nagaraja (1996) mentions the presence of /g/ in Lyngngam in his paper 'The status of Lyngngam' appears in Mon-Khmer Studies, 26:37-50.

(g) <ng> corresponds to [ŋ]

The digraph <ng> in Khasi consistently corresponds to the velar nasal [ŋ]. It occurs in all the three position of the words;

<ngab>	~	[ŋa:p]	‘cheek’
<tnga>	~	[tŋa:]	‘spouse’
<phlang>	~	[p ^h lan]	‘grass’

(h) <h> corresponds to [h], [ʔ] and [ʰ]

<h> corresponds basically to two phonemes /h/ and /ʔ/. It corresponds to [h] whenever it appears in the initial position of the word and to [ʔ] whenever it appears in the final position. Whenever it is preceded by <p>, <t> and <k> it corresponds to the aspirated stops. Thus, the digraphs <ph> corresponds to [p^h], <th> to [t^h], and <kh> to [k^h].

<ha>	~	[ha:]	‘preposition’
<rah>	~	[raʔ]	‘to carry’
<phlang>	~	[p ^h lan]	‘grass’

(i) <i> corresponds to [i] and [i:]

Depending on the position it appears in, <i> corresponds to two sounds; [i:] when it appears in the final position of word and to [i] when it appears in the initial and medial position of the words.

<kylli>	~	[killi:]	‘to ask’
<khi>	~	[k ^h i:]	‘to shave’
<im>	~	[im]	‘to live’
<dih>	~	[diʔ]	‘to drink’

But whenever <i> appears in the final position, preceded by a vowel, it always corresponds to [j] as in <mai> ~ [maj] ‘to scold’, [dei] ~ [dej] ‘right’ etc. So the digraphs <-ei#> correspond to [-ej], <-ai#> to [-aj], <-oi#> to [-ɔj], <-ui#> to [-uj] etc.

<mei>	~	[mej]	‘mother’
<mai>	~	[maj]	‘to scold’
<phoi>	~	[p ^h ɔj]	‘to be offended’
<puipui>	~	[pujpuij]	‘dust’

(j) <i> corresponds to [j]

The grapheme <i> along with <ñ> were included in 1896 to the list of alphabets and it always corresponds to the palatal approximant [j]. It occurs only in the beginning of the word. In many of the present day’s writing, the <i> is usually replaced by <i>, as in <ioh> ‘to get’ which is supposed to be <iöh>, <ia> instead of <iā> ‘accusative marker’ etc. This probably could be due to the

lack of the symbol in the then typewriter. Examples of <ɿ> and [j] correspondences are given below;

<iɔŋ>	~	[jɔŋ]	‘black’
<iŋ>	~	[jeŋ]	‘house’
<iɔh>	~	[jɔʔ]	‘to get’

(k) <j> corresponds to [ɟ] and [c]

The grapheme <j> corresponds to the palatal stops [ɟ] and [c]. It corresponds to [c] whenever it appears in the final position and corresponds to [ɟ] when it appears elsewhere.

<siej>	~	[se:c]	‘bamboo’
<biej>	~	[be:c]	‘foolish’
<jurib>	~	[ɟuri:p]	‘to survey’
<juh>	~	[ɟuʔ]	‘use to’
<kjit>	~	[kɟit]	‘to suck’

(l) <l> corresponds to /l/

<l> corresponds only to [l] and appears only in the initial and medial position of the syllables.

<leit>	~	[lec]	‘to go’
<blang>	~	[blaŋ]	‘goat’

(m) <m> corresponds to /m/

<m> corresponds to [m] in all environments.

<mih>	~	[miʔ]	‘to come out/to appear’
<kmen>	~	[kmen]	‘happy’
<kem>	~	[kɛm]	‘to catch’

(n) <n> corresponds to /n/

<n> corresponds to [n] in all environments.

<na>	~	[na:]	‘from’
<knieh>	~	[kne:ɳ]	‘to snatch away’
<pan>	~	[pan]	‘to ask’

(o) <ñ> corresponds to [ɲ]

The grapheme <ñ> in Khasi consistently corresponds to the palatal nasal [ɲ]. It occurs in all the three position of the word;

<ñia>	~	[ɲa:]	‘maternal aunt’
<kñia>	~	[kɲa:]	‘to sacrifice’
<khaiñ>	~	[kʰa:ɲ]	‘coarse’

(p) <o> corresponds to [o:] and [ɔ]

The grapheme <o> corresponds to two sounds; [o:] and [ɔ]. Henderson (1991) in her analysis of the Khasi orthography mentions that the spelling *o* represents a very close [o] in some words, [ɔ] in others. She further states that there are variations in usage of these sounds between speakers for some words. According to her, in closed syllables, the phonetic value is always [ɔ]. So the grapheme <o> corresponds to [ɔ] whenever it occurs in closed syllables and [o:] in open syllables.

<paro>	~	[paro:]	‘dove’
<kumno>	~	[kumno:]	‘how’
<pom>	~	[pɔm]	‘to cut’

Henderson (op cit) also rightly points out that the mid low back vowel [o:] also represents the <u> wherever it precedes the glottal stop as in these words <ruh> [ro:ʔ] ‘cage’, <sñiuh> [spo:ʔ] etc.

(q) <p> corresponds to [p] and [pʰ]

<p> always corresponds to /p/. The phoneme /p/ has two allophones; [p] and [pʰ]. [pʰ] occurs only in the final position of word or syllable whereas [p] occurs elsewhere. It is also to be noted that whenever the grapheme <p> precedes the grapheme <h> then both <ph> represents for the aspirated voiceless bilabial stop /pʰ/ and it occurs only in the initial position.

<pom>	~	[pɔm]	‘to cut’
<kper>	~	[kper]	‘garden’
<tap>	~	[tapʰ]	‘to cover’
<phong>	~	[pʰɔŋ]	‘to wear’

(r) <r> corresponds to [r]

<r> corresponds to [r] in all the contexts. It occurs in the following words;

<rep>	~	[rep]	‘to cultivate’
<prie>	~	[pre:]	‘to vomit’
<per>	~	[per]	‘to float’

(s) <s> corresponds to [s] and [ʃ]

<s> corresponds to [s] and appears in the initial and media position of a word. It is also to be noted that whenever, the grapheme <s> precedes the grapheme <h> both merge and correspond to [ʃ]. The post alveolar fricative [ʃ] also occurs in the initial and medial position of a word. It is to be noted that <s>/[s]/[ʃ] never appears/occurs in the final position of a word

<sah>	~	[saʃ]	‘to live’
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<ksew>	~	[ksew]	‘dog’
<shong>	~	[ʃɔŋ]	‘to sit’
<kshong>	~	[kʃɔŋ]	‘fat (N)’

(t) <t> corresponds to [t] and [tʰ]

<t> always corresponds to /t/. The phoneme /t/ has two allophones; [t] and [tʰ]. As shown with the other stops, all stops are unreleased in the final position. So the unreleased alveolar stop [t̚] occurs only in the final position of the word or syllable whereas [t] occurs elsewhere. In the orthography, whenever the grapheme <t> precedes the grapheme <h>, then they form a diagraph <th> and corresponds to the aspirated voiceless alveolar stop [tʰ]. <th>/[tʰ] appears in the initial and medial position of the word.

<tah>	~	[taʔ]	‘to stick’
<stang>	~	[staŋ]	‘thin’
<blad>	~	[bla:t̚]	‘tasteless’
<thang>	~	[tʰaŋ]	‘to burn’
<bthat>	~	[btʰat]	‘tasteless’

(u) <u> corresponds to [u], [u:] and [ʊ]

<u> corresponds to [u], [u:] and [ʊ]. It corresponds to [ʊ] when it precedes the glottal stop, corresponds to [u:] when it is preceded by [i] as in *sñiuh* or when it precedes [r] as in some words like *khlur*. <u> corresponds to [u] elsewhere.

<suh>	~	[soʔ]	‘to stitch’
<khlur>	~	[kʰlu:r]	‘star’
<khyllung>	~	[kʰilluŋ]	‘baby’

(v) <w> corresponds to [w]

<w> always corresponds to [w] in initial, medial and final position.

<wan>	~	[wan]	‘to come’
<kwah>	~	[kwaʔ]	‘want’
<khlaw>	~	[kʰlaw]	‘forest’

(w) <y> corresponds to [ɨ], [ʉ] and [j].

<y> corresponds to three sounds; [i] [ʔ] and [j]. It corresponds to the high central vowel [ɨ] when it occurs in light syllables (light syllable always precedes the heavy one). In this position, usually the <y> can precede only the liquids and nasals. It corresponds to the glottal stop [ʔ] when it follows the <u> in few words like *pyut*, and corresponds to [j] whenever it follows the grapheme <i> as in *kyiuh*. It is also to be noted that <y> corresponds to [ə] in some context when the clusters are broken by means of epenthesis, for example; <bneng> ↔ <byneng> ~ [bneŋ] ↔ [bəneŋ] ‘heaven/ sky’.

<pyrthei>	~	[pirtʰej]	‘earth/world’
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<pyut>	~	[pʔut]	‘stale’
<kyiuh>	~	[kju:ʔ]	‘to treamble’

In addition to these letters, there are a number of diagraphs in the writing system of Khasi worth discussing; <ie>, <ia>, <sh> etc. The diagraph <ie> occurs regularly in many words and seen as one integral unit of Khasi writing system. It corresponds to [e:]. The diagraph <ia> corresponds to the diphthong [ia] and occurs only in the initial and final position, and the diagraph <sh> always corresponds to [ʃ].

Influences of Welsh literature

Thomas Jones while preparing the writing system of Khasi, was aware of the differences in these contrastive pairs, examples, *dap* vs. *dab*, *kat* vs. *kad* etc. though phonetically, the difference here is with the length of the vowel rather than the voicing of consonants. This can be seen clearly as the influence of Welsh literature on Khasi. Henderson (1991) points out that Welsh has such conventions; where vowels before the letter *b*, *d*, and *g* are almost always long, whereas before *p*, *t* and *c*, vowels are almost always short. Acoustically, in the analysis of such pairs, all the stop consonants occurring in the final position are voiceless.

Another direct influence of Welsh on Khasi language and literature is the systematic insertion of schwa in between the clusters. Khasian languages are known for their consonant clusters: the rich number of permissible combination of the consonants cluster in the initial position. Henderson (1976) makes impressive remarks on the consonant cluster of Khasi. She states that one of the most striking features of Khasi is the astonishing richness of its word-initial clustering possibilities. Rabel (1961) (As quoted from Henderson; 1967) lists around 127 of such permissible two-consonant clusters in Khasi. In most of the Christian literature like the Presbyterian hymn book, we find out that there are a number of words having consonant cluster with <y> ~[ə] insertion in between the two consonants cluster; for examples, *byneng*<*bneng* [bənɛŋ] < [bneŋ] ‘heaven’, *kypa*<*kpa*[kəpa] < [kpa] ‘father’ etc. One may assume that this is done in order to meet / fit the metrical rhyme, but may not be the case. A particular line in a hymn book (Khasi Hymn Book No. 601)

Ki kymiēna Salem,
Ki khunki lam sh’UJisu,
Ki synrantekim shah kin wan,

The first line of this song contains 6 feet or 6 fully stressed syllables of the six syllables; a disyllabic word *kymie* derived from the monosyllabic word *kmie* ‘mother’. The insertion of [ə] in this word is seen as an influence of the Welsh tradition. It is not done with the purpose to meet the metrical rhyme. No Khasian speaker would find any difficulty in pronouncing the /km –/ consonant cluster in the initial position. The line could well be rephrased as;

Ki kmiebana Salem.

By inserting the adjective marker *ba*, the sentence still conveys the same meaning and without disturbing the metrical rhyme, the sentence still conveys the sense ‘The mothers from Salem’. Inserting the grapheme <y> in between consonants is one of the Welsh tradition practices. In Welsh the grapheme <y> corresponds to the high central unrounded vowel [i].

This vowel occurs both in closed and open syllables. However, according to the phonotactic constraints of Khasi, the high central vowel [i] occurs only in closed syllables of weak syllables; that it always precedes the nasals and liquids. It is to be noted that the concept the Welsh missionary introduced (inserting the grapheme <y> in between consonant in order to simplify consonant cluster) is not well patterned with the Khasi phonological structure, as the vowel [i] never occurs in open syllable in Khasi, hence the sound gradually changes to the central vowel [ə].

Conclusion

Though Khasi literature recently celebrated 175 years of its existence, yet there are a number of irregularities in the spelling. One of the most noticeable irregularities in Khasi spelling is the unconvincing usage of *-b* vs. *-p*, and *-t* vs. *-d*. As discussed earlier, these pairs of letters phonetically have something in common. Henderson (1991) discusses the correlation between vowel length and final consonants in detail in her paper, entitled *Problems and pitfalls in the phonetic interpretation of Khasi orthography*. She rightly points out that one of the most confusing conventions relates to the use of the letters *-p*, *-b*, *-t*, *-d*, *-c*, *-j* in the final position. She does not mention the letter *-k* because of the absence of final *-g* in Khasi. In spite of all these inadequacies, Khasi orthography is a successful one as it serves the purpose of communication and has been embraced by different speech communities. Not only does it serve the purpose of literacy but most importantly, it unifies the entire Khasian group.

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APPENDIX

Practical Orthography	IPA (primary allophone)	IPA (additional variant(s))
<i>A</i>	[a]	[a:]
<i>B</i>	[b]	[pʰ]
<i>K</i>	[k]	[kʰ]
<i>D</i>	[d]	[tʰ], [cʰ]
<i>E</i>	[e]	[e], [ɛ]
<i>G</i>	X	X
<i>Ng</i>	[ŋ]	X
<i>H</i>	[h]	[h], [ʔ] and [ʰ]
<i>I</i>	[i]	[i:]
<i>Ī</i>	[j]	X
<i>J</i>	[ʃ]	[-cʰ]
<i>L</i>	[l]	X
<i>M</i>	[m]	X
<i>N</i>	[n]	X
<i>Ñ</i>	[ɲ]	X
<i>O</i>	[o]	[o:], [ɔ]
<i>P</i>	[p]	[pʰ]
<i>R</i>	[r]	X
<i>S</i>	[s]	X
<i>T</i>	[t]	[tʰ]
<i>U</i>	[u]	[u:], []
<i>W</i>	[w]	[ʔ], [j]
<i>Y</i>	[i]	

SHORT HISTORY (COUNTRY, PEOPLE AND THE IDEALS TO WHICH THEY ASPIRE) PERTAINING TO FEUDALISM IN RUSSIA

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Abstract: *The article analyses feudalism in Russia and its principle dates.*

Keywords: *Vassals - the boyars, Kalita - Money bag, Kulikovo plain - the upper Don area, Boyar council – дума, State authority – prikazes, Zemsky Sobor - national assembly, Rada – council, Large provinces – gubernias*

In the middle Ages people living on the territory of Russia were mostly engaged in land tilling and handicrafts. What did they look like? Just like master craftsman Avraam who depicted himself on the bronze gates of the Cathedral of St. Sophia in the Russian town of Novgorod.

Man appeared in what now is the territory of Russia hundreds of millennia ago. Archaeologists reconstruct his daily life and pursuits and his appearance from cave paintings, tools and burials that have come down to us. In the 9th century B.C. Transcaucasia was part of the state of Urartu around Lake Van. Two hundred years later, political formations appeared in Central Asia. One of the more developed of them was Khorezm, which lay along the lower Amu Darya. Still later, in the 6th-1st centuries B.C., there sprang up on the north and east Black Sea coast Greek colonies- the cities and small kingdoms of Olbia, Bosphorus and Chersonesus. Towards the end of the 3rd century A.D., Christianity was introduced there, spreading to Transcaucasia. These political formations were, however, short lived. They came and went with slave-owning society. More centuries had passed before there arose in the vast East European plain in the ancient state of Rus from which Russia takes its start.

The first record about the great early Russian state with the cities of Kiev and Novgorod dates back to the 9th century. However, the Eastern Slavs who established it had made their appearance much earlier in that vast area. They cultivated the soil and built their first cities on the right bank of the Dnieper. The Slav's migration northward to the Arctic Ocean, southward to the Danube, and eastward to the Oka, the right-hand tributary of the great Volga, extended over several centuries. There, where the forest and the plain met, the Slavs came in contact with the nomads- the Polovtsi, Petchenegs and others.

Kiev, Novgorod and Vladimir formed a triangle which was the core of ancient Russia. It bypassed the stage of slavery and developed like the West European countries of the time, according to the laws of feudal society at the basis of

which were not slaves but independent self-employed cultivators who owned their implements which were of a most primitive kind- wooden ploughs, sickles, scythes and axes. At first these peasants were free and merely paid a tribute to the ruling prince. Gradually, however, the princes and their vassals (the boyars) became big landowners and rules over the peasants.

After the adoption of Christianity in 998, writing began to spread and churches and monasteries sprang up in Russia. The Russia of the 10th-12th centuries was a strong and progressive Christian state. Not only its neighbours, but also distant countries sought to establish contact with it. This is evidenced by the fact that Anna, a daughter of Prince Yaroslav the Wise of Kiev, married Henry I of France. After Henry's death she became Queen Regent. Her signature appears on French charters. Another daughter of Yaroslav, Elizabeth, was married to a Norwegian king. Vladimir Monomakh of Kiev married Githa, the daughter of an English king.

Russian towns were centres of diverse crafts. They were already familiar with water supply and paved streets. The beautiful cathedrals and churches of early Russia still stand in all their glory; the cathedral of St.Sophia in Kiev, and another in Novgorod, the Church of the Assumption and the Cathedral of Saint Dmitry in Vladimir, and the gem of Vladimir-Suzdal architecture, the Church of the Intercession of the Holy Virgin on the Nerl. Books were loved and treasured in early Russia. A number of manuscript collections have come down to us from those times. Hundreds of records and messages, inscribed on pieces of birch bark, have also survived. They were written by ordinary in Novgorod, Pskov, Smolensk, Polotsk, Vitebsk and Staraya Rusa.

Ancient Russia is justly called the cradle of the Russians, Ukrainians and Bylorussians. Its profound influence was also felt by the peoples then subject to Kiev, in the Baltic area, the distant north, on the Volga and along the Black Sea coast. As feudalism advanced, just as everywhere in Western Europe, the old Russian state began to disintegrate into separate principalities. The princess quarrelled among themselves and waged internecine wars. The rulers of some neighbouring states took advantage of it. Hordes of armed nomads, led by Jenghiz Khan, overran the Russian land from the east. They conquered Siberia, north western China and Central Asia and advancing across the Caucasus, invaded the steppe north of the Black Sea. In 1236, Jenghiz Khan's grandson Batu led his hordes in a campaign to conquer Europe. The Russian principalities offered stubborn resistance to the invaders. It took Batu three years to conquer the Russian lands, but their valiant struggle had saved Western Europe from the terrible invader.

Misfortunes never come singly, so says the proverb. Just when Batu's hordes were ravaging Russia, her north-west was attacked by crusading German

knights. The Swedish nobles, who had seized the territory where Finland now is, were also threatening Russia. The strong enemy was met by the troops of Prince Alexander Yaroslavich of Novgorod. They routed the Swedish army in 1240 on the Neva, and from then on the Prince was known among people as Alexander Nevsky. In April 1242, his troops smashed the German knights in a battle fought on the ice of Chudskoye Lake.

In 1245, in a battle near Yaroslav, in the south-west of the Ukraine, the troops of Prince Danila Romanovich routed the armies of the Polish and Hungarian rulers, advancing on the lands of Galicia and Volyn. Despite these brilliant victories, the Russian principalities fell under the power of the Golden Horde, a huge nomad state established by Batu Khan, with Sarai on the lower Volga as its capital. The domination of the Golden Horde continued for more than two centuries. As tribute was collected, violence and murder were committed and people were led away into slavery.

Russia's strength was diminishing. She lost her lands on the Black Sea coast and along the Volga. In the mid-14th century, Poland took possession of its south-western part, the Ukraine. West-Slavonic territories and Smolensk lands went to Lithuania. The Great Principality of Vladimir was divided into several smaller ones. Because of these circumstances, the development of the economy and culture in Russia was held back a century and a half to two centuries. To throw off the yoke of the Golden Horde, revive the economy and culture, and recover the lost territories, it was necessary to restore the unity of the principal Russian lands. It now became a national task. The campaign to unify Russia was led by Moscow, a city first mentioned by chroniclers in 1147.

Moscow was the natural centre of the Russian lands, protected by neighbouring principalities from the nomads on the east and Lithuania on the west. Besides, it was a large centre of the craft industries and was situated at an intersection of land routes and water ways. All around it was territory on which agriculture was well developed. The rise of Moscow was also helped by the purposeful, patient and flexible policy of its princes.

In 1328, the Moscow Prince Ivan I became the Grand Duke of Vladimir. The Golden Horde rulers made him chief collector of tribute. Since then, Golden Horde's oppression became less strenuous. The incursions stopped. The Russian chronicler observes that the nomads "have stopped warring with the Russian land killing Christians". Ivan I, however, used his office to enrich himself. This earned him the nickname of Kalita (Money bag). Quite a share of the tribute went into his own coffers. At that time, Russian lands began to unite round Moscow, which ultimately led to the establishment of a strong centralised state and liberation from the Golden Horde. The first landmark along that road was the rule of Dmitry, grandson of Ivan Kalita. He won great

fame by his victory over the army of the Golden Horde led by Mamai in a bloody battle on Kulikovo plain (the upper Don area) on September 8, 1380. He went down in Russian history as Dmitry Donskoy. And the Battle of Kulikovo was referred to by the contemporaries as the “Mamai Slaughter.”

Two years later the Golden Horde managed to restore its rule over the territory it had conquered previously. But that only consolidated the forces that were working to establish the unity of the Russian lands. Soon afterwards, in 1356, the Golden Horde was defeated by Timur, the ruler of a land between the Amu Darya and the Syr Darya. Then Timur conquered Armenia and Georgia, invaded Asia Minor and India and established a vast empire with Samarkhand as its capital. After Timur’s death in 1405, the empire disintegrated into separate principalities. Their rulers began to war among themselves. Conditions thus became ripe for ending the domination of the Golden Horde. In 1476 the Grand Duke Ivan III, one of the major political figures of the time, stopped paying tribute to the Golden Horde. Four years later, when its troops advancing on Moscow approached the river Ugra, a tributary of the Oka, their Chief, Achmed Khan, saw such a numerous and well-armed army on the opposite bank that he hastily withdrew.

By that time the Golden Horde had disintegrated into rival feudal states-the khanates of Kazan, Astrakhan, Siberia and the Crimea and the Nogai Horde. Achmed’s troops, on returning from their “great expedition”, were attacked on the lower Volga by the joint Nogai and Siberian forces. In the ensuing battle Achmed was killed. Now Moscow had no rival among the Russian principalities. In 1478 Ivan III ended the independence of the Novgorod republic of the boyars and in 1485, of the Tver Principality, also. After a war with Lithuania (1500-1503) the Russian state acquired a territory comprising the upper Oka and Dnieper. Under Ivan’s son Basil III Moscow acquired Pskov (1510), Smolensk (1514) and Ryazan (1521). The principal Russian lands were thus united. Next they had to fight for the Volga and the Baltic area.

Under Ivan III the boyar council (duma), which consisted of his friends among the boyars, became a permanent ruling body under the Grand Duke. The дума discussed and took decisions on the most important matters of state administration. When decisions had to be made on questions of extraordinary significance, such as declaring war or concluding peace, joint meetings were called of the boyar дума, dignitaries of the church and representatives of the nobility. Such meetings were later-under Ivan IV-given the name of Zemsky Sobor. Also at that time, the first central government institutions were established as separate branches of the Grand Duke’s administration. At the turn of the 15th and the 16th centuries there began in Western Europe an era of geographical discovery, reformation movements, and consolidation of absolute

monarchy. Russia, too, came to a crucial point in its development. It was not of course a question of going over to capitalism-that was still a long way off. The question was whether the country would follow a path of development of agriculture on large estates and increasing dependence of peasants on landowners or whether the working people in town and country would be given more freedom from feudal lords so that a free small-scale commodity economy could develop.

With Novgorod now being joined to Moscow, there came to be formed a large army of the gentry itself. The confiscated estates of Novgorod boyars were distributed among more than two thousand members of the Moscow gentry. It was decreed in their behalf in 1497 that a peasant could not change his master a week before and after St.George's Day, November, 26, and only after having paid his debts to his previous master. Thus the peasant's dependence on the landowner was increased still more, and a step was made towards the introduction of serfdom. But there was still some land owned by peasants, and a process of separation of the crafts from farming was under way. This formed the basis on which a special category of rich peasants engaged in different industries and trade could emerge. That could make it possible for small-scale commodity economy to develop, which would be related to the market and incompatible with serfdom. The path favouring the gentry and the landowners, who implied serfdom, won the day.

Ivan IV the Terrible, the first to assume the title of tsar (1547), built up the central bodies of state authority (prikazes) and regularly convened Zemsky Sobor (national assembly). Taking part in these assemblies, besides the boyars' duma, senior officials of the prikazes and the clergy were representatives of the gentry and the merchants of the capital and the provinces. This limited form of monarchy is known as "government by estates". During the reign of Ivan IV book printing was started in Russia. On April 1, 1564, Ivan Fedorov, deacon at a Moscow church, printed the first book in Russia, the Acts of the Apostles.

During the rule of Ivan IV, Kazan was captured from the Tatars (1552), and later Astrakhan was joined to the Russian state (1556), and once again the Volga was a Russian river. Conditions became favourable also for penetrating to the Urals and for developing vast Siberia, which was hardly populated at the time. (In the 17th century Siberia's population was about 236,000 on an area of more than 13 million sq km). Two years later, in order to strengthen the security of the western frontiers, which were being constantly threatened by Livonia, a state of the German knights, and to promote trade with Western Europe, Ivan IV started a war to gain an outlet on the Baltic Sea. At first his army routed the Livonian knights. Subsequently, however, Ivan IV suffered serious setbacks and Russia again lost the Baltic seaboard. It was at that time that Ivan IV set up the oprichnina. He divided the kingdom into two parts one

of which continued to be administered by the boyars while the other became the tsar's private domain, his oprichnina, which he ruled personally. Boyars were driven in large numbers from those areas and their estates were registered in the tsar's name. Relying on his picked army of oprichniki, who were entirely dependent on him, Ivan set to work to uproot "sedition" and "treason" by methods so bloody and ruthless that they made all horrors and executions known to medieval Russia seem mild by comparison.

The oprichnina resulted in the extermination of the old boyar families that were opposed to the rise of autocratic power, and in the consolidation of the middle landlord class. The latter, petty landowners were obliged to do military service for the tsar in return for the land they received from him, and it was among them that Ivan IV distributed the estates taken away from the boyars. They were given land together with the peasants who lived on it and who now had to work for their landlords without pay. To give the landlords more power over the peasant Ivan IV introduced, from 1581, a law temporarily repealing the peasants right to change masters. That put an end to the privilege of St. George's Day. In 1597, this law was made permanent and a special edict was published under which all those who had fled in the past five years were to be sought and returned to their previous owners, together with their families and belongings. Thus, the rise of absolute monarchy in Russia went hand in hand with the consolidation of serfdom. Tsar Fyodor, the son of Ivan IV, was the last of the House of Rurik to which the first princes of Kiev had belonged. After his death, the throne was occupied by his brother-in-law, Boris Godunov, who continued Ivan IV's policy of reducing the power of the boyars, while relying on the middle landlord class. The titled boyars, who thought they had more right to the throne, were displeased with having Boris Godunov as tsar. In 1601-1602 there appeared in the Polish-occupied lands in the Ukraine a young man who claimed to be Dmitry, the younger son of Ivan IV, the only legitimate successor to Tsar Fyodor. He said he had miraculously escaped death at the hands of assassins at Uglich. The real Dmitry had died in Uglich on May 15, 1591, at the age of nine. There are different accounts of the circumstances of his death. It is possible that it did not occur by accident, as the official version has it but that Boris Godunov, who was clearing for himself the way to the throne, was somehow involved in it.

This false Dmitry turned to the Polish king for support and, having gathered a small army of Cossacks and Polish gentry, marched on Moscow. In April 1605, Boris Gudunov died suddenly. The boyars made use of the impostor to topple the Gudunovs from power. A little later, when the false Dmitry had made himself thoroughly unpopular among the people, the boyars instigated a popular uprising in Moscow, had the impostor killed, and enabled Vasily Shuisky, fearing that it might to ascend the throne. The new tsar pursued a

policy favouring the boyars. Under him, serfdom became still more oppressive. As a reaction to it, a peasant revolt broke out. The revolt took place in the southern borderlands of the Russian state where great numbers of fugitive peasants and craftsmen had gathered. They were called Cossacks. Led by one of them, Ivan Bolotnikov, the insurgents occupied Kolomna and laid siege to Moscow. Soon, however, the weakness common to all spontaneous peasant movements were revealed. There was no uniform organization; and the peasants had faith in a “good tsar”. Failing to see that the personality of the tsar did not matter and that it was the system of autocratic rule and serfdom that was hostile to them.

Government troops pushed Bolotnikov and his men back to Kaluga and then to Tula. After a four-month siege the insurgents surrendered. Although Shuisky had promised to spare his life and the life of other leaders, Bolotnikov was killed-first blinded and then drowned in an ice-hole. Meanwhile, a second false Dmitry appeared in the Ukraine, at the head of an armed force consisting mainly of Polish troops. In June 1608 he laid siege to Moscow. The pillage and outrages caused an outbreak of popular indignation. But Vasily Shuisky, fearing that it might turn against himself, asked Sweden for help. Sweden was only too glad to have an excuse to intervene in Russia’s affairs. The Polish rulers, on their part, did not stop at open intervention in Russia. In the autumn of 1609, the Polish army began an assault on Smolensk while Swedish troops approached besieged Moscow. The pretender fled from his camp at Tushino (west of Moscow) to Kaluga and was killed there by some of his own men.

In March 1610 the siege of Moscow was lifted. But in June the Polish troops marched from Smolensk and defeated the Moscow host that had come to meet them. Now the boyars came out against Vasily Shuisky and deposed him. In August 1610, they offered the Russian throne to Wladislaw, son of the Polish king. A month later, they surrendered Moscow to the Poles. Hard times set in again. Polish troops held sway in the capital, and they occupied the towns in the centre and the west of the country. The Swedes has seized Novgorod and were threatening Pskov. At this point, the people took action.

The first people’s army was organized on the initiative of the leader of the landlord class of Ryazan, Prokopy Lyapunov. It was joined by Cossacks and peasants. In March 1611 Lyapunov besieged Moscow, but in the summer dissensions arose among the socially different parts of the army. Lyapunov was killed and the army disintegrated. In the autumn of 1611 a second people’s army was formed at Nizhni Novgorod by Kuzuma Minin. The army was commanded by Prince Dmitry Pozharsky, an experienced military leader. In a pitched battle at Moscow, which lasted for two days, the people’s army routed a strong Polish force on its way to Moscow to help the besieged Polish garrison. On October 27, 1612, the Poles capitulated. Moscow was liberated

from the invaders. In February 1613, a regular Zemsky Sobor elected a new tsar. He was Mikhail Romanov, who came of an old Moscow boyar family. Meanwhile in the Novgorod area occupied by the Swedes, a popular movement to drive them out was mounting. The Swedish government was obliged to start negotiations with Moscow. Under the peace treaty concluded in 1617, Novgorod was restored to Moscow, but Sweden kept the Finnish Gulf coast, Russia's sole exit to the Baltic Sea. The following year, after yet another unsuccessful attempt to seize Moscow, the Polish rulers, too, agreed to a peace treaty. But Poland still held Smolensk.

The Russian people had defended the independence of their country. In the meantime, there was a growing popular movement in the Ukraine and Byelorussia for driving out the Poles and affecting a reunion with Russia. This movement was headed in the Ukraine by Hetman Bogdan Khmelnytsky. The Russian state gave him full support: the Zemsky Sobor which met in 1653 declared war on Poland. On January 8, 1654, at a rada (council) at Pereyaslav, representatives of different sections of the Ukrainian people voiced their desire to be affiliated to Russia. The struggle for reunification was over, but the war with Poland went on for another thirteen years. Under the peace treaty of 1667 Smolensk was restored to the Russian state. Eastern Ukraine and Kiev became part of Russia. But Western Ukraine and Byelorussia remained under the control of Rzecz Pospolita- a state formed in the latter half of the 17th century as a result of a union between Poland and Lithuania. After Mikhail Romanov had been elected tsar, limited monarchy, or government by estates, with the boyars' дума and the Zemsky Sobor, was restored. But under the second Romanov, Alexei, a central administrative apparatus was built up and consolidated. The number of prikazes reached fifty. After 1653, the Zemsky Sobor gradually ceases to function altogether. The country was undergoing a transition from government by estates to autocratic rule. The economic and political positions of the gentry were strengthened as the system of serfdom was further consolidated. Under the new 1649 Code, peasants with all their kith and kin were the property of the landlord. A peasant could be separated from his wife and children, sold like cattle, or flogged to death. Fugitives were now pursued regardless of any time limit and, when captured, faced a death penalty.

This increased oppression led to new peasant revolts. The leader of a second peasant revolt (1667-1671) was Stepan Razin, a Cossack from the Don. He scored his greatest success in 1670 when, operating on the Volga, he captured Tsaritsyn, Astrakhan, Saratov, Samara and other towns. By the spring of 1671, however, government troops had suppressed the centres of the uprising. Stepan Razin was executed in Moscow. The third peasant revolt (1707-1708), which swept almost the entire south-east of Russia, was headed by Kondraty

Bulavin, also a Cossack. On July 7, 1708, he was murdered by some rich Cossacks who had conspired against him. But the uprising spread, involving several central districts. Even after the chief centre of the uprising on the Don had been suppressed, peasant disturbances continued to break out at least for two more years, till 1710. The peasant revolts were a reaction to the increasing burden of serfdom. Yet, strange as it may seem, they led to the further extension and consolidation of the dictatorship of the gentry. In the 18th century, when the French bourgeois revolution broke out and triumphed, an aristocratic bureaucratic absolute monarchy was firmly established in Russia. It reached its height under the reigns of Peter I ("the Great") and Catherine II.

Peter I went down in Russian history as a great reformer. It was under his supervision, that a regular army and navy were set up in Russia, the iron and copper industries established in the Urals, the writing system and the calendar reformed, the first Russian newspaper printed, an Academy of Sciences founded, numerous technical schools opened, and expeditions sent to explore the northern seaboard, Siberia and the Far East. The brilliant victories won by the Russian army in the Northern War which lasted more than twenty years and which gave Russia a firm foot hold on the Baltic were also the work of Peter the Great. For these victories, the Senate presented him with the title of Emperor (1721). And, as if to symbolize the fact that now Russia would never leave the Baltic seaboard, Peter founded a new city, St. Petersburg (1703), at the mouth of the Neva, and transferred the capital there. Peter also acted with great determination and purpose in reforming the administration of the country. He founded the Senate, the supreme executive body of state authority. He replaced the prikazes by twelve colleges, each in charge of one of the key branches of state government. The country was divided into eight (subsequently eleven) large provinces (gubernias) administered by governors appointed by Peter.

The reforms did not, however, affect the social framework of the state. They were all based on even greater oppression of the serfs. When heavy industry was launched, for instance, commoners were permitted (in 1721) to buy peasants and put them to work at factories. The serfs were allotted to factories, not to their owners. Thus serfdom was extended still further- to include a new category of serfs, the early industrial workers of Russia. Catherine II liked to think of herself as Peter's disciple. She had a Peter's disciple. She had a magnificent monument of his erected at St.Petersburg. The monument is by the sculptor Falconet. During her reign, Russia got back Byelorussia, the right-bank Ukraine, Kurland, Lithuania and West Volynia. Science and the arts made great strides. The outstanding Russian scientist, poet and reformer of the Russian language Mikhail Lomonosov was completing his research. The poet Gavril Derzhavin composed his famous odes. Catherine II also liked to

describe herself as the “lady of the manor from Kazan”. This “modest landholder” distributed to landlords more than 850,000 peasants. The landlords now could condemn their peasants to penal servitude, while the peasants were forbidden, on pain of harsh punishment, to complain about their masters. Serfdom was extended to the Ukraine.

To consolidate the rule of the gentry, the number of governorships was raised to fifty. All offices and military units in a governorship were in the sole charge of the governor-general appointed by the Empress. All the rights and privileges enjoyed by the gentry at the end of the century were now secured to them by law. Their service, whether in the army or the civil administration, was voluntary. Once “servants of the government”, the gentry had now turned into a private illegal parasitic class. It seemed that the system of absolute monarchy under Catherine II was unassailable. Yet it was during her reign that the fourth peasant revolt occurred, the greatest not only in Russia but throughout Europe at that time. It continued for about two years. The Ural Cossacks, poor peasants, the serfs assigned to factories in the Urals, and the oppressed minority peoples in the Volga area and West Urals, rose up. Their leader, Yemelyan Pugachev, has an army numbering thirty thousand. The war raged over an enormous area. In his eloquent proclamation Pugachev granted the people “freedom in perpetuity” and called upon them to exterminate the landlords. It took a large military force to bar Pugachev’s way to Moscow and defeat his troops. Pugachev was betrayed and captured and brought in a cage to Moscow, where he was executed after being subjected to horrible tortures. An opposition to serfdom was beginning to take shape. The Russian 18th-century Enlighteners Yakov Koselsky, Semyon Desnitsky and Nikolai Novikov regarded the spread of education as the chief means of ending serfdom. The emergence of a revolutionary ideology spearheaded against serfdom is associated with the name of Alexander Radischev. On reading his *A Journey from St.Petersburg to Moscow*, which called for the abolition of serfdom, Catherine II remarked that Radischev was a greater rebel than Pugachev himself.

The French bourgeois revolution of the 18th century was waged under the watchwords of liberty, equality and fraternity. Its ideas have a definite impact on the growth of opposition to serfdom in Russia. But the narrowness of bourgeois revolutionism was soon revealed. In 1812, Russia was invaded by Napoleon I. Having becoming Emperor of France not long before, Napoleon launched a war of conquest so as to provide the French bourgeoisie with much needed colonies. That was why the war of resistance fought by Russia was a liberation war. It was not only the Russian regular army, led by the celebrated Field Marshal Mikhail Kutuzov, whom Napoleon encountered in 1812, but the Russian people who displayed unsurpassed courage, tenacity and love of

country. The French experienced the full force of the people's anger and indignation even in the first stage of the war when Russian troops had to retreat. A particularly fierce battle was fought for Moscow. At Borodino, a hundred kilometers west of Moscow, the French lost 58,000 men and officers. And when Napoleon started his headlong retreat from Moscow and the Russian army assumed the offensive, the cudgel of popular war, as Leo Tolstoy said, was raised with all its wrathful and majestic force. After the battle fought at the river Berezina, the French "grand army" practically ceased to exist.

The liberation war was over, but serfdom in Russia was harsher than ever. But the time of the serf-owners' absolute power was running out. The second quarter of the 19th century was to see the crisis of the feudal serf-owning system in Russia. The crisis manifested itself above all in Russia's lagging more and more behind the West European countries in which capitalism had already developed. The largest producer of cast iron in the 18th century, Russia was outstripped by Britain in the early 19th century, and in 1860 Britain's output was almost twelve times that of Russia. Russia's first railway, which linked St.Petersburg and Moscow, came into operation in 1851, and by 1861 the country had about fifteen hundred kilometers of railway track. Britain however had more than fifteen thousand and Germany ten thousand kilometers of railway by the same year. Secondly, the crisis of the feudal serf-owning system was seen in an increasing number of peasant disturbances and cases of army unrest which caused the autocracy particular concern. Thirdly, the crisis was expressed in the vigorous growth of ideas repudiating serfdom and tsarism.

December 1825 saw the first revolutionary action against tsarism, led by progressive minded officers, members of the nobility and gentry, who came to be known as "Decembrists". The uprising was prepared by members of secret societies, chiefly the Southern Society and the Ukraine and the Northern Society in St.Petersburg. Their aim was the abolition of serfdom and the adoption of a Constitution through a military coup. The death of the reigning tsar, Alexander I, hastened the uprising. According to a plan worked out by the Northern Society, the insurgent regiments were to seize the tsar's residence, the Winter Palace, and the Peter-and-Paul Fortress. Then they were to encircle the Senate building and have the Senate issue a manifesto to the nation proclaiming the abolition of the autocracy and serfdom. On the morning of December 14, up to 3000 insurgent troops were assembled in Senate Square. But because of the leaders' irresolution nothing was actually done. The new tsar, Nicholas I, had the square surrounded by loyalist troops and the insurgents were mowed down by gunfire. Five Decembrists- Pavel Pestel, Kondraty Ryleyev, Sergei Muravyov-Apostol, Mikhail Bestuzhev-Ryumin and Pyotr Kakhovsky were hanged in the Peter-and-Paul Fortress. More than a hundred others were

sentenced to hard labour in East Siberia or sent to the Caucasus where a war was being fought just then with the mountain tribes.

The significance of the Decembrists' uprising would be hard to overestimate. The Great Russian writer and revolutionary Alexander Herzen wrote that the shots in Senate Square awakened an entire generation. A wave of intellectual ferment swept the country, a leading role in which was played by Russian literary figures including the great poet Alexander Pushkin and many other brilliant writers and poets. In the first half of the century there appeared Mikhail Lermontov's poems, the stories and plays of Nikolai Gogol, and Belinsky's literary reviews and articles on political and social subjects. Somewhat later, Alexander Herzen began to publish in London his illegal revolutionary journal *Kolokol* (The bell). Nikolai Chernyshevsky expounded his revolutionary ideas in Nekrasov's journal *Sovremennik* (Contemporary). They announced the beginning of the struggle of revolutionary democrats who saw popular revolution as the way to emancipation and did much to prepare it. A revolutionary situation was shaping up in Russia. The country's backwardness was revealed in the Crimean War which was unleashed by Britain and France when tsarism tried to strengthen its influence in the Balkans. To prevent the development of the revolutionary struggle the government had to embark on bourgeois reforms. The most important of the reforms was the Manifesto of February 19, 1861, which abolished serfdom. That date opened a new chapter in the history of Russia as it entered the period of capitalist development.

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TWO TALES OF ONE DAY: SOLZHENITSYN'S *ONE DAY IN THE LIFE OF IVAN DENISOVICH* AND SOROKIN'S *DAY OF THE OPRICHNIK*

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Abstract: *The present article is an attempt to comparatively analyse Solzhenitsyn's One Day in the Life of Ivan Denisovich and Sorokin's Day of the Oprichnik.*

Key Words: *Solzhenitsyn, Sorokin, Oprichnik, One Day, Matryona, Sukhov, Komiaga*

Aleksandr Isayevich Solzhenitsyn (1918-2008), who belongs to the league of Russian critical realist writers like – Pushkin (1799-1837), Gogol (1809-1852), Turgenev (1818-1883), Dostoevsky (1821-1881), Tolstoy (1828-1910), Chekhov (1860-1904), Gorky (1868-1936) et al., is primarily concerned with the sufferings of Russian people under Soviet regime (*One Day in the Life of Ivan Denisovich, Matryona's Home, The First Circle, Cancer Ward, Gulag Archipelago* etc.), historical blunders during the Russian Revolution (*The Red Wheel, Lenin in Zurich* etc.), and how to rebuild Russia a fresh after the disintegration of the Soviet Union (*How to Rebuild Russia Again*). Though Solzhenitsyn has been mostly regarded and accused of being anti-soviet and anti-Stalin, his works primarily portray the misery of common people in an antagonistic society. His works serve as an alternate history of Russian people, a history juxtaposed between oppressed commoners and oppressive regime. His depictions are fictional yet biographical and are a strong protest of slavophile ethos against the violence of rumbustious industrial and technological advancements.

Vladimir Georgievich Sorokin (1955--), who belongs to the league of Russian writers of fantastic realism like Nikolai Gogol (1809-1852), Mikhail Bulgakov (1891-1940) and dystopian writers like Yevgeny Zamyatin (1884-1937) et al., too deals with the sufferings of common people under a totalitarian regime. However, his portrayal of fictional dystopian society is masterfully twinned with intelligent references of Soviet operatives and modus operandi of Soviet secret services (*The Queue, Day of the Oprichnik*). Sorokin, especially his novella *Day of the Oprichnik* (*День Опричника*, 2006), creates an illusionary Russia where the past, the present and the future of the real Russia confluence,

and it becomes difficult to apprehend which one is more vicious to human civilization. He creates an impression as if Russia's development is happening not in linear direction but in a circular fashion. He seems to be suggesting that the present of Russia is marching towards a future which is an identical image of Russia's past – the medieval era. To be precise the future of Russia looks as bleak as the reign of terror of Ivan the Terrible of 16th century.

This article is an attempt to compare and contrast a day of a *zek* as described in Solzhenitsyn's *One Day in the Life of Ivan Denisovich* and a day of an *oprichnik* as narrated in Sorokin's *Day of the Oprichnik* to understand the life of common people and an elite Soviet secret service agent i.e. to understand the contrast between the lives of the measurable many and the chosen few.

If Solzhenitsyn, in his novella *One Day in the Life of Ivan Denisovich* (*Один День Ивана Денисовича*, 1962), portrays one day of a prisoner in exile – Ivan Denisovich Sukhov, who finds dignity in truthfully accomplishing the menial back breaking tasks assigned to him; then Sorokin, in his novella *Day of the Oprichnik*, depicts one day of an *oprichnik* – Andrei Danilovich Komiaga, whose thoughts are plagued with hallow aphorisms and empty slogans. He finds pride and beauty in brutally executing noblemen whom he considers “bastards” “traitors” “enemy of the state”. He considers gang raping noblewomen “important work”, “necessary work” and a “good work” (Day of the Oprichnik: 24) because it gives him “more strength to overcome the enemies of the Russian state.” (Day of the Oprichnik: 23) If Sukhov finds contentment in finishing brick wall before retiring to bed, Komiaga's satisfaction is in releasing his “seed in the womb of the wife of an enemy of the state.” (Day of the Oprichnik: 24) It is interesting to note that there are hardly any significant female characters in *Day of the Oprichnik* excluding noblewoman to be gang raped by *oprichniks* and maidservants or entertainers. These *oprichniks* exist as a fraternity. Similarly, in *One Day in the Life of Ivan Denisovich* too there are hardly any significant woman characters. The *zeks* too have a kind of fraternity, but unlike the fraternity of the *oprichniks*.

Solzhenitsyn's *One Day in the Life of Ivan Denisovich* is narrated in third person and in past tense, while Sorokin's *Day of the Oprichnik* is narrated in first person in present tense. It is apparent that Solzhenitsyn has constructed majority of his literary works on the foundation of his own experience. Thus, he narrates in third person to maintain a truthful distance from his text and not to

pervade the objectivity of his narration. He as well creates a sense of history by narrating in third person. On the other hand, Sorokin's novella *Day of the Oprichnik* is dystopian. So, in order to maintain a blind transparency towards the narration it is narrated in present tense and in first person. Such narration gives a sense of live telecast by the lead character eliminating any chance of manipulation.

A comparative study of these two characters, namely Solzhenitsyn's Ivan Denisovich Sukhov and Sorokin's Andrei Danilovich Komiaga creates two contrastive images – the first image is of the subjugated helpless common masses and the second is that of the oppressive elite bureaucrats under socialist totalitarian regime. One is humble and submissive while the other is brutal and ruthless. At the end of the day, Sukhov is rather satisfied that he is going to bed not hungry, while Komiaga dreams of “dazzling white stallion, full of fortune.” (*Day of the Oprichnik*: 191)

There is a kind of symmetry in both the novellas in the manner they begin and end. *One Day in the Life of Ivan Denisovich* and *Day of the Oprichnik* they both begin with waking up of their respective protagonists – Sukhov and Komiaga. Komiaga wakes up when his mobile phone rings late in the morning: “My mobilov awakens me [Komiaga].” (*Day of the Oprichnik*, p.3) However, Sukhov has to wake up at five o'clock in the morning when the morning bells of the labour camp ring. Though they both are forced to leave their respective warm bed, Komiaga takes long time to groom himself and get ready for his office. There is an army of servants at his service. However, Sukhov wakes up at five o'clock every day at first bell so that he can get ninety minutes of his own time. These ninety minutes he utilises for stitching/repairing his torn clothes or boots et al.:

“Sukhov never overslept reveille. He always got up at once, for the next ninety minutes, until they assembled for work, belonged to him, not to the authorities, and any old-timer could always earn a bit – by sewing a pair of mittens for someone out of old sleeve lining; or bringing some rich loafer in the squad his dry valenki – right up to his bunk, so that he wouldn't have to stumble barefoot round the heap of boots looking for his own pairs...” (*One Day in the Life of Ivan Denisovich*: 3-4)

There is another kind of symmetry in the beginning and ending of both the works. Day of the Oprichnik begins and ends with Komiaga's same dream of a dazzling white stallion:

“Always the same dream: I'm walking across an endless field, a Russian Field. Ahead, beyond the receding horizon, I spy a white stallion; I walk around him, I sense that this stallion is unique, the stallion of all stallions, dazzling, a sorcerer, fleet-footed; I make haste, but cannot overtake him, I quicken my pace, shout, call to him, and realize suddenly: this stallion contains – all life, my entire destiny, my good fortune, that I need him like the very air; and I run, run, run after him, but he recedes with ever measured pace, heeding no one or thing, he is leaving me, leaving forever more, everlastingly, irrevocably, leaving, leaving, leaving...” (Day of the Oprichnik: 3)

In contrast, Sukhov's day begins with equipping himself for the harsh day, and ends in a similar fashion, equipping himself for the harshness of the next day.

Komiaga is a typical character that reminds us of two Chekhovian characters – Belikov of *A Man in a Shell* and Gimalaisky of *The Gooseberries* and Rusanov of Solzhenitsyn's *Cancer Ward*. Like Belikov, he is closed to new ideas and survives only on received ideas. His thoughts are nothing more than jumbled slogans and maxims. Like Rusanov, his intimidating position makes genuine conversations with common people impossible. If Gimalaisky was obsessed with his sour gooseberries, then Komiaga all the time dreams of his white stallion (drugs, sex and wealth).

It is disheartening to know that the system that alienates the chosen ones from the masses is neither decided by God nor by any plebiscite, rather on an unquestionable blind devotion and loyalty of the chosen ones. Komiaga, himself admits it:

“Each time I stand in Uspensky Cathedral with a candle in my hand, I think secret, treasonous thoughts on one subject: What if we didn't exist? Would his majesty be able to manage on his own?

Assonance No.18, January 2018

Would the Streltsy, the Secret Department, and the Kremlin
regiment be enough?

And I whisper to myself, softly, beneath the singing of the choir:
“No.”” (Day of the Oprichnik: 31)

However, what Komiaga forgot to realize that a totalitarian regime can be established on the foundation of blind loyalty of the Secret Service agents like Komiaga, but the world continue to exist because of the numerous sacrifices made by the laypeople like Sukhov (*One Day in the Life of Ivan denisovich*), Matryona (*Matryona's Home*), Spiridon (*The First Circle*), Kostaglotov (*Cancer Ward*) of Solzhenitsyn:

“We had all lived side by side with her [Matryona] and not understood that she was that righteous one without whom, as the proverb says, no village can stand. Nor any city. Nor our whole land.” (Matryona's Home: 45)

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THE NIGHTMARE OF TECHNOLOGY IN SCIENCE FICTION: A STUDY BASED ON YEVGENY ZAMYATIN'S *WE*

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Abstract: *One of the most vital themes in science fiction literature is the suspicion of technology. Technology in science fiction is generally technophobic, even though the role of technophiles is also vital. The main function that this genre does is a rational extrapolation to project the future where technology may rule over the humans. It also fears that man himself will be transformed into machine, though not physically. Yevgeny Zamyatin anticipated the development of technology and its side-effects in his masterpiece science fiction novel 'We'. The work discusses a society where machines and technology rule over emotion and imagination. Zamyatin's nightmare of this technology doesn't say that mechanical creations will come to rule over human beings like aliens or Frankenstein's Monster. But rather he warned against a society where technological impact will completely suppress the imaginations and emotions, turning him /her into a machine like being. This paper tries to discuss the nightmare of technology as portrayed in Zamyatin's 'We'.*

Keywords: Technophobia, Science Fiction, Zamyatin

It has always been the aim of science fiction writers to imagine what scientific progress may bring in the future. The early science fiction had a tendency towards techno-optimism. They anticipated a world resuscitated and improved by the new found technologies and scientific progresses (Vint, 2014, p24). Dystopian writers are skeptical of scientific progress and observed the imaginary innovations of science fiction with their own pessimistic prophecies. Their hypothetical future worlds always use new scientific innovations as tools of oppression. These scientific innovations appear in the form of new technologies that could, in a different world, have been used for human good, but are instead used for ill in dystopic societies.

After the revolution of 1917 the Bolshevik leadership formulated the desire of transforming the Soviet Union on the model of Western Industrial society. Writers were encouraged to concentrate on providing sufficient support to achieve this dream. In this context the writers had the ideal role which Stalin would define as "engineer of the human soul". The writers were supposed to

pay tributes to the present and future Utopia. On the other hand, many artists recoiled from the idolatry of the machine and from the notion of the artist as engineer-propagandist. Writers like as Zamyatin, perceived the emergence of a technocratic consciousness which would define a whole series of social and economic relationships and which would tend to subordinate men to the dictates of the machine in a search for rationality and efficiency. In reaction to the assumption that quantitative increase in technology would create Utopia, these artists speculated about the loss of emotions and feelings in such a state. (Layton, 1978, p1)

“True literature can exist only where it is created not by diligent officials, but by mad men, hermits, heretics, dreamers, rebels and skeptic” (Ginsburg, 1970, p57). Yevgeny Zamyatin strongly inculcates that if any writer or any literary work should prevail the test of time, then the writers must be ‘constantly in revolt against today in the name of tomorrow, irrespective of what today may be like’. Science fiction helps us to envision the new realities. The best science fiction extrapolates from known technology and projects a vision of the future against which we can evaluate present technology and its directions. Yevgeny Zamyatin does not seem to have doubted that science fiction could be a major literary genre. His vision of literature as produced by mad men, heretics, dreamers etc. culminates in the genre science fiction. This is why he told in his famous essay *On Literature, Revolution, Entropy, and Other Matters*:

A literature that is alive does not live by yesterday’s clock, nor by today’s, but by tomorrow’s. It is a sailor sent aloft: from the masthead he can see foundering ships, icebergs, and maelstroms still invisible from the deck... In a storm, you must have a man aloft. We are in the midst of a storm today.... What we need in literature today are vast philosophic horizons- horizons seen from mastheads, from airplanes; we need the most ultimate, the most fearsome, the most fearless ‘Why?’ and ‘What next?’ (Ginsburg, 1970, p110)

Zamyatin prophesied a terrible fate for human nature and art in the future technocracy. Fundamentally believing that industrialization multiplies rather than solves the problems of the individual in society, he exalted nature and searched history for values to uphold against the possible technocracy. In Zamyatin’s novel, *We*, the One State utilize technology to assist in establishing and maintaining their oppressive societies. The end result is the imposition of machine-like values onto human beings, making them more efficient or easier to control.

The story of *We* take place in the 26th century. Citizens of the One State live as machines, but are not themselves controlled by machines. Individuality, in theory, no longer exists: each person is designated by a number. The One State

venerates mathematics and the inherent order of mathematics. Citizens' lives are controlled by a complex schedule which ensures that they are always where the One State wants them to be. They live in glass houses which enables the political police, known as the "Guardians", to surveil the people more easily. The citizens wear uniforms, and they are commonly referred as Numbers. They live on synthetic food, and their usual recreation is to march in fours while the anthem of the Single State is played through loudspeakers. For purposes of love-making everyone has a sort of ration book of pink tickets, and the partner with whom he or she spends one of their allotted sex hours signs the counterfoil. The one State has turned human beings into cogs in a giant machine. To mechanize the citizens the One State dehumanize them through different ways.

The mechanical way of living in the One State is scheduled by a Table of Hours. The Table of Hours, a mathematical and logic based schedule, which bears an affinity to an ancient railway guide, dictates the activities of daily life, from the set wakeup time to the set meal time, to the set work time, to everything. D-503, the narrator of the diary says,

Every morning, with six-wheeled precision, at the very same hour and the very same minute, we get up, millions of us, as though we are one. At the very same hour, millions of as one, we start to work. Later millions as one, we stop. And like one body with million hands, at one and the same second according to the Table, we lift the spoon to our lips. And at one and the same second we leave for a stroll and go to the auditorium, to the hall for the Taylor exercise, and then to bed. (Zamyatin, 1993, p13)

No Numbers have freedom to choose his day-to-day activities. All of his actions are predetermined by the state and as a part of the state he has to follow these daily prescribed activities. For D-503, the protagonist of the novel, living like this without the guidance of the Table, is a murder, a capital crime. But in the end the narrator's mind becomes a battle field of free-will versus pre-determinism (Scalzi, 2005, p52). D-503 has become one of his own free will, which made him a diseased person in One State. Just like Alex in Anthony Burgess' *A Clockwork Orange* and Winston Smith in George Orwell's *1984*, D-503 had to attend an operation to remove the diseased part, i.e. free-will and imagination.

The surveillance system of the authority has been a chief concern of science fiction. The people of the modern age is always been monitored by the state. This system of surveillance for the sake of transparency in fact leads to an end of privacy stage envisioned by dystopian science fiction works. In Orwell's *1984*, the citizens are repeatedly reminded of the constant surveillance, using

the slogan “Big Brother is watching you”. In *Minority Report* Philip K Dick speaks about an enhanced surveillance society that arrests people for the crimes they have yet to commit. Authorities in such societies praise mass surveillance and the total lack of privacy claiming that it curtails corruption and crime. The activities of the numbers are closely watched by the guardians. D-503 knew that he is always followed by a guardian, S-4711. He says that the guardian’s presence strengthens him. ‘it is nice to feel that someone’s keeping a sharp eye on you, kindly protecting you from making the slightest mistake, the slightest misstep’ (Zamyatin, 1993, p65). The structure of the residence and all the other existing rules allows Guardians to observe the numbers continually. This constant surveillance in *We* envisions the idea of the Panopticism elaborated by Michel Foucault. For Foucault, power and knowledge comes from observing others and when the power is concentrated entirely on a group of people, oppression takes place. Just like a panopticon, the One State functions as a kind of laboratory of power. (Foucault, 1977, p204)

It is also clear that in *We* the social structure of the One State is founded on a commitment to what is, traditionally, the central principle of all science and scientific explanation, namely the principle of ‘rationality’. For D-503, the ‘highest faculty’ that human beings have is their ‘reason’. He associate the rule of the Benefactor with “the beneficent yoke of reason”(Zamyatin, 1993, p1). Reason is the criterion to find out the beauty of things. For D -503, only that is beautiful which is ‘rational and useful’, such as ‘machines, boots, formulas, food’, and so on. He laments the discovery that he has a ‘soul’ since it is seen as a disease which is ‘incurable’. The Soul cannot be understood with reason or scientific method. D -503 concludes his journal with the strong believe that the One State will win the revolution “ Because reason has to win” (Zamyatin, 1993, p225) Since human emotions cannot calculate or understood by reason, they deny all such basic instincts of the Numbers.

Towards the end of the novel we hear that the One State is now able to perform an operation, a ‘fantasiectomy’, which removes the part of the brain that is responsible for the imagination or any manifestation of the irrational. The State Gazette publishes the news about the operation, revealing that the Numbers are sick and the name of their illness is ‘imagination’.

The One State now introduces the Great Operation as the latest discovery of the State Science. By submitting oneself to the operation, he/she becomes perfect and equal to the machine (Zamyatin, 1993, p173). It is the path to 100 percent happiness. Like scanning a system to protect from malwares the numbers are operated to remove the threat, soul or imagination. Transferring human minds into death-free robots, according to artificial intelligence experts, will produce the next stage of evolution—an immortal machine/man synthesis: Robo sapiens (Dinello, 2005, p4). After the great operation we witness a new

advanced mechanical species, some kind of robo sapience. Daniel Dinello in his book *Technophobia! : Science Fiction visions of posthuman technology* express the idea of such species at the transhuman stage:

The distinction between us and robots is going to disappear. In fact, many have already become cyborgs—machine-organic fusions—as science currently provides replacements for damaged skin, arteries, veins, jaws, teeth, eyes, ears, hips, knees, shoulders, arms, elbows, wrists, fingers, and toes. Soon we will have new hearts and even brains. “In the end, we will find ways to replace every part of the body and brain, and thus repair all the defects that make our lives so brief,” says techno-priest and artificial intelligence pioneer Marvin Minsky. “Needless to say, in doing so, we will be making ourselves into machines.” (Dinello, 2005, p19)

Zamyatin through his hero D – 503 express his fear of dehumanization in an image blurs the line between animate and inanimate. After the fantasiectomy operation, citizens of the One State come out of the operating theatre on wheels in place of their legs.

The door of the auditorium at the corner is wide open and out of it is coming a slow, heavy column of about fifty men. Or rather, not “men” – that isn’t the word. Those weren’t feet but some kind of heavy, forged wheels, drawn by some invisible drive mechanism. Not men but some kind of tractors in human form (Zamyatin, 1993, p182)

The Numbers after the operation became some sort of humanoid tractors, a machine – man synthesis, a robosapien. By replacing their ‘affected’ area of the brain the Numbers were upgraded into new versions, just as software. The imposition of a machine-like psyche upon the citizens of the One State allows them to be happier than they would be in a society which tolerated irrationality. The Great Operation will cure the Numbers of fancy forever. They will at last, be indistinguishable from their machines, perfect clockwork mechanisms.

This warning of technology in science fiction doesn’t deserve blind demonization. By projecting the technophobic side, these works anticipate and express a fear of losing our human identity, our freedom, our emotions, our values, and our lives to machines. The greatest threat posed by technology is not that these technologies created by human beings would take control over him but rather that the mankind will so completely fall for the technology that his or her highest aspiration will be to become a machine himself. This process of mechanic life is not physical or outward but like Hell for Milton's Satan, will be inside of mankind. (Beauchamp, 1986, p52).

The main function that this genre does is a rational extrapolation to project the future where technology may rule over the humans. It also fears that man himself will be transformed into machine, though not physically. Yevgeny Zamyatin's 'We' discusses a society where machines and technology rule over emotion and imagination. Zamyatin's nightmare of this technology doesn't say that mechanical creations will come to rule over human beings like aliens or Frankenstein's Monster. But rather he warned against a society where technological impact will completely suppress the imaginations and emotions, turning him /her into a machine like being. Science fiction's technophobia takes perhaps its most horrific form in this vision.

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POVERTY: A FORM OF VIOLENCE

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Abstract: *Stephen Crane (1871-1900) was one of the pioneers of modern naturalism. His novel Maggie: A Girl of the Streets is considered to be the first work of American literary naturalism. Through this writing, Crane exposes the darker side of life in chaotic slums of New York to the audience who were unknown to it for a long time despite its massive painful presence. The paper will explore this work to show how poverty makes one helpless, crippled, and destitute and destroys human existence with its tragic effects by making one's life vulnerable. Crane presents this aspect through the life of Maggie, a girl who lived in a slum of New York. This article shows how her wish to come out from the dreadful life in the presence of Pete, the bartender, turns out to be a failure and she loses her way in the darkness. The novel reflects the fact that poverty keeps the life of its victims always at stake.*

Keywords: *Stephen Crane, American Naturalism, Poverty*

Maggie: A Girl of the Streets depicts the life in slums of New York. The surrounding where Maggie lives with her family, their day to day activities and the life of her parents throw light on the pain of scarcity which destroys one's life. Two members of a family: Tommie (youngest brother) and his father lost their battle in an unexpected time under its hazardous impact. Examples will be cited from the work with proper analysis to show the stark reality of this aspect. The second point which appears important to address is how the attempt of Maggie to get rid of the grinding poverty in the company of Pete makes her easy prey for his sexual desire. One is not able to resist one's impulse to discover the world outside of it (poverty) which often leads to tragedy. This is what happens to Maggie, who, in the pursuit of comfortable life with Pete, turns unwittingly her life into a nightmare. Pete is actually a playboy who ruins her life. These two sides will be treated in the present paper to prove how this state leads one's life to an end.

A Painful Journey

In the beginning of the novel one scene reveals the terrible locality where characters pass their daily life. The narrator describes the scene: "The little

champion of Rum Alley stumbled precipitately down the other side. His coat had been torn to shreds in a scuffle and his hat was gone. He had bruises on twenty parts of his body, and blood was dripping from a cut in his head. His wan features looked like those of a tiny insane demon”(Crane 2). The fighting scene among these boys evokes the violence which has plagued their life. They are living in a marginalized state in a slum. The descriptions of the place where they live reveal the harshness of their day to day existence. The narrator recounts: “Eventually they entered a dark region where from a careening building, a dozen gruesome doorways gave up loads of babies to the street and the gutter”(9). One can feel the harrowing atmosphere where they spend their daily life in complete obscurity. The fact that babies have the place in the street and the gutter is a reflection of their painful destiny. This picture reminds us of the lines of Thomas Hardy’s poem *To an unborn pauper child*. In the following lines mother speaks to an unborn child in which she expresses her apprehensions about the child who is due to come soon and who will have to live a painful existence like her:

Hark, how the peoples surge and sigh,
And laughter fail, and greetings die:
Hopes dwindle; yea,
Faiths waste away,
Affections and enthusiasms numb:
Thou canst not mend these things if thou dost come.

Through a juxtaposition of positive and negative images, these lines present the child’s future full of difficulties. Examples: laughter fail, greetings die, hopes dwindle, faiths waste, affections and enthusiasms numb. As the child is fated to be born in poverty, he cannot escape the misery. The cycle of misfortune will continue and he will be doomed just as his mother. We find an echo of this in the life of Maggie and Jimmie who suffer a lot due to their birth in the poverty ridden family. Here are the heartrending remarks of the father under the influence of alcohol: “My home reg’lar livin’ h__! Why do I come an’ drin’ whisk’ here this way? ‘Cause home reg’lar livin’ h_l!”(22) The plaintive voice of the father evokes double tragedy. Firstly, the horrible state of the home where they live and secondly, the recourse to alcohol in order to bear this pain. The quarrel among them creates the thirst for alcohol which in fact deteriorates further their condition by eroding rapidly their little capital earned through arduous labour. Here is the description of the state of mother: “Her face was

inflamed and swollen from drinking”(25). The root cause of this misery is the poverty which has snatched peace from their life and has left them at the mercy of the vagaries of circumstances. The observation of the English writer Eli Khamarov, on poverty, needs to be mentioned here. He says: “Poverty is like punishment for a crime you didn't commit”. Seeing the hopeless condition of their life, it appears true to say that the poverty turns their life into hell for which they are not responsible. It's the scarcity of basic things and the absence of good environment which make their life disaster. We have a picture of dismal affairs in following lines: “The father had not moved but lay in the same deathlike sleep. The mother writhed in an uneasy slumber, her chest wheezing as if she were in the agonies of strangulation” (26). In other words, their life under poverty appears to be completely under the tentacles of death. They always find themselves at loggerheads with each other. The abject poverty snatches bonhomie from its sufferers and engage them into violence. Children need a proper environment in the childhood to have a better life in the future. The words of A.H Maslow, an American psychologist in his essay *A Theory of human motivation* sound important here. To quote his views regarding physiological needs will not be out of place here. He says: “Undoubtedly these physiological needs are the most important of all needs. What this means specifically is, that in the human being who is missing everything in life in an extreme fashion, it is most likely that the major motivation would be the physiological needs rather than any others. A person who is lacking food, safety, love and esteem would most probably hunger for food more strongly than for anything else”(Maslow 373). When we observe the life of Maggie and her family through this prism we notice that when they are not able to satisfy even their physiological needs then how can we expect them to move further in hierarchy of needs. How can they hope to have a dignified life? The following incident between mother and Jimmie reveals their vulnerability. The narrator tells:

Take yer hands off me! Take yer hands off me ! “shrieked his mother. She raised her arm and whirled her great fist at her son's face. Jimmie dodged his head and the blow struck him in the back of the neck." Come home! " he gritted again. He threw out his left hand and writhed his fingers about her middle arm. The mother and the son began to sway and struggle like gladiators (74).

The ugly fight between them shows how poverty turns relation sour by its tragic pain. One can say that their hard-earned cash is squandered to forget their miserable condition. The life of Maggie's parents under the impact of poverty presents the same scenario. These destitutes do not find the support of anyone in their struggle and the confession of Jimmie regarding the behavior of public authorities reinforces this aspect. Jimmie says: "When he paused to contemplate the attitude of the police toward himself and his fellows, he believed that they were the only men in the city who had no rights. When driving about, he felt that he was held liable by the police for anything that might occur in the streets, and that he was the common prey of all energetic officials"(33-34). Jimmie becomes often the victim of police authorities for any incidents taking place in the streets for no valid reasons. This makes him think that their community is the more vulnerable to problems than other communities. This remark from the young Jimmie reminds us of Aristotle's thought on poverty: "Poverty is the parent of revolution and crime." The feeling that his community is always prone to attacks, have shaken his mind which may lead to action or revolution to bring them to the same level as other communities. On the other hand, poverty results in crime when we see that his parents are addicted to alcohol by living in such an environment. How this poverty makes one's life vulnerable for oneself as well as in the eyes of others will be discussed in the next part.

The Inescapable Tyranny

The life of Maggie who grows up in a poverty stricken family, lives hardships, works in collar and cuffs establishment in order to fight the destitution. The moment she found the presence of Pete, the bartender, a ray of hope aroused in her mind to do away with this obscure life. The narrator says: "Maggie perceived that here was the ideal man" (44). She admires Pete:

She reflected upon the collar-and-cuff factory. It began to appear to her mind as a dreary place of endless grinding. Pete's elegant occupation brought him, no doubt, into contact with people who had money and manners. It was probable that he had a large acquaintance with pretty girls. He must have great sums of money to spend. (48)

The following thoughts which strike her mind in the presence of Pete evoke clearly her feelings to find a way out of her dreadful life and the high social

status of Pete gives her a hope to dream of a comfortable life. The narrator says: "She anticipated that he would come again shortly" (48). Such feeling reveals clearly her wish to accept him and create a world where she can lead a happy life without being exploited by others. Poverty makes one's life vulnerable rather it's a curse under whose influence the victim never finds the strength. Maggie's dream to lead a prosperous life with Pete is totally shattered. In fact, he becomes responsible for her downfall. Pete exploits her weakness so much that finally she takes her own life. Her relationship with Pete takes her away from her parents for whom she became a curse. The remarks of the mother express how this curse spoils her life and leaves her of nowhere. Mother says: "May she is cursed forever! she shrieked." "May she eat nothin' but stones and deh dirt in deh street. May she sleep in deh gutteran' never see deh sun shine again. D' bloomin..." (82-83). These words of her mother reflect how Maggie's idea of having a good life turns out to be a catastrophe. The family shows her the door after they discover their relationship. This is the critical period of her life:

At times Maggie told Pete long confidential tales of her former home life, dwelling upon the escapades of the other members of the family and the difficulties she had had to combat in order to obtain a degree of comfort. He responded in the accents of philanthropy. He pressed her arm with an air of reassuring proprietorship (102).

In this situation, we can perceive Maggie's state of fear when she talks about her life in the slum full of pain and discomfort and it reflects her wish to be with Pete for the rest of her life. The state of poverty keeps its victims always on the verge of becoming someone's prey and the same outcome we get to see when Pete seduces her and leaves her alone to cry in pain. The dialogue between Pete and Maggie reveals the relationship turned stern between them which make Maggie cry out in pain and find herself on the streets. "Oh, go t' h 11!" Cried he. He slammed the door furiously and returned, with an air of relief, to his respectability. Maggie went away. She wandered aimlessly for several blocks. She stopped once and asked aloud a question of herself: "Who?" (136). This instance expresses the harsh attitude of Pete towards Maggie. All her wishes get buried with it. Her life becomes of a street girl, wandering here and there in panic by seeing the strangers who pass comments on her. One event

represents this scene: “a man who was passing near her shoulder, humorously took the questioning word as intended for him. “Eh? What? Who? Nobody! I didn’t say anything,” he laughingly said, and continued his way. Soon the girl discovered that if she walked with such apparent aimlessness, some men looked at her with calculating eyes. She quickens her step, frightened. As a protection, she adopts a demeanour of intentness as if going somewhere” (136-137). The manifestation of panic in her mind on the streets reflects the worsened phase of her life. She is in the pursuit of finding a happy life in the company of Pete but the latter ditches her after exploiting her for his sexual thirst. The adverse circumstances which arise before Maggie make us remember the saying of Plato:

The form of law which I propose would be as follows: In a state which is desirous of being saved from the greatest of all plagues—not faction, but rather distraction—there should exist among the citizens neither extreme poverty nor, again, excessive wealth, for both are productive of great evil . . . Now the legislator should determine what is to be the limit of poverty or of wealth (Collins 87).

When we try to relate the words of Plato with the state of Maggie, we observe that the extreme poverty plagues her life and propels her to search for a good life when she finds herself in the company of Pete the bartender. But her poor state makes her victim of the sexual desire of Pete who seduces her and abandons her. After the death of Maggie, the words of the women evoke the pain of Maggie who till her death lives in agony. Here are some comments of the women: “Yeh’ll fergive her, Mary! Yeh’ll forgive yer bad, bad chil’! Her life was a curse an’ her days were black an’ yeh’ll forgive yer bad girl? She’s gone where her sins will be judged.” “She’s gone where her sins will be judged!” Cried the other women, like a choir at a funeral (157-158). This incident shows how painful it is to find the happiness being in poverty. Maggie’s hope to find the happiness did not yield any result, rather it took her life.

The novel depicts the pathetic life of Maggie who makes unsuccessful attempts to come out from the claws of poverty in the company of Pete. We come to realize that life under the impact of poverty becomes vulnerable and the poor person becomes an object which anyone can possess for one’s own use. On the other hand, the representation of parents highlights the fact that children need to have a good environment. If the parents themselves do not live a dignified life

then it becomes difficult for children to have, as we have noticed in the case of Maggie and Jimmie, a decent life. Their parents are addicted to alcohol, they quarrel with each other as well as with their children. As a result they are not able to give them an appropriate environment for the healthy growth of their children.

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THE BEGINNING OF INDIA-RUSSIA DIPLOMATIC RELATIONS

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***Abstract:** The author puts light on present India-Russia relations and co-operations in different fields and goes into the history of the beginning of India-Russia relations. He explains which laid foundation for establishing their relations and which people contributed to make it successful. The author again analyses the problems in establishment of the relations and what factors hinder both countries in coming at the early stage and how these relations took off. The article discusses first visits of Indian and Soviet leaders and their impression.*

Keyword: India-Russia Diplomatic relations, Khrushchev, Nehru

Year 2017 marks as completion of 70 years of India-Russia diplomatic relations. The two biggest nations of the world came close on 13th April 1947, when India opened its first embassy in Moscow, Russia, then Union of Soviet Socialist Republics (USSR). This relation had started even four months before India's independence from British Empire on 15 August 1947. So this year India and Russia are celebrating 70th anniversary of the establishment of their diplomatic relations.

India opened its first embassy in this country because it was very close to its ideology, culture and understanding. Russia has been a loyal friend to India in every field in its thick and thin days and supported in India's industrialization, military upgradation, space research, and academic research and to uplift reputation of India at every International organization and forum like UNO, World Bank, BRICS, SCO etc. So, we have been very close friends and between us have different type of relations, co-operations and now it has become strategic partner too in different fields. Seeing relations our relations we both countries signed declaration of Strategic Partnership in 2000 and in 2010 these relations developed more and we took it new special level called Special Privileged Strategic Partnership. Now, India and Russia, together are building nuclear plants, making lethal rockets like BRAHMOS, multi-purpose Komov helicopters, fifth generation fighter plane and many more.

Over these 70 years India and Russia have been very close friends and supported each-other in every arena of world politics. Soon after India's independence cold war started between Russian and western countries and the world divided into two poles. Though India was one of the leaders of Non Aligned Movement but it was considered a loyal ally of Soviet Russia and the same whenever America or any western capitalist country tried to disgrace India in UNO or at any global platform Russia boldly countered that against India. India successfully developed economic, political and cultural ties with different nations but with Russia it has been special one. Establishing relations official relations had not been as easy as it seems. The British rulers Or formal head of Interim government of India were against establishing diplomatic relations of India with USSR and wanted to delay the process as much as possible. On the other hand the leadership of USSR under Joseph Stalin was totally biased. Stalin in pre-war years looked Mahatma Gandhi and Nehru as agents of bourgeois and friend of counter-revolutionary forces, who entered into a conspiracy with imperialism from back doors against their own people, and even India's freedom was seen as political farce. It was considered that this is power transfer from British India to bourgeois, led by Jawaharlal Nehru. It would hardly bring any change in the legal situation of proletariat, peasantry and the untouchables.

“However, despite the ill-favoured and prejudiced view of Stalin and his inner circle towards India, Indian leaders and Indian people noted that at the end of the 1940s the Soviet-Indian relations took a turn towards a budding convergence and the establishment of trade and economic relations. After the fruitless visit of Nehru to the US in 1949 and the refusal of the Americans to provide food aid to India, the government of India submitted a similar request to the Soviet Union. In 1951 a contract was signed to supply India with 100,000 tonnes of Soviet wheat in exchange for Indian exports of traditional commodities.” (Valeriy Kashin, 3 May 2012)

Stalin in his last years did not remain ignorant to India as earlier. He started to pay attention on India-Russia relations personally and it can be noticed from his receptions of foreign guests. In his last two years of life he met only three foreign guests and two of them were Indian ambassadors to Soviet Union. First he met with Dr. Sarvpalli Radhakrishnan on 5th March 1952 and then his successor K. P. S. Menon on 18th Feb. 1953.

Pandit Nehru was under a good impression of Soviet Russia since 1927, when he had visited USSR for the first time on the occasion of 10th anniversary of Russian revolution. He had visited USSR with his father, wife and sister and was very fascinated with the reception and hospitality given by the soviet government and their achievements. On impression of USSR over him, he had published a booklet named “Soviet Russia.”

“Writing about the historical significance of October revolution and the Soviet socio-economic transformations, Nehru noted,” The October revolution was undoubtedly one of the great events of world history , the greatest since the first French revolution , and its story is more absorbing from human and dramatic point of view, than any tale or fantasy.’ His enthusiasm for Soviet project is clear from the passage where he writes,” it is difficult to feel indifferent towards Russia, and it is more difficult to judge her achievements and her failures impartially.’ He further said that entire world is watching Soviet Russia, some with fear and hatred and others with passionate hope and the desire to follow her path.

Providing an account of what he saw on Moscow streets, Nehru noted that one could not perceive poverty contrasting with luxury. He was taken by surprise to see president Kalinin wearing peasant clothes and a receiving a salary that was nearly the same as that paid to his subordinates. While travelling in Soviet Russia, Nehru invariably remembered India’s monumental problems and how similar problems were solved in USSR. And Nehru wrote, “Russia thus interests us, because it may help us to find some solution for the serious problems which the world faces today. It interests us specially, because conditions there have not been, and are not even now, very dissimilar to conditions in India. Both are vast agricultural countries with only the beginning of industrialization, and both have to face poverty and illiteracy. If Russia finds a satisfactory solution for these, our work in India would be made easier.” (Arun Mohanty, 29, Nov., 2012)

Russia was so important for Nehru’s vision for India that he sent his sister Vijayalakshmi Pandit as the first ambassador of India. Vijayalakshmi Pandit started her job from the very first day of embassy and remained in USSR till 1949. Though there was not any significant achievement during her tenure as Indian ambassador, she was the first Indian woman ambassador to any country. Second Indian Ambassador to USSR was Dr. Sarvpalli Radhakrishnan (1949-1952), who became our second president later but the warmth in India-

Russia relations starts with arrival of K. P. S. Menon as third ambassador to USSR (1952-1961), who organized Pt. Nehru's first visit as PM to USSR in June 1955. It does not mean that the earlier people did not try to work on India-Russia relations.

After World War II, USSR as other western countries tried to influence newly independent countries but it had no experience in dealing with foreigners as Colonial countries because they were well acquainted with these countries and their culture. India was first major country, which Soviet Union tried court. The first leader, who visited India, was Nikita Sergeyevich Khrushchev. He led Russia during Cold War period and is famous for the de-stalinization of Soviet Union. He was first Secretary of Communist Party of Soviet Union from 1953 to 1964 and during this period he visited India with other soviet leader Nikolai Bulganin.

According to Khrushchev, there were some issues which kept hindering the relation of both countries, first Stalin never paid a serious attention on India, second Nehru was busy in dealing with countries like China, Egypt, Indonesia, Myanmar etc and trying to form Non-Alliance Movement, third, USSR leaders believed that India has chosen the path of capitalism. Russia found Nehru was very fond of English People and English culture and many English were still present on different posts in army and other place and that put Russians on guard. On the contrary according to Russian "If Russians want to drink, they drink to their fill and if they fight, they fight till they win." The leaders of USSR were sympathetic towards Indians due to the fight of liberty and independence even if the severe harassment and operation given by the British but they thought of Nehru as cahoots with British.

The first breeze in Indian diplomatic relations came, when Pandit Nehru with his Indira went to USSR again in June, 1955, but this time as an official representative of India or Prime Minister of India. The leaders of Soviet Russia welcomed them warm heartedly and showed him everything whatever he wanted. They showed them every best thing of soviet land, European part as well as Central Asian part, to impress him to realize how they have put Marxist-Leninist theory in reality and what great things they have achieved in building socialism. Khrushchev's intention was that India should also embrace communism as did China. In his point of view Nehru was a subtle mind and he was confused. He did not know which type of economy will boost his country.

He could not decide that he should opt capitalism or socialism. He was not ready to choose clear path of one of these economies and therefore, he had chosen mixed economy, which was very clumsy, lengthy and slow process. And as a result India was progressing slowly while China, choosing socialism, was progressing faster than India.

Khrushchev brilliantly concluded that “the path Nehru chose for the betterment of his country was a very long and slow one, and no one knew where it would lead.” And how prescient! The Russians, and indeed all of Asia, saw the contrast in achievements made by China to the small gains made by India. “That is, for all of Asia, including India, China should serve as the example, because in a short time it had achieved so much. The Indians themselves realised that China was moving ahead of them.”

“We wanted India to develop heavy industry and raise the living standards of its people, but not by the methods and policies that Nehru was proclaiming, because such goals were not achievable that way, and the people of India would be doomed for many years to an impoverished existence.” (R. K. Simha, 20014)

He was very disappointed to see that official talks had gone very good and Nehru was very respectful to soviet unions’ achievements but he was not ready to accept the system and transfer USSR’s experience in his country for the betterment of his people but the most fruitful result, this visit brought, was that after establishment of embassies the diplomatic relations between the two country had taken off in serious notes.

Nikita Khrushchev and Nikolai Bulganin came to India-visit in November-December 1955 on the invitation of Nehru and were very amazed to see friendly reception and warmest hospitality of Indians for the USSR delegation, which comprised of foreign ministry and other delegation of Central Asia. In Delhi they were resided in Rashtrapati Bhawan and in Mumbai they were surprised to see the sea of people to greet them. Everywhere in India they were treated as best friends of the country.

They attacked the English for exploiting India and looting its resources for England’s throne. The public cheered listened to them but they sensed with Nehru’s and Indira’s attitude that were not happy with this though they did not say anything to them. The Russians understood that Indian people disliked the British but Nehru-Gandhi family was disconnected with Indian public as Nehru was an anglophile.

Khrushchev wrote that while travelling he was very surprised to see that many statues and monuments, erected in memory of English victory and seizures of

the Indian places were still intact, which according to him was humiliating for India to as it reminded the slavery to the British.

The delegation visited Srinagar also besides Punjab, Delhi, Mumbai, Calcutta, Bangalore and Chennai. Russia backed India over Pakistan but it did not want to come in the middle of the two countries and felt that they resolve their problems sitting together. But Russia's solidarity to India in dispute with Pakistan strengthened India-Russia ties. And India thanked Khrushchev for this.

This visit started a new era in India-Russia relations and co-operations, which changed into a strong friendship. It paved the way for heavy industrialization of India with the help of Soviet Union. On one hand India constructed Bhilai and Bokaro steel plants and established Indian Institute of Technology, Bombay (IIT-B) with assistance of USSR and on the other hand in UNO Russia always blocked America and western countries to mount pressure on India in case of war with Pakistan and always helped India with arms and ammunitions.

Thus, a new era of India-Russia ties heralded, which with time changed into Special Privileged Strategic Partner.

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THE COMPARATIVE STUDY ON THE THEME OF ALIENATION AND SELF DECEPTION IN “*THE METAMORPHOSIS*” AND “*I - NOT I*”

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Abstract: “*The Metamorphosis*” is German Novella by Franz Kafka, who is most important writer of the 21st century. The “*I - not I*” (*Я-не Я* in Russian) is a Novel by Alexseii Slapovskii and it was written in after the post disintegration of USSR. Both of the works has the element of metamorphosis and a common theme of alienation and self deception of the protagonists. The present paper aims to make an attempt to do a comparative study of this issue.

The two works, i.e. *The Metamorphosis*” and “*I - not I*”, have common ground for the comparative study, which is the transformation or the metamorphosis of the protagonists and the alienation. Metamorphosis is an age old element in narratives of novels, stories, fairies and folklores. Modern literature utilises this element of narratives ‘metamorphosis’ to show the contrast focusing on the deformation in the physical bodies of characters. Most importantly the contrast in the characters can only be noted or noticed when the deformation of either physical body or mental state of a character takes place in a novel. The deformation of both the dual structure of mind – body, i.e. physical body and mind or mental state, is impossible for the comparative study of the changes in inner and outer world of a character. The metamorphosis of both mind and body only closes the door for comparative reading and hence in such condition the characters should be considered dead. It is important to notice that deformation could also include emotional or psychological distort among people, while revealing change in form or shape of the character in a novel. The metamorphoses in the novels represent alienation of a character in a fast developing modern and civilised society where a person is thrown into survival dilemma. The element of metamorphosis is widely used by many modern writers who are concerned about the survival dilemma of human being. It has become a metaphor and symbol to explore the age-old riddle of human existence by analysing profound meanings behind such metamorphoses.

The *Metamorphosis* is one of the most influential novellas of 20th century written by Franz Kafka. The work has in a very distinctive manner made the world aware of the issues of alienation and survival dilemma of a human being. The writer Kafka depicts a story of a salesman, Gregor Samsa, who is trapped in an absurd human condition and transformed into a large and monstrous insect. The novella is a description of loneliness of the protagonist ‘Gregor

Samsa' and the strangeness of modern society. Samsa finds path to release oneself from the difficult situation but instead he learns that life is weird and absurd. Kafka is one of the writers who describe his protagonists surrounded in alienation and anxiety. His depiction of alienation and anxiety is similar to the idea or characteristics of existentialism. The philosophy of Existentialism places an individual in the centre and authorises to give meaning to his/her life. The life on its own is meaningless and it focuses on the concept of freedom, choices, anxiety and nothingness. The theme of Kafka's works remains alienation of human nature and absurdity of the world, which also represents the economic development in the capitalistic world.

The novel of Aleksei Slapovskii, *I – not I* (Я- не Я in Russian) is published in 1992. The work shows alienation of the protagonist Negelin, from his society and family. He is found to escape the burden of such situation through many metamorphoses in the novel. The protagonist strives to challenge social rules and norms in search of freedom, eventually accepting a certificate of madness from psychiatrist. The protagonist, Negelin, during the visit to the psychiatrist gloomily and quietly says that, *"what surprised him is that why don't people openly kill each other on a busy day, it's could have been done much earlier."* The anxiety of life, choice, nothingness and boredom is the main theme of the novel and thus it also represents the idea of existentialism.

The concept of Alienation

The concept of alienation is attributed to the philosophies of Marxism and Existentialism. The Marxist approach examines the idea of alienation focusing and remaining critical to the social and economic condition in capitalist society. Marx very specifically uses the term alienation as a situation in which our activities and its product are two separate entities and both of them work against us. Marx also concerns the idea of alienation in reference to the form of labour in a capitalist society associating it to social and economic relations. He further adds that the self alienation is a social and historical phenomenon and it can be changed with historical development and progress. He defined "Alienation" as a kind of phenomenon in which "materials control human; dead labour rules living labourers; product control producers." Alienation in other words basically is the dissimilated relationship between man and society and between people, involving the inner relationships between self and others. The inner harmony has been broken in this dissimilated relationship so that human nature hasn't authentically been a part of human and they started conflicting against each other with mutual suppression till a human has gradually been entangled in survival dilemma.

Existentialism considers Alienation as a human condition. For existentialists, it is neither an economic nor societal consequence but rather a

psychological or spiritual malaise prevalent in our modern society. Søren Kierkegaard, an existentialist philosopher, proposed that, in the 'present age' individuals are estranged from themselves and from the world, which is experienced as hostile to subjectivity and individuality. Such estrangement takes the form of 'Inauthenticity' of not being 'oneself' or 'true to oneself.' Kierkegaard even says that such estrangement is not only a characteristic of modern life but of human situation or condition. Similarly, for existentialist philosopher Heidegger, 'Inauthenticity' is our normal, everyday state. They say that achieving Authenticity is possible and it is an individual rather than an historical achievement. To find myself and be authentic, I must stand back. I must detach myself from the "They", from my social existence, and make contact with my authentic individual self. Existentialism believes in creating the essence through the free will.

One morning the salesman Gregor Samsa wakes up to find that his body has transformed into a big beetle. This deformation of his body into a beetle changes every aspect of his life onwards. The metamorphosis of Gregor is not voluntarily but it is actually thrown upon him. Whereas, the metamorphosis of the protagonist in the novel "I-not I" is voluntarily and self imposed. Negelin in the novel "I- not I" took an adventure to explore extreme freedom, adapt into new social roles and identities through metamorphosis. His psychological balance throughout in this adventure was completely shattered under the pressure of the societal norms, and he was living in disorientation and nothingness without any authentic motives. Kafka and Slapovskii, both have used the element of metamorphosis to present distorted life of a human being in real society. Kafka analyses the bitter cruelty of a human society from animal's perspective, and revealed human survival dilemma in the absurd world and in absence of spiritual depth. Slapovskii examines the inner conflict of a human being living in society full of morals, restrictions and used the metamorphosis to surpass the human condition and experience an unprecedented freedom to find true need in the depth of heart of a person in this absurd human world.

Gregor while living a humble and busy life lost the self and finally became an insect. His lost self was an ultimate portrayal of his self alienation. He dissolved his own self to live or better say earn money for the family. The issue of self alienation is evident as the protagonist has no passion for himself and he had no time to reflect and introspect to give a conscious direction to the life applying freewill.

Negelin on the other hand changes his identities through metamorphosis and thus also plays different social roles during the whole adventure in the novel I-not I. Although he tried to explore, during the adventure, many social roles, such as, Rogue, popular singer, addicted drunkard, the head of the defence

ministry and a chicken but his self was not free from burden. He found the pressure of the societal norms, the anxiety of death, dilemma of survival, boredom and nothingness.

The tragic story of Gregor is an imprint of self deception. His relationship and attitude towards his family proved to be a self deception after the metamorphosis. . For Sartre, “Self deception was kind of behaviour of deluding oneself so as to shrink the responsibility of freedom of choice, such as, casuistry in words, mendacious memory, somnambulism, excessive reverie for supplying a want or need and idealisation.” Self-deception here is not an act of lying, covering up the facts. Instead, Self deception is a situation where “the identity between someone who did an act of cheating and someone who was deceived without any opposition or contradiction between the two.” Gregor in the course of time, made a big gap between his “individual” and “self” and gradually lost control on the self. He lived without reflecting in the society dominated by the machine. He never recognised the need to bridge the gap between “individual” and “self” through fulfilling his own needs and desire.

Satre proposed that “self deception was kind of human consciousness, which was produced due to absurd existence of human.” The conscious self deception reveals “the absurd human existence” of Gregor. He was burdened with the social responsibility and moral tie to perform family duties while facing complex emotions of fear, anxiety and self criticism produced due to conscious ignorance of self and escape freedom. He separated body from the spirit to prevent this painful condition. He kept himself on the highest stage of family responsibility and fulfilled his duties through conscious effort but he was lack of vitality and tired with running about. He was living under the suppression of highly mechanised society. The relationship in his family with an abnormally parasitical relationship and his existence was materialised to be mere a salesman, as he was the sole bread earner in his family. He couldn't exist in his own way but in nothingness. His existence becomes nihilistic.

Before the metamorphosis, the family of Gregor was a true portray of the family relationship maintained by money in capitalist society. Gregor alone earns money and bears the living expenses of the whole family. He never achieved any joys or happiness from working. Such distorted relationship in family resulted from the alienation in capitalist society. The weakness of the relationship appears evident when he was unable to provide money for the family and supply food for the parasites after being a beetle. In capitalist society a person would be discarded, once he loses the ability to make a living on his own. Likely, Gregor was also discarded. One of the main reasons for the deformation into a beetle was his inhuman social environment and repeated

mass production. People in such a big social environment became mechanical, numb and depressed only to lead an inhuman life like a working tool.

The protagonist, Negelin, was also burdened with social responsibility, moral ties, sense of shame and fear. He hated to go to work. He had a wife and a son in his family but the warmth of relationship was lost between them. He had lost passion in life and was in constant search for the meaning of life. The Existence of Negelin was also nihilistic. He could not bear to live in such conditions and consciously released himself from it.

His sense of self, i.e. being Negelin, was intact, but his identity was changing with every metamorphosis. He became rogue, musician, and the head of defence ministry in three different metamorphoses. He never lost the ability to reflect. He kept reflecting only to understand change in the situation, behaviour and roles. Even going through different identities left him anxious about death and meaninglessness of the life. Hegel believed that, in the development of individuality, there must be a moment of separation and detachment, a subjective and negative moment. Modern individuality is not given simply through the performance a social role. To be for-itself and free the individual must be able to reflect, to will and to choose. It is not sufficient simply to perform a social role; one's role must be inwardly willed and chosen if it is to be an authentic expression of individuality and selfhood in the modern world. Negelin understood that the ability of reflection is at fault and choose to be metamorphosed into a drunkard and remain unconscious for most of the time to get rid of selfhood, reflection and boredom.

He too separated body with the soul by changing his identities. Changed identities and social roles undoubtedly presented him with lots of freedom but he lost the relation and contact with known people. His life became incoherent due to lack of historical progress in a single direction. He ultimately decides to declare himself a mad. He made himself free from the societal norms and responsibility. He still could not find peace, passion and meaning in life. The self deception is a situation where, "The identity between someone who did an act of cheating and someone who was deceived without any opposition or contradiction between the two." Here the identity of the deceived and the deceiver belongs to the same individual. With the loss of individuality. Negelin was wandering in nothingness, with anxiety of death and choice.

In the novella "metamorphosis", after the transformation Gregor was released from the boundation of distorted family, the parasitic relationship was broken down and consequently he brought disaster to the family. The family blamed him in a direct, indirect way and even started disliking him, which resulted into his strong self accusation instead of natural rage. He suffered from guilty

because he not only couldn't contribute for his family, but also became a heavy burden for them.

Negelin had recently become a part of capitalistic society and earlier. Negelin was the sole bread earner for the family. The relationship between the family members was not warm. There were no love and happiness among them. The relationship was burden for them. The alienation in the novel is not limited to the capitalist society, but a existential one. Kierkegaard says that the Authenticity cannot be achieved merely by doing one's duty or fulfilling an objective social role, it is essentially a subjective phenomenon, and that subjectivity is essentially passion. Heidegger also says that a normal social life is no guarantee of Authenticity. On the contrary, in our everyday social existence we are estranged from ourselves and inauthentic. They say that Authenticity is possible, but it is an individual rather than an historical achievement. To find myself and be authentic, I must stand back. I must detach myself from the "They", from my social existence, and make contact with my authentic individual self. However, Negelin, before and after the metamorphosis was lost in the anxiety of human survival, death and boredom.

Since the 20th century, human being has made unprecedented improvement in the means of subsistence, understanding of nature, spiritual exploration etc and reached up to height of civilization. Human being has achieved the enjoyment of material production but at the same time they have become spiritually numb.

Kafka conveys that a person loses his/her identity in the chase for money, popularity, and wish to correspond to the expectations of others. Such chase will never bring true happiness and instead will realise them of the uselessness of their existence. His novel "metamorphosis" shows difficult relations between an individual, the society and alienation. Slapovskii too conveys the same idea that losing identity in strive of extreme freedom will also lead an individual to an alienated state. The alienation gradually transforms their lives and makes them beasts, detested by others.

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ALEKSANDR PUSHKIN'S *THE CAPTIVE OF THE CAUCASUS* AND THE POETICS OF THE CAUCASIAN TEXT IN THE RUSSIAN LITERATURE

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Abstract: *"The Caucasian text" is a text of pivotal significance not only for the Pushkin's oeuvre but also for the history of the Russian literature of the XIX century as a whole. Focusing on the Pushkin's lyrical poem "The prisoner of the Caucasus" present paper explores the motifs and topoi of Pushkin's Caucasian text and attempts to elaborate on its seminal importance in the general poetics of Caucasian text of Russian literature of 1820s.*

Keywords: *Pushkin, Caucasian text, Prisoner of the Caucasus, Poetics, Epistolary, Violence, Empire*

"The Caucasian text" is a text of pivotal significance not only for the Pushkin's oeuvre but also for the history of the Russian literature of the XIX century as a whole. Forging romantic aesthetics and poetics of Pushkin, the Caucasian text, does not only reflect the evolution process in genre and stylistics of the poet and but also unravels bildungsroman principles of Pushkin's oeuvre. In his article *"Few words about Pushkin"*, published in *"Arabesques"* (1835), N. Gogol associated the period of Pushkin's stay in the Caucasus, particularly period of his southern poems, as the inception of his literary maturation as a Russian national poet. He wrote, *"He was captivated by the free poetic life of the audacious mountaineers, their skirmishes, their quick unstoppable raids. And from this time his (Pushkin) brush took on that broad sweep, the quickness and audacity that so amazed and struck a Russia that was just beginning to read"*(Gogol 68-69).

The "Caucasian text" of 1820-1830's Russian literature, like any other type of regional text, distinguishes itself by its articulation, demarcation and structural framework. If the articulation *"compels us to consider the text as realization of a particular system and its material embodiment, presence of the external and internal boundaries in the text forms such a quality as demarcation, then the internal organization of the text allows to perceive it, at the syntagmatic and paradigmatic level, as "structural whole"*(Lotman, Ob iskoosstve 61, 63).

Poetics of the Pushkin's Caucasian text began to formulate in his epistolary of the years of 1820s. In poet's correspondence Caucasus has been apprehended as a place of multifaceted realities: as an important stage in its original (non-fictional) as well as literary biography, as an encounter with the Southern nature, as a reflection of events of the Russian-Caucasian war, and a literary phenomenon encapsulating Caucasian plot. In a letter (*on 24 September, 1820*) to his brother L. Pushkin, Pushkin meticulously wrote his impressions about the multifaceted realities of southern periphery: *"I regret, my friend, that you haven't seen these magnificent mountain range with me; its snow covered peaks, which on a clear dawn, seems like strange multi-coloured and motionless clouds; < ... >; the Caucasian edge, torrid border of Asia, arouse interest in every aspect. Ermelov filled it with his name and splendid genius. <...> and where the poor army officer safely gallops on the post-horses, there highly superior can easily become the victim of the lasso of any Chechen. You realize what appeal this spectre of danger has for an active imagination"*(Pushkin 17, 18).

Literary stage and spatial arrangement of the poem excessively incorporates the real impression of poets stay in the Caucasus, and thus creates a confluence of aesthetical and autobiographical texts. In his letter to N. I. Gnedich (*on March 24, 1821*), Pushkin insists upon making Caucasus as place of action for his poem. He writes, *"The stage of my poem should be set on the coast of noisy Terek, on borders of Georgia, in deaf gorges of the Caucasus – I placed my hero in monotonous plains where I myself spent two months (X, 27)*

Romantic Aesthetics of Pushkin's 'southern poems' is explicitly connected with the bildungsroman principles. According to Lotman by this time *"the literary corpus of the poet can be discerned as the one stupendous autobiographical novel, in which lyrics and poems produces different chapters and the biography of the poet served as the plot"* (Lotman, Ob iskoosstvye 57). Predominant features of Pushkin's Caucasian text elaborates intricate dialogue between life and literature; his attempt to attribute his day-to-day life to his literary characters and simultaneously allocating them with autobiographical features. Thus, availing this opportunity to observe his personality from the vantage point of the romantic hero of contemporary literature, while enduring the lofty loneliness, Pushkin's letter to N. I. Gnedich of June 27, 1822 from Kishinev portrays a ironic self-evaluative persona of himself. He wrote, *"feel sorry for me: living among the Getaes and Sarmataes; nobody understands me. Enlightenment of the Aristarchus is not with me, neither listening invigorating advices nor the applause and censure writing somehow"*(X, 37). In this same reference one can also incorporate Pushkin's letter to his brother, where he compares himself with the protagonist of "The Prisoner of the Caucasus". Letter also records the production of ballet using the poem's plot by a French

ballet master, Charles-Frédéric-Louis Didelot (1767-1837), working in St. Petersburg: *"Write me about Didelot, about Circassian Istomina for whom I was once felt captivated, like the Caucasian captive"* (X, 53). The main part in it was performed by the famous Russian ballerina A.I. Istomina (1799-1848).

Pushkin's Caucasian text can also ascribe to his enunciations on the poem in his letters. By and large they refer to the character of the captive, his relationship with the Circassian and the accounts of the daily life of the Caucasian people. In his noted letter to V.P. Gorchakov (October-November, 1822) Pushkin speaks about his prisoner as a hero of baryonic poems, which reflect *"his indifference toward life and toward the enjoyments, premature aging of the his heart, which became distinctive features of 19th century youth"* (X, 49). Also in a letter to P.A. Vyazemsky, he cites the opinion of P. Chaadeyev, who found 'captive' inadequately blasé ("satiated") and, consequently, come in a polemic with the addressee of the letter about the ending of the poem, about the "secret of entertainment" in it (X, 56).

In such manner, one can say, that the poetics of the Caucasian text in the letters of Pushkin of following years of 1820s can be perceived as unity of autobiographic, natural, ethnographic and historical material, ascertaining its aesthetical efflorescence in the poem "The Captive of the Caucasus". Factors such as border or boundary seem to be of seminal importance for the Caucasian text of Pushkin and Russian literature for that matter.. Caucasus has been considered as cultural boundary, as an encounter of two worlds: 'civilized' and 'savage' or 'natural', north and south, which stipulates and conforms to the different typology of the heroes - Russian in the Caucasus, 'mountain maiden' and 'sons of the Caucasus'. Pushkin's Caucasian text does not only incorporate description of the nature of the region, but also elaborates on repercussions of the historical events of the Russian-Caucasian war. Historical discourse in such particular texts in many respects can be characterised by its thematic resonance: theme of violence and its basic plot line – life of Russian captive in Caucasus. It is not merely a coincidence that in Pushkin's correspondence of following years of 1820 Caucasus has been observed through the prism of his poem «Prisoner of the Caucasus» and its protagonist. At the same time the Caucasian text of Pushkin correspond to the aesthetics of the *'novels of formation or Bildungsroman'* for the author, as his everyday behavior developed in compliance with the «literary» behaviour of prominent romantic characters («seeker of new impressions», «the bessarabian hermit») and also, vis-à-vis, where literary characters have been deeply endowed with the autobiographical features. In this reference subsequent remark will appear completely appropriate, that Captive's Byronism consist not so much in his character as much as in autobiographical subtext of his character (History of

Russian Literature: in 4 vol. 251). Another peculiarity of the Pushkinian texts in question resides in its inter-medial (ballet «Captive of the Caucasus», or «Bride's Shadow» composed by Catterino Cavo and directed by Didelot) and metatextual (critical responses to the poem by author himself and by his contemporaries) nature of the text.

Present paper underlines only those aspects of the poem that proved pragmatic to its current scrutinization. «Captive of the Caucasus» (1822) was a formative work in the series of «southern poems» of Pushkin, it's a well established fact. In this following poem, similarly in other poems of present series: *The Robber Brothers (Bratya razboyniki)*, *The Fountain of Bakhchisaray (Bakhchisaraysky fontan)*, *The Gypsies (Tsygany)* reflects the prominent characteristics of aesthetics and poetics of Russian romantic texts of 1820s. Primary thematic execution in subsequent texts is associated with the projection of the encounter of two cultures in dichotomous pattern: East and West, European culture and culture of the Caucasian people, “enlightened” or “civilized” and “natural”, personal and generic.

The keystone of the poem is a plot about the captive in the Caucasus, which is the literary projection of the events of the Russian-Caucasian war and thus, receives ethnographic, psychological and historical concretization. Pushkin develops subsequent plot encompassing several primary romantic elements, such as captivity of the author, Circassian's love for captive, narration of the nature of the Caucasus and customs its people, captive's fleet, and historical facts. In reference to the works of Lermontov («Captive of the Caucasus»; 1828), Tolstoy («Captive of the Caucasus»; 1878), Makanin («Captive of the Caucasus»; 1994) subsequent layout of the plot can be seen as a metaplot, separate events in which “*either imbued with the concrete content or have been transformed and excluded from the narration*”(Syemyenova 158). The forgoing plot remains dynamic as it incorporates creative evolution of individual author. However, at the same time it remains, comparatively consistent and static, as key elements in it remain invariable – absence or strong transformation in any of them bears on specific artistic ends" (Syemyenova 158). Plot of Pushkin's «Prisoner of the Caucasus» composes specific spatial and temporal organization and constitute a primary chronotope of the Caucasian text of the Russian literature. Typology of the hero is also motivated by the specificities of plot evolution.

At the centre of the poem remains a romantic hero, whose portrayal follows the traditions of «oriental tales» by Baron. Protagonist of the poem «Captive of the Caucasus» is ‘fugitive’, ‘wanderer’ and ‘outlaw by choice’. His escape from his modern society can be perceived as his aspiration to seek the greater truth that is connected with fulfillment of self-acknowledgement and self-realization.

In the fate of the captive, one can mark out the dichotomy of «home-world», characterized to all the subsequent Russian literature. As it has been noted by a contemporary scholar that the «House», from the axiological point of view, personifies the real, the ideal, or the due, that lies in the World (Sobyennikov). Abandoning of the captive from the House to the World in the gnoseological plan could be perceived as his search by his another self; "I" or his alter ego, as an opportunity to realize its predestination.

In "Captive of the Caucasus", as in the Byron's poems with its "the centripetal force", *"action is concentrated around one hero, representing events from his personal life, emotional conflict"* (Zhirmunskii 29,31). Protagonist of the Pushkin's poem during his lifetime in Russia has been perceived as "other among ours". It divulges through the description of intricate structure of the conflict toward which he is drawn to. Subsequent social conflict, representing hero as "apostate of the world", the friend of freedom; it's a psychological conflict, connected with disillusionment in love and friendship, with anxieties of the "withered heart", "reminiscence of the best days"; it's a philosophical conflict, unrevealing his aspiration to self-realization, to gain spiritual enrichment of his personality that has rendered through the image of the road uniting both parts of the poem which receives at the same time both concrete, and symbolical meanings. According to L. Ginzburg, Pushkin's poem *"gave a formula of a modern man, a formula to merge love with freedom, with disappointment, with tragedy", "in which a lot could have been manoeuvred in the future"* (Ginzburg 137).

Having been taken in to captive to Circassians, protagonist already appears to be at the position of 'other' ("other among the strangers") and which, aesthetically, becomes very productive at given point of time (Gurevich, *Romantizm v ruskoy literature* 57). This situation actualizes another conflict in the poem – the conflict of historical and cultural, bearing on the repercussion of the Russian-Caucasian war, which began in 1817. At the same time, subsequent conflict unravels the ambiguity of the concept of freedom; having lost its physical freedom the protagonist, managed to withhold his inner freedom. In this regard it should be noted that "The Caucasian captive" is not only about conquest of the Caucasus by Russia", it also *"carries out the reflections of the high spiritual values of the captive"* (Sandler 145-151)

Character of the "Circassian", "the maiden of mountains" is on a par with the protagonist of the poem. Her character reflects the evolution that has been elaborated through her love for the Russian captive, which subsequently divulges herself as, identical to the situation of our protagonist, "other among the ours", and in subsequent manner her fate, in many respects, represents the

specular reflection of the fate of the captive. Protagonist's captivity can be associated with "captivity" of "the maiden of mountains", who is trapped in her love for the captive and identical psychological receptions has been put on work in order to delineate the inner anxieties of both heroes. A dialogue-confession technique appears as one of such receptions:

“Ah, Russian, my Russian, for what,
Not knowing your heart,
Did I give myself to you forever!
Not for long on your chest
A girl rested in oblivion;
Isn't on a lot of joyful nights
The destiny sent her share!
<...>
You love, Russian? you are beloved? ...
Your sufferings are clear to me ...
Please, you also forgive my sobbing,
Don't laugh at my sorrows.” (IV, 122 – 123).

The lexical repetition, which we found here ("Russian, Russian"), an anaphor and syntactic parallelism ("*Not long on your chest*", "*Isn't on a lot of joyful nights*"), uses of interrogative ("*You love, Russian? you are beloved?*") and exclamatory ("*Did I give myself to you forever!*") sentences and also use of ellipsis delineates not only emotional state of the heroine, her confession, but also can be perceived as psychological and thematic coupling of the situation of love-conflict in the poem: love of the Circassian for the captive and love of the captive to "the faraway maiden". Subsequent parallelism of confessions of heroes also springs up again in a final scene of the poem when "the Circassian and the captive have precisely interchanged their position: he "rushes" toward her with "a revived heart", she who endured disappointment doesn't answer its impulse"(A. Gurevich 61).

Surrounding nature also reflects the projection of the impressions generated in the dialogues of protagonists, as night is succeeded by the approaching dawn. Landscape of heralding dawn occurs twice in the poem: after a scene of the confession of heroes and after release of the captive. The image of a morning dawn in the middle of chapter two and at the end of the poem, with its lofty lexicon and metaphors ("*The night stars*"), epithets ("*transparent*", "*deep*"), embodiments ("*The day lay down*", "*ascended the dawn*"), imparts psychological concreteness in perception of the nature and, along with it, correlates with the impressions of love, inner freedom of protagonists and with the existential problematics of current work. Reiteration of individual thematic

situations (two confessions of heroes), motives (inseparable love), images (night, a dawn) that we observe in these fragments, acquires symbolical meanings and can be apprehended as an aesthetic foundation for the formation of the literary myth about the Caucasus in Pushkin's poem. In this reference it can be insinuated here that "poetic diction of the "Captive of the Caucasian" becomes a peculiar "archaic" language for the subsequent authors" (Romanyenko 12 – 13), writing about the Caucasus; such as M. Lermontov, Bestuzhev-Marlinsky, A. Polezhayev, Y. Polonsky, L.N. Tolstoy and others.

The typology of characters in the poem "Captive of the Caucasus", also in the "Caucasian text" of Pushkin for that matter includes the mandatory narration of "sons of the Caucasus", their life and culture as well. Subsequent description of life of Caucasian people in the poem has been narrated through the eyes of a "European", and thus, consequently, reveals the unison of the historic-cultural and aesthetic point of views of the protagonist, narrator and the author itself. It can be perceived through the inner cordiality and rectitude towards the nature and the worlds of "foreign" culture. Poem renders the life of mountaineers from the vantage point of the protagonist:

But all of the European's attention
Was caught up by these marvellous people.
Among these mountain people prisoner observed
Their faith, customs, upbringing... (IV, 114)

Simultaneously captive's point of view is complemented with the point of view of the narrator and the author itself, imparted in dedication, epilogue and the prosaic note of the poem. The elegiac tonality of the dedication, addressed to N.N. Rayevsky (1801-1843), the younger son of the famous general and the participant of Patriotic war, has been rendered through the motives of separation, reminiscence and psychological epithets ("in days sad separations"), ("reflective thoughts"), also complimented by the use of visuals ("stony peaks") and acoustic ("Thundering springs") figurativeness connected with alliteration ("Where warlike brigandage roams the mountains"). All these means of artistic expressiveness accentuate our attention on the elements of romantic poetics in "the Caucasian text" of Pushkin, divulging the transition from the description of inner (the lyrical subject) to external (the nature and life of the people of the Caucasus) worlds in the poem, which renders, consequently, the proximity of ideological and aesthetic perception of the narrator, author and protagonist as well about the Caucasus and its inhabitants the hero.

The representation of the "sons of the Caucasus" in present Caucasian poem of Pushkin in many respects divulges through the themes of war and violence in the poem. Violence has been seen here as a indispensable element to the life of the mountain people, explicated through the subsequent verbal formulas such as, "a nest of predatory tribes", "terror of to heedless Cossacks", "a treacherous predator", "insidious enemy", "hearts that are born for war", "bloody entertainments", "the wild people", "ferocious Circassians", "the wild nurselings of battle". The subject of violence also receives historical treatment in work and it is worth to note that it has been perceived as the response to military operations of the Russian army in the Caucasus. In this regard, dichotomous parallels such as Cossacks and Circassians, day and night, Russia and the Caucasus, the North and South, West and East does not only generate meaning, but also functions as plot-generative device.

The subject of war and violence, prevalent in the poem is closely connected with a colonial policy of Russia in the Caucasus, which had its own particular and specific nature. Unlike the countries of Western Europe, Russia, as E. Said mentioned, "... acquired its imperial territories almost exclusively by adjacence"(Said 10). Subsequent particular feature of the Russian colonial history in many respects explicates the fact that in Russian thought *"the concept of the East was so ductile"* that the Russian orientalism *"was more inclined towards apprehending the diversity of the world, than its binary segregation into "West" and "East"*(Khalid 319, 316). The "ductile" perception of the East in Russian orientalism of the beginning of the XIX century, simultaneously, was inseparable from the Russian nation-building, which is intricately connected with formation of other nations and the national movements in the Russian Empire (Andreas 421). Projection of the Caucasus as Russia's 'East' in Russian cultural consciousness stipulates the need to address the contemporary historical and national material in the poem "Captive of the Caucasus". In aesthetic schematic subsequent material facilitates the proliferation of the concept of 'norodnost' (which broadly translates as 'national identity' as well as nationality (Maureen 28-36) in the Russian romantic literature of the 1820s, under which one can apprehend the depiction of exotic landscapes of the Caucasus, its national traditions and features of worldview of its inhabitants (Somov 167-168).

The direct reference to subsequent historical material can be found out in the epilogue of the poem. As many contemporary scholars noted down, *"the epilogue of the "Captive of the Caucasus" connects to the conflict of the third force – history. <...> for Pushkin present grand historical background is important, history as a character of the poetry is necessary"*(Surat 30). Projection of the history as a poem's "character" allows author to inscribe the events of personal life of characters in a wider cultural and philosophical

context imbued *"untamed and multidirectional forces like – freedom, love and history"*(Surat). Epilogue unearths the theme, central to the Pushkin's oeuvre – theme of empire and freedom. As famous Russian philosopher, historian and publicist G. P. Fedotov (1886-1951) mentioned in his article "poet of the Empire and Freedom" (1937) that the poet's sympathy *"bifurcates between Circassians and Cossacks"*. In order to reconcile his heart with imperial consciousness, - freedom with glory, - Pushkin made 'Russian' a captive and emphasizes on the savageness of the wild sons of the Caucasus. In subsequent manner Cossack lines and the Russian bayonets become the very symbol of freedom" (Fedotov 359). "Imperial endings" of the "southern" poems "Captive of the Caucasus" and "The Gypsies" in many ways anticipates the evolution of political views of Pushkin, his inclination towards "free conservatism", source of which appears to be Karamzin's "A History of the Russian State". In poet's consciousness, "the Russian life and the Russian statehood" appear as "continuous and painful overcoming of chaos, commencing reason and will. This is what empire purported for Pushkin"(Fedotov 361). It can be implied here that in the poem "Captive of the Caucasus" tragedy of life, as of ("fatal passions") meets elements of traditional Caucasian life. Both of these elements have been weathered with resolute beginning in the poem, which is connected with glorification of military operations of Russia in the Caucasus. From this vantage point, the relationship of the "Captive" and the "Circassian" receive the elevated meaning in the poem. As B. M. Gasparov noted down, "submission of "romantic-naïve "maiden" to the hero has been projected in an image of submission of exotic "wild" edge to sacral space of the empire"(Gasparov 300).

The historical conflict has been comprehended on the aesthetic level in the poem. In subsequent context, the significant role has been assigned to such metatextual elements as dedication, epilogue and prosaic notes. In the dedication, as well as in the epilogue appears image of a muse, poetic creativity: "the offerings of the free muse", "singing of my exiled lyre", "muse, the easy friend of dreams", "the goddess of songs and stories". The image of a muse in reference to the motives of reminiscence allows us to apprehend "the Caucasian text" of the poet as polydiscursive text, in which biographic, ethnographic and historical realities interfacially coexist. In the epilogue also appears the motive of transformation of a muse, the poetic inspiration, which subsequently creates new aesthetic reality. The very events of the Russian-Caucasian war were borne into the domain of mythological legends and become the basis for creation of the new cultural myth about the Caucasus in the Russian literature of the 1820s:

Goddess of songs and stories,

Full of reminiscence,
Perhaps, she will repeat
The legends of formidable Caucasus;
Will tell the story of the faraway countries,
Of ancient duel of Mstislav,
Betrayals, and deaths of Russians
On the laps of vindictive Georgians girls;
Also I will sing that glorious hour,
When, having felt bloody attack,
Upon the indignant Caucasus
Our double-headed eagle raised itself;
<...>
And dark rumours of legends
Will announce your execution. (IV, 129-130, 131).

In his notes to the poem, Pushkin points out to the sources of "the Caucasian text" in the Russian literature. One of such sources mentioned was the folklore of the Caucasian people and it would be a primary source. Folklore material constitute alternative point of view towards the problem of the Caucasus. It is a perspective from inside, point of view of a native from the Caucasus. Therefore, in the note no. 7, referring to a verse "Songs of happy Georgia" Pushkin writes: *"Songs of Georgian are pleasant and mostly plaintive. They glorify short-lived successes of the Caucasian weapons, death of our heroes - Bakunina and Tsitsianov, betrayal, murders and sometimes love and enjoyment"* (IV, 132). Subsequent reference contains plot-generative elements of "the Caucasian text" in general. It is important to note that the text of the poem, in particular "The Circassian song (Tomashevsky 53)", already contains separate elements of given plot and offers an alternative point of view.

Pushkin's "'Captive of the Caucasus" also make intertextual reference to the G.R. Derzhavin's ode "On return of count Zubov's from Persia" (1797) and V.A. Zhukovsky's "To Voyeykov" (1814). Derzhavin's ode talks about V.A. Zubov (1771-1804), the commander-in-chief of the Russian troops in the Russian-Persian war of 1796. In his ode, Derzhavin has given the description of the nature of the Caucasus, which receives, concrete and allegorical meaning in the text. The Caucasus has been perceived here as allegory of war and human destiny, as a trope of "treacherous fate" not only for an individual, but also for the history. Zhukovsky's epistle makes connections with the travels of the Russian poet, journalist and publisher A.F. Voyeykov (1779-1839) across the Southern Russia and the Caucasus in 1813. Unlike Derzhavin's ode, projecting Caucasus as an artistic manifestation of the philosophy of destiny of the protagonist, Caucasian fragment of Zhukovsky's epistle devours it in the context of life-bearing romantic aesthetics. "The Caucasian text" of Zhukovsky

epistle interweaves the description of the Caucasus and its inhabitants with the separate facts of the real biography of Voyeykov, also with the poetic responses of Voyeykov's epistle to "Zhukovsky". It is possible to suggest that the epistle of Zhukovsky "To Voyeykov" which was known to a wide range of readers, for Pushkin became the particular "aesthetic formula" for his poem "Prisoner of the Caucasian"(Tynyanov 177). Subsequent "formula" proposes the narration of external and internal life of protagonist against the historical background in articulation with the description of the nature and flavours of national life. However, in his poem Pushkin reproduced another literary myth. Subsequent myth follows the plot of evangelical parable about the prodigal son and includes the following schematics: "the hero leaves the native home: leaving – disasters in independent life – repentance – return – happiness of the father / natives / kin concerning his return". The plot about the prodigal son / daughter corresponds here to not only the destiny of the protagonist – the captive and the Circassian, but also projects historical interaction of Russia and the people of the Caucasus. It is important to note that Russia in this plot acquires a symbol of a multinational Family, the house of the multi-ethnic people living in it, and the Caucasus - that region which inevitably has to reunite with it, enduring the experiences of culture and war.

Thus, Pushkinian "Caucasian text" of 1820s has been created and governed by aesthetic principles of bildungsroman and integrates autobiographical facts (exile, travel of the poet across the Caucasus) which become an aesthetic basis for writing of the poem "The prisoner of the Caucasus". Trope of the border emerges as an important factor of present text, which in many respects predetermines the plot (captivity and flight of the hero), typology of characters (the Russian captive, "the maiden of mountains", "sons of the Caucasus"), structure of the conflict, chronotope and a poly-discursiveness (landscape descriptions, ethnographic material, historic facts) of the poems. "The Caucasian text" of Pushkin turns out to be metatextual (dedication, epilogue, prosaic notes to the poem) and inter-medial (the ballet on Katarino Kavos's music). It does not merely represent the not destiny of the main characters, but also the very process of creation of the poem, also narrates aesthetics of creation of an artistic art text.

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RAVEENDRAN'S TRAVELOGUE *AKALANGALILE MANUSHYAR*: A STUDY OF INDIAN TRIBAL LIFE

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Abstract: *Travelogues describe the life and culture of distant places not familiar to us. In travelogues, the experience of the Other and their life are central. For the present study Raveendran's Akalangalile Manushyar is taken as basic text of reference. This work portrays the life of the Indian tribes. In this work Ravi describes the life of inland tribes and remote area villages of Andhra, Odisha, Assam, Arunachal Pradesh, and Meghalaya. Ravi stayed with the tribes and villagers on their settlement and understood agriculture methods, food habits, customs and traditions, family life, wedding specialties etc of the tribal people. Ravi narrates the life of unknown tribes and villagers of Indian subcontinent. On the basis of this text, how the writer narrated the life of tribes is the theme of this study.*

Keywords: Tribal Life, Travelogue, Raveendran

Chintha Ravi about Indian Tribes in *Akalangalile Manushyar*

"I don't feel to write about cities. We can meet various kinds of people and see their life as we travel through the villages. Each village is different from the other" (Chandrika 2012: 136).

Akalangalile Manushyar (1982) written by Chintha Ravi penetrates into the life of hilly tribes and remote area villagers of Andhra, Odisha, Assam, Arunachal Pradesh, Nagaland and Meghalaya. Ravi lived with the tribes and villagers in their traditional settlements. His long sojourns enabled him to acquire deep knowledge about the tribe's agriculture methods, food habits, customs and traditions, family life, wedding ceremonies etc. *Malamukalile Reddykal*, *Bhoga Sthreekal*, *Ulvaliyunna Janapadhangal*, *Assam Peruvazi Kurrippukal*, *Pukayunna Gramangal*, *Akalangalile Manushyar*, *Aborukalude Samathalam* are the chapters which circumscribes the tribal borderlands of the unknown India.

Famous anthropologists JP Mills and Dr Heimeen Droph are of the opinion that the Konda Reddy community is one of the very old tribes of India, observes Raveendran in *Akalangalile Manushyar* (Raveendran 2004: 18). They are living in Vakkallur Panchayath of Godavari tribal area in Andhra Pradesh. Konda means Hill. The Reddy community is very powerful in the other parts of Andhra Pradesh. They are wealthy and their general living conditions are good. But Konda Reddys are not in such a forward position because of the same

historical reasons. Some families of the Reddy community had migrated to the hilly area of Godavari during the period of Kakathiya and Vijaya Nagara dynasties as merchants of costly forest woods. They are later known as Konda Reddys. They remained very wealthy for a long time. When the socio-political climate changed, it adversely affected their timber business and their job of selling forest products. As a consequence they lost everything, became unemployed and are now in pathetic living conditions. Government laws strictly restrict the forest timber business. During the colonial period, the British government also suppressed them because of political reasons. Konda Reddys had actively participated in the anti British revolt and fight against Zamindari system in 1879. Thovvan Dorre was the leader of these revolts. They were much specialized in Guerilla war techniques. In 1915 and 1922-24 also Konda Reddys participated in anti British rebellions. In order to suppress the uprising, government declared their villages as 'Disturbed Area'. They were put under close government surveillance and their business had been destroyed irrecoverably. They are now earning livelihood by doing agriculture. But the climate of the hilly region is not good for farming in the whole year. The small rations they get from government are distributed through corrupt co operative societies which never work properly. So they are forced to eat forest fruits and vegetables, and hunt wild animals from the forest. However cow is a holy animal for them and they don't kill it. The Reddy men generally behave in a lazy manner whereas women are the heads of the family. Child marriages are common among them and they do not enforce sexual restrictions. They are in the habit of worshipping the forest deities and believe that all evils are caused by the anger of the hill spirits. For example, they are subjected to attacks of Malaria fever every year. But they are so superstitious to believe that, the hill spirits and other super natural powers spread this disease. The Konda Reddy community is a good example for how an ethnic group is alienated and considered as Other inside a nation. Government rules suppress them from all sides and their own backwardness blocks their further chances. Lack of proper education is the major hurdle they face.

A chapter namely *Pukayunna Gramangal* is about the caste prejudice and evils of Santharavur village of Andhra. The upper class communities like Kamma and Vyshya are openly against the working people like Maala or Madhikas. He stayed with a land lord of that village who is from Kamma community. But he does not hesitate to criticize his host's caste discrimination. The looting of man power by landlords of the village is exposed in this session.

Bogastreekakal is a chapter on Devadasis of Peddhapuram of Andhra Pradesh. Devadasis are traditional female dancers of famous temples in ancient times. They are also engaged in sexual relations with high caste hindus with the permission of King. The merchants and travelers who visit the temples were

treated by Devadasis with food and shelter. They also had to perform dances for the pleasure of the visitors in the past which earned them sufficient money to live. Now they are living in very pathetic condition. He spent one day in a Boga home and had the opportunity to know how the civilized people from cities exploit them sexually and make them a community of prostitutes. So the government has banned Devadasi system. But the people come silently from town to fulfill their needs. Police and other officials compel the Boga woman to pay to them to avoid legal actions. These women had a huge amount of money to keep their body attractive. They also require money to keep their houses new. Otherwise existence in field is very risky. Men in the village are not ready to do any work. Bogamela is their annual festival of love in which they could collect maximum earnings. The civilized society does not consider them as their part, but approaches them secretly during night. So still they become Other to all, to be alienated, victimized and exploited

Parakaypur village of Odisha shows how the caste system prevents people from progress. The upper caste Mishra Bhramins hold power in the entire village. The Dalit communities like Dhobba, Chommara and Bouri reside also there. Dhobbas are the dress washers and cleaners of the village. But they are not paid any money for their work. Bhramins customarily give them rice and sugar as wage. There are some communities specialized in hair cutting, cattle rearing etc... But the sad thing is that these people remain penniless because they have only the right to receive rice and sugar as their wage. They cannot even think about better food or living condition. Some Muslims are also living there. But the rest of the people consider them as outsiders, not as the native Odisha people. However, there are no communal conflicts between them. But close relation between Hindus and Muslims is also lacking. Ravi observes that the caste committee exerts more influence on the village community than the official Gram Panchayat. As mentioned earlier, the Koyimdhar village of Odisha follows a female centric social life. Women work hard and earns for their family. She is also empowered to divorce her misbehaving husband if he does not obey her. In Odisha the upper class landlords upset the land reform acts and keeps the land of the village as their own property. The author is apprehensive of the lack of unity among the village people to counter casteism and landlordism.

Christian missionaries are working systematically in the urban parts of Nagaland; their aim is to transform Nagaland into a metropolitan city like Bombay or Culcutta. The common people also believe in this campaign. But the real issue in this westernization project is hidden from the public eye. Because, the missionaries take westernization as an effective way to preach Christianity. It systematically erases the original identity of the Assam and Nagaland. The young generation blindly follows the western life style rejecting

their own. The people of upper Nagaland are still away from this kind of modernization. The author finds out that a liberal relationship exists between boys and girls in Assam and Nagaland. But it was not a creation of this missionary modernity.

Bihu is the traditional harvest festival of Assam. The young and old enjoyed it together in the earlier period. Now the western influence makes the perception that the native festival is primitive and not their own. In fact a remarkable portion of the present Assam population emerged through migration. The Bhramis migrated from Uttar Pradesh and Bihar, seeking for government jobs. The Ahom families had arrived from Thailand. These two migrant communities possess wealth and power in Assam. So the real Assam origins like Miri, Gasi, Gaso and Bodo are powerless and marginalized. This neo colonization causes dissatisfaction among them. Gradually this dissatisfaction swells into political unrest and militant separatist organizations. Extremist organizations like Bodos and Naga groups are born and fed from this conflict. Normally the government could not address the basic issue. So the original people of Assam and Nagaland are sidelined and thrown out of their native places (Raveendran 2004: 129).

Arunachal Pradesh government has banned foreign missionary work in the state, quoting the reason that they are destroying the original culture of the native land. Sherdekpen, Monpa, Gessa, Kamthi and Simho are some Buddhist groups living in Arunachal Pradesh. The government promotes their cultural activities by conducting craft exhibitions, cultural exchange programs etc. Here also the state decides which culture needs restoration or facilitation and conducts national integration programs regularly to bring the dissenting sections to the main stream. It shows the state's lack of trust in these people.

Aborukalude Samathalam and *Jeevitham Miniyong Gramangalil* are chapters about the tribes of Arunachal Pradesh. The author shares the experience of his stay with a tribal community. He saw the children going to school with *Appoong* wine, the *Reshang* house for pre-marital copulation for youth and narrates a myth about *Garboosiya*, a beast who impregnates women etc... Their marriage customs and traditions are quite strange and unfamiliar to others. *Reshang* is a youth centre where young people assemble and freely choose their mates. Before marriage, the pairs are allowed to stay together in *Reshang* for a few days. After this co - living, they could take decision whether to marry or not. If he or she rejects the proposal, then the boy and the girl again starts search for a new relation. If they like, boy informs his wish to his parents and his mother goes to girl's home with the 'Mitthon' (An animal like cow) meat, 'Appoong' wine and Grilled squirrel. Then if they agrees, a counter visit takes place from the girl's house with the same items. Finally they decide to marry. During the first year after marriage, the girl stays in her house only. If

the boy wants to meet girl, he has to stay in her house. To build a house to a newly married couple is the responsibility of the boy's community. They jointly make a new home which is also of a peculiar kind. There are no separate rooms in a 'Miniyog' house. Pre - planned corners are assigned for each propose; for example, corner for sleeping, corner for cooking corner for making 'Appoong' wine etc.

The Other as Humans

Chintha Ravi's *Akalangalile Manushyar* is due to a great extend, to the place, period and perspective of the author. Ravi traveled in Indian tribal area on the time national emergency (1975) (Chandrika 2012 :121). Ravi depicted the life of Indian tribes in his work. A study is possible, based on how he confront the other in hiswork. It is not only based on the words written in his works. The socio-political realities of the time definitely affected his works.

Chintha Ravi's *Akalangalile Manushyar* is the travel experience in author's native country. He may feel that 'I am in my own country'. Here the author is able to convey his political view on it. Author criticizes the nation state and its faults in this work. The marginalized and exploited communities and tribes are treated here as victims of caste, class and gender politics. He literally raised voice against state's discrimination of tribes and the 'othering' of the marginalized communities.

Ravi's language is not as attractive as like that of famous travelogue writers like S.K. Pottekkatt or else. Ravi was a film and art critic, and an admirer of Marxian thoughts. He was a media person also. His narration is like a work of a social analyst or an investigating journalist, more than a literary work. In the work *Chintha Ravi Sargathmakathayiloodenyum Rashtreeya Swapnadanagaliloodenyum Sancharicha Oral*, writer Sachidhanandan said:

"Ravi's travelogues are not a tour commentary by a traveler. Not an informative note by a scholar. It is the narration of humanity by a humanist" (A group of writers 2012: 25).

Chintha Ravi had clear political stands. Ravi was a neo Marxian intellectual. His leftist political ideologies are seen in *Akalangalile Manushyar*. He criticises the states negative interference in the life of tribal and rural people. He protests that the constitutional rights are negated to the subaltern communities. How the poor and tribal people become the Other in India is seen in his works. He not only criticizes the state and administration, but denounces the role of religion and caste also in this issue.

Conclusion

Travelogue writers are searching the life of other and comparing it with his or her target culture. Generally the target culture is the writer's culture itself. In Malayalam travelogues, writers show their political responses towards the visiting region. Left wing writers consider America as bad and socialist communist nations as fine, and the opposite tendency is prevalent among the right wing writers. Same time, some writers wrote without partiality and discusses the realities. Both look at the opposite culture as an unwanted other. Here the representation of the other is relative, a symbol of achievement or deterioration.

Although, Chintha Ravi approached the other with a humanitarian views. Ravi narrated the life of Indian tribes and backward communities with a mind of a social analyst. He is not describing them dramatically and addresses the issues as an intellect, always taking a clear socio – political view point and tries to remove the otherness in the other. *Akalanthalile Manishyar*, the life of the other is narrated by Ravi in a Marxian perspective. The state is responsible for the estranged the life of Indian tribes. The pathetic conditions of the remote rural areas are caused by the state's urban centric developmental formulas, casteism and lack of education.

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JOURNEY TO UNIVERSAL BROTHERHOOD: A COMPARATIVE STUDY OF PAVEL AND GORA IN THE NOVELS ‘MOTHER’ AND ‘GORA’

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Abstract: *A literary piece often echoes the aspirations of its author. Tagore and Gorky were great humanists who believed in universal values, like love, freedom, truth and Universal brotherhood. Pavel Vlassov the spiritual revolutionary hero of the novel “Mother” by Gorky and Gaur Mohan the hero of the novel “Gora” by Tagore represent the authors moral disposition of the idea of Universal brotherhood and Universal values as well. This paper makes an attempt to analyze and compare the presence of the vision ‘Universal brotherhood’, in both the characters, from a spiritual point of view, buttressing the idea that time and space is never a barrier in bringing forth Universality of thought; and that Comparative Literature aims at studying ‘international spiritual relations’.*

Key words: *Universal brotherhood, Spirituality, Socialism, Religion*

“Excellence is never an accident. It is always the result of high intention, sincere effort, and intelligent execution; it represents the wise choice of many alternatives- choice, not chance, determines your destiny.”- Aristotle.

Gorky and Tagore, the great humanists had a sense of spiritual affinity with their fellow living beings, which made them empathetic towards human sufferings. Pavel and Gora are timely creations; the changes the society needs to bring in are depicted through them. Their strength, vigor, quest for truth, deep empathy for fellow beings, their relentless work in the direction of creating the pavement for Universal Brotherhood are all noteworthy; they themselves was the change they wanted to bring in.

Pavel Vlassov, the son of a sullen factory mechanic Mikhail Vlassov, was brought up in poverty and hardship, hate and violence and was deprived of

tender feelings like love, care and affection, during his childhood. His mother was a frightened mouse, who lived in a constant fear of being beaten up by her husband. Only once we see Pavel coming home drunk, soon after his father's death, and he never again shows a boisterous gay. His mother's tears reminded him of her existence in his life, which he earlier never did feel. We always see Pavel rising in all aspects of human development. He reads Bible, a constant guiding companion of his. Gorky does not mention Pavel having any formal education. But he is possessed with reading Bible, books on Socialism and on all other subjects of knowledge which enriches human mind and material. Pavel learns and teaches.

He is a self-made man, ever rising, calm, secure, straight forward, steadfast and equipoised. He observes celibacy and austerity that, even killing animals for food was a kind of violence for him. A unique quality of Pavel Vlassov is his high love and respect for his own mother and its extension shown towards all others. He is contemplatively studious, an organizer and an inspirer (inspiration to other). He is compassionate, yet composed, neither the wave of emotions nor any prospects guide his course of action. Neither appraisal nor denial could alter the path he chose to tread. He has no feeling of hate or resentment towards those who illtreat him. For those who resent, he considers them as spiritually weak. He sees them as equals and only as kindred spirits different in mentality, spiritually sick and enslaved. The yoke of habit or prejudice doesn't bind him. With least or no trace of anger, he says; "we denounce the cynicism and cruelty towards the individual" (P. 358. Mother) . Yet he is uncovetous, industrious. "All for one and one for all" (P. Mother) is his motto. To him, Socialism is a divine doctrine. "Socialism will take the world you have destroyed and will rebuild it into one great whole". (p 352.Mother). His aim is to free the people from all sorts of bondages and freedom to be brought forward from within. Through his life he proved that it is one's own habits and the mind that help in freeing him. Pavel gets arrested and was kept in jail for a considerable time, finally gets exiled to Siberia, which he accepts with composure and without resentment. Even if it had been awarded a death sentence, Pavel would have accepted it, with a smile. All these qualities make him a saint figure.

Unlike Pavel, Gora was brought up in a privileged Brahmin community of Indian society. The adoption into a Brahmin family had earned him a family status, a secure position in the society and also earned him English and

Sanskrit education. Though his foster father, Krishnadaya, rears some kind of hostility for this boy, to his all loving mother, Anandamayi, he is a child of more than her own womb. His childhood mischiefs and rebellious attitude continued in his youth. His caste obsession doesn't mar his vision of Bharatavarsha; reviving the nation with all its past glory. But his vision of Nation is not complete. He feels that, it is love that his Country needs first and reformation will follow. Though he sounds arrogant, one could sense the faith and conviction with which he made the statements on religion and caste-system and that made others submissive to his views. His caste prejudice created some sort of gap from him and people. Again, Gora's neglect towards women was another drawback. Gora had highest respect for his mother, but he fails to extend it towards other women, "they are pujarha grihadeepa" (P.10. Gora) he would say, making their proper place is inside the household. His ideal of womanhood is his mother. Being brought up inside an educated social circle, he knew nothing of the rural India. His travel throughout India brings him face to face with reality. He sees that the villagers are illiterate, disunited, diseased and are exploited by both internal and external forces. They were irresponsible to their own needs (basic necessities like providing water resources, digging a well, or to react to epidemics or natural calamities). The number of widows in every village was larger than that of the men. Hindus suffered from division of caste and exploitation by priests while Muslims and other communities showed some solidarity on the basis of their rituals and religious customs. Throughout the novel, we see Gora reforming others and getting reformed himself.

The meeting with Sucharitha was a must for molding the character of Gora, for he didn't see the immodesty, he had so far attached to an English educated girl, in her. After a conversation with her, we see, Gora getting emotionally unsettled for the very first time. Though he had brushed aside Benoy's remark, that he sees only one side of Bharatavarsha by ignoring women in the social sphere, he could not do so after conversing with Sucharita. He looks up to Poresh Babu for guidance, and he realizes how foolish he was in accessing his counsel and for not following the Sasthras. His caste prejudice is brushed aside after his Bharatayathra.

Pavel and Gora belonged to entirely different life scenarios - in social, religious, cultural, political & geographical aspects. Pavel born into a proletarian family of Russia was deprived of all comforts. Neither a protective

nor an economically stable family condition existed. The author doesn't mention about his formal education. With the joining of Socialism, a great change occurs in his personality, we see refinedness in his behavior. Pavel reads books on every subject; the most important one to him being The Holy Bible. Pavel not only reads, but lives according to the precept of Bible. He is a self-made man. It is said that 'actions speak louder than words'. His most important trait is that he treats every one equally. For his actions say that, being religious doesn't mean going to church or observing certain ceremonies. He has transcended this state and reached a higher realm of spirituality where one realizes the divinity of all souls -loving respecting and considering all as equal. Pavel doesn't bear any dislike towards priests, gendarmes, judges or the Tsar. He says '...when I learned that there is such a thing as the truth, people seemed better' (p.g.29 Mother). The knowledge of truth made him fearless. For him they are all kindred spirits, different in physique and mindset due to their different experiences of life. His heart softened and he spoke less, 'as though listening to a voice within him' (pg.30.Mother). He says, 'That's what the truth does to you' (pg 30.Mother).

Whereas Gora ignorant of the truth that he is an Irish orphan by birth and adopted to an Indian Brahman household, which is only revealed to him at the end of the novel, grows up into the Brahman Hindu zealot, is naturally inclined towards rites and rituals of religion and in observing caste restrictions. The social and family status helped him secure school and college education, yet was not very good at studies. But his inclination towards the social set up, caste system, philosophy etc., made him speculative, adamant and imposing. Patriotic, he wanted India to retain its vigor and he worked for it tirelessly/ceaselessly. He objected his culture being judged by any foreigner or missionary; he always looked for an opportunity to quarrel with any English man he found on street. His mode of activity constituted of making a group which included youth from all castes, training them by giving Sanskrit learning and educating them of various aspects of the traditions of India. He gave away speeches, wrote articles in this regard on newspapers, and every day, met people from lower castes. 'Love' is the mantra he used in worshipping his motherland; to those who mock or criticize Bharat he would say to 'Love' one's country and its people. "Reform! That is a later issue. Much greater than the need for reform is the need for love, for respect. Reform will come from within us when we have united as a people" (pg.61.Gora). His Bharatyathra was an eye-opener for him, as he came to know how illiterate, ignorant,

superstitious and poverty-stricken his India is. He, with greater intensity, works for uplifting the Indians of all classes, castes and sex. The superiority complex in Gora receives a blow with the revelation of truth regarding his birth. In spite of being brought up in Indian culture, Gora miserably failed to assimilate the idea of Bharat. The ego had marred his Universal Vision. With the shedding of the ego of being a Brahman, the processes of mental purification begin in Gora. Universal vision of Bharat is the ideal for 'the oneness of all souls'. Though people/living beings may differ in their external features or character they are ultimately one, a part and parcel of the Universal soul.

Tagore has incorporated the idea of Universality or internationalism, transcending the petty ideal of excessive nationalism. Yet, respecting and maintaining the unique ideal of each and every nation is beautifully depicted in the novel. Bharat's unique vision of 'equality of spirits' forms the credential core of Tagore's ideals. Gora represents the orthodox, docile upper caste mentality and the change which occurred in him is the change that should be brought in.

Conclusion

To conclude the comparison of Pavel with Gora, Pavel fully embodies the spirit of Universality; he is a shining star, full of vigor, and radiant with inexhaustible spiritual energy. Gora is an ordinary man, confused and wondering in search of his identity. He is only a child treading along the 'path to perfection'. Gora is an ordinary man, a drifting wood in the deluge of emotions. He has to tread a long way to become equal to Pavel.

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THE ROLE OF ANIMAL STORIES FROM ‘LITTLE STORIES AND PICTURES’ IN THE FORMATION OF CHILDREN’S IMAGINATIVE LIFE

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Abstract: *This paper analyses the book “Kuttikkadhakalum Chithrangalum” (Little stories and Pictures) as a whole, written and illustrated by Vladimir Suthyev, and translated into Malayalam by Ayesha. These stories are found to support the development of the child’s cognitive skills, social skills, coping skills and the overall personality. The leading characters of this story are mostly small animals like rat, rabbit, insects, porcupine, birds etc. the big animals are fox, wolf and bear only. Of this, fox and wolf are negative characters. Bear is characterized as an elderly wise person. children may prefer small things because it is easier to include it in their visual field. To look at bigger things than them, they have to strain their neck. Children tend to observe things at their eye level. They are comfortable at looking down than up. For instance, a toddler may notice an ant early, but may need the elders to show the lizard on the wall. Children identify smaller animals easily. The bigger animals are identified only later.. In today’s curriculum fairy tale is a must to bring back Children from the world of materialism and to inspire values in them. So the study of folk literature would be significant in this age.*

Keywords: *fairytales, gender, personality, morality, equality.*

‘Literature for children’ is the most remarkable creation of oral folk tradition. As compared to other folk genres, they give one the most complete and vivid picture of the people’s mode of life, its natural environment, culture and poetic tradition. Literature for children praises courage, kindness and justice; they criticize evil and poke fun at cowardice, stupidity and greed.

Throughout the history, literature for children has captivated the hearts and minds of fans and critics alike. While fans applaud the underlying morals of stories, critics point out the negative effects these tales have in the socialization of children. Children, traditionally to whom these literatures are told, unfortunately are socialized in these archetypes and gender expectations through their imagination.

There are many archetypes in the literature for children followed from years to years, like lion, jackal etc. these archetypes create collective unconscious in children. Stepmother would always like cruel to her step daughter with a few exceptions. According to Jung the archetype concept derives from the often

repeated observation that myths and universal literature stories contain well defined themes, which appear every time and everywhere. We often meet these themes in the fantasies, dreams, illusions of persons living nowadays. These thematic images are representations of archetypes. They are based on archetypes. They impress, influence, and fascinate children.

This book is written and illustrated by Vladimir Suthyev. He was a Russian author; artist and key animator who primarily wrote stories for children. His books have been translated into 36 languages. The name of the translator is Ayesha. Unfortunately there are no further details about the translator.

These stories are found to support the development of child's cognitive skills, social skills, coping skills, and overall personality. The leading characters of this story are mostly small animals like rat, rabbit, insects, birds etc. children may prefer small things because it is easier to include it in their visual field. Majority of the stories have animals as heroes. All of them have positive features of hero. I myself faced a dilemma on why the author chose animals as characters and whether the readers would be able to identify with them. But on the study, it was inferred that the reader identifies with the hero in all his/her struggles. According to Bruno Bettelheim "because of this identification the child imagines that he suffers with the hero his trials and tribulations, and triumphs with him as virtue becomes victorious".

The benefit of stories in which animals are heroes may be that there will be variety in the characters. If the stories had human beings as characters the author could have been able to bring diversity only in some areas such as name and gender. Here each one is different from one another.

In this book the characters are not separated as either completely good or bad. Separation seen in fairytales helps to stand-in a thought that people are either completely "good" or "bad". Likewise, the characters of the fairytales, especially the hero and the heroine will be very handsome and pretty respectively. A child may feel inferior about his external appearance because the description of beauty in the tale does not suit his looks.

Only the negative characters are ugly looking or have any deformity but he/she will be made good looking by supernatural powers at the end. These stories stress too much on the importance of physical beauty. Either the hero or the heroine will be a prince or princess and at the end they take the other partner into that glorious life. It can be questioned whether a poor child can identify with these characters. The child gets a feeling that life becomes successful and happy only when he/she becomes rich like a king or queen. But here in this book there is no question of beauty or ugliness. None of the stories have mention about whether the animal is beautiful or not. The stories give importance to the inner character or the personality. The stories convey the

message that it is important to utilize whatever things you think as useless. In majority of the fairytales and myths, there may be villains or negative characters. Unlike fairytales and myths, the stories of this book do not have villains. There are negative characters like fox and wolf, but they come and disappear very fast. Their presence may not arouse anxiety in children. But in fairytales negative characters are very cruel like the stepmother in *Cinderella*. As said before the number of negative characters is very less. The hero itself is the person who is reformed. This may help the children to understand that there is no use of hating a person as a whole, but his bad qualities should be targeted and transformed. Another notable feature of this book is that there are no gender role stereotypes. Since the characters are animals, the probability is less for such typecasting. And in these stories animals are characters; a boy and a girl can equally identify and empathize with the troubles and victories of the heroes. The heroes of this book are not supernatural. They are ordinary animal characters with realistic qualities. They are not always victorious. But even in stories, where the hero is facing failure, it has been taken into concern that the ending does not become tragic.

Most of the children's literature encompasses situations where the evil is punished. The common belief behind such a practice may be that the readers learn that bad things will be punished and it is better to be good. But when we go through this book, it is observed that good behavior can be reinforced without even mentioning about evil.

The book has been arranged by following a particular sequence to the stories. The themes of the story at the beginning are very simple. As it goes on, the theme becomes more complex. The complex stories like "the fur tree" are included in the last part. The number of characters is also increasing with the stories. There are some stories which aim mainly at the aesthetic development of the children. Those stories follow one after the other.

This book includes stories which provide dignity to even the smallest achievements of the characters. It also suggests that the most wonderful consequences may arise from such deeds. The act of porcupine which saved the rabbit from the wolf may in fact seem simple. But at the end, the rabbit is safely reaching home. The happiness on the faces of the rabbit's family members is wonderful consequence. This may make the child to trust that even his/her smallest endeavours are important, though he/she may not realize it at the moment. The child intuitively comprehends that although these stories are 'unreal', they are not 'untrue'; that what these stories tell about does not happen in fact, it happens as inner experience and personal development. (Bettelheim, 1989)

The pictures of this book deserve special mention. There may be a doubt whether the illustrations limit the imagination of the child. But it may not. Rather it may make the job easier to the child. This can be because the characters are animals and the situations they encounter are not easy to imagine for a child. For example, in the story “wheels of different sizes”, the pictures help the readers to understand about their life style. When the cock makes the mill, the frog fixes the wheel to draw water, the porcupine makes a cart, and it is not easy to explain it through words only. If there were no pictures, the child may find it difficult to imagine how they made a mill, and how it functions, for example. All the pictures are exemplary. The readers find themselves more attracted towards the pictures. The pictures explain the story more explicitly. The underlying emotions of each character during each situation are elegantly displayed.

The value of friendship is given importance in these stories. This paves way to make the readers understand that it is highly enjoyable to live together. The friendship is between animals of different species. Their life styles are entirely different in nature. Their food habits, walking styles, sounds that they made etc. are never similar. But still, they (children) can easily relate with their ‘selves’!

Folk tales are popular in all over the world. According to Sigmund Freud the childhood experiences greatly influence the development of later personality traits and psychological problems. In today’s curriculum fairy tale is a must to bring back Children from the world of materialism and to inspire values in them. So the study of folk literature would be significant in this age.

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QUESTIONS OF FEMININITY, UNIQUENESS AND SEXUAL FREEDOM IN *KEYS TO HAPPINESS*²

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Abstract: *This Paper will discuss the novel Keys to Happiness (1908-1913). It was written by one of the leading Russian women novelists of the late pre-revolutionary times; Anastasia Verbitskaia (1861-1928). I will focus on the central character Manya and try to find out how her portrayal embodies the dynamic womanhood of the author's times. Her search for personal freedom and self fulfilment are the key themes of the novel. Manya dared to reset the fetters of all the contemporary patriarchal moralities to live a life she wished. The main focus will be on Manya's self attainment and the price she eventually paid for her independence. This novel was one of the most sensationally popular and influential novels in the early twentieth century Russia. Though the paper is looking at the central/single character, the various phases of womanhood evoke serious questions about gendered roles of Russian women. The first point is how the author reveals many phases of femininity in a single character? The multiple phases could bring to us the ideas of making a female identity, through the character's profession, body and personality. Secondly, the paper looks in to the voices for her sexual freedom and how it was revealed through her acts and character. The period of the novel is much more interesting. It was published in six volumes between 1908 and 1913 after the 1905 revolution and an abridged version was published in English in 1999.*

Keywords: *Femininity, Identity, Sexual Freedom, New Women, Equality*

Throughout the history there is a bias which is well proclaimed that men are very dominant and women are very submissive. The role of women in society has tremendously changed over the years when women began to question their role assigned by the society and they started to revolt against inequality between sexes in their own ways. Such is the character Manya in the novel *Keys to Happiness* by Anastasya Verbitskaya. We live in a society where gender roles are very traditionally defined. Women find it very difficult to live their lives inside this framework which is designed by the society. By the turn of the century the efforts of Russian writers and feminists had produced some

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improvement in this status of women. World witnessed women who came forward to be viewed her as an complete individual,not merely as a man's apparatus. Verbitskaya's novels played a crucial role in the Russian womens' movement. She was not even registered among the great writers of Russian literature and her works were not considered as a great art. But her activities as a prose writer, playwright and publisher endowed her an important role model for Russian women. Her works were enormously popular among the middle-brow readers, but was rejected from the soviet canon as pornographic and obscene. Rosalind Marsh (1950) in her essay '*Anastasia Verbitskaia reconsidered*' asserts that Verbitskaya deserves re-assessment for her realistic treatment of women's issues and her feminist publishing activities. Even though she is not mentioned at all in the history of Russian Literature, she usually receives a critical reference as an exponent of 'women's prose'(Marsh, Rosalind. 1996 P.184).

In the novel *Keys to Happiness*, Anastasya Verbitskaya sets forward the theme of equality, importance of womens' individual identity, women's right to sexual desire and freedom. It also reveals women's true emotional, sexual and intellectual feelings without the constraints of guilt and fear of society. *Keys to Happiness* tells the story of Manya Yeltsova, an unconventional and liberated women who struggles her life with various sexual liaisons and a strong ardor to become a renowned dancer. Verbitskaya's theme of female self-assertion and identity was misunderstood and deeply criticized and all her works were banned and even condemned to be burnt. Though she wrote over thirty works in different genres, many of her works has never been published in Russia. Verbitskaya petitioned against such treatment and the committee eventually substantiated that her works contained no harmful elements and even called for the publications of new editions of individual novels. But these recommendations were never put into practice,as the individual responsible for the 'Verbitskaya Case' died shortly after the end of this proceedings. Later her name was included in the list of banned authors for the reason all her novels crossed the extremities of gender and class (Marsh, Rosalind. 1996 P.186). Still Verbitskaya's literature was significant in the history of Russian literature for her alacrity and willingness to showcase and feature independent and free thinking women from various classes, breaking the fetters society has ordained. Verbitskaya is definitely a brilliant and noteworthy writer whose ideas were ahead of their time. She explored themes which shoot ahead of time and still relevant to women. She tried to breach and re-defines the women stereotype fostered by the patriarchal society.

Over the years critics,theorists and thinkers have collectively expressed difficulty in defining feminine. In simple, Femininity is the quality of being feminine. Society has clearly designed and fabricated the qualities and earmark

to be feminine. Patriarchy has already constructed a series of characteristics such as loving, supportive, loyal, attractive, patient, honesty etc to be feminine. There are a million gender stereotypes about women. Women were meant to be the damsel in distress and never the hero. As a result of this oppression and predicament, women struggled to reach their potential. Betty Friedan (1921-2006) in her book *The Feminine Mystique* (1963) cut to bits the idea that women could only find complacency and fulfillment through home-making and parenting (Friedan, Betty. 2013 P.108). There are different terms and concepts associated with women. Toril Moi (1953) in her essay '*Feminist, Female, Feminine*' views feminist as a political position, Femaleness as a matter of biology and Femininity as a set of culturally defined characteristics (Moi, Toril. 1989 P. 117)

Manya exemplifies an independent 'New Woman' (The idea of the 'New Woman' represented a female revolution beginning roughly in 1890). The 'New Woman' signified a New Era, liberated from the conventional morality and prejudices (Engel, Barbara Alpern.2004 P.123). Manya was a self-assertive modern woman who addresses women of all class who were repressed by societal restraints and tries to bring them forward. She asserts to live a life in her own ways breaking the conventional shackles and constraints. She lived in a world full of love, freedom and art. Manya believes art comes before love or familial bond and sexual responsibility. Therefore she was a kind of 'new woman' who refused to marry but enjoyed guilt-free sex with multiple partners and proudly raises an illegitimate child. She refused to suffocate under despotic restrictions and demands for recognition and respect. She was determined, professionally successful, and a sexually desirable and desiring woman. Manya believed wifehood and motherhood are not at all a pleasure of a 'new woman.' She emphasizes her right to sexual adventure and professional achievement. She is depicted as a woman who is freely pursuing sexual desires with series of lovers. True identity is not compatible with the society which we live in. We live in a society where women's emotions, desires, sentiments, needs and wants are neglected. Manya's quest for self identification, liberation and celebrations started from her childhood itself. Manya grew up as an abandoned child due to her insane mother. She was a blessed dancer who resembled world famous dancer Isadora Duncan (1877-1927). Since childhood she never had any chances to afford dance classes. Manya is described as a very charming little woman who knows her worth and as a 'born princess' by her guardian Frau Kessler (Verbitskaya, Anastasya.1999. P.8). She believed she was created for happiness and art. Manya founded her own ways to be happy.

*"I'll Never marry ! what filth all these relations are !
Especially If you fall out of love. I can't imagine it!to have
children..one..five..No! I'm going on the stage. I'm so*

disillusioned with love that i'll never fall in love!"(
Verbitskaya, Anastasya. 1999 P.16)

This was her view about marriage at the age of sixteen. Osho (1931-1990) in his book *The Book Of Woman* (Osho. 2002 P. 52) points out that marriage is an ugliest institution invented by man to monopolize a woman. Manya considers freedom is the highest value in human life. She is so disillusioned by the whole institution of marriage that she remains unmarried till the end of the novel. She considers marriage as a huge barrier to happiness and self attainment. She rejects "I Tarzan, You Jane" (The Tarzan type of man believes he owns his partner. Possessive, savage and somehow too bossy) idea of an archetypal marriage. In seeking her own freedom, Manya runs counter to the society's notion of womanhood. Her ideology of life was very entirely different from others. All her decisions were momentary and spontaneous. She did whatever she felt correct. And she was least bothered about the consequences it may bring to her life. This made her different from the typical women who keeps aside all her dream to live inside the framework of the society. Women has been often dominated, tortured and corrupted by men. Men expects her to live under all the pressures of patriarchy where her freedom and dreams are oppressed. Women are always a constant victim of society's dogmas and mores.

Since childhood she was grown as an abandoned child, denied of love. Deep inside her heart she craved for love and care from others which resulted in establishing close relationships with several men she met in her life. Manya unlocked her door to happiness being in love with several persons, sexual entanglements with them and a non committed motherhood. She struggles her life to retain her freedom and artistic ambitions. Manya gave importance only to art and love. These were the only things that could make her happy. It's heart-rending to deny our desires and happiness out of fear of society. The actual importance of sexual freedom of a woman and her rights over her body has been widely demoralized.

Don't give up your dreams and desires out of fear or duty or compassion! Let them stone you for the fact that you dare to speak, feel and act outside convention ! Let them vilify your name!

Follow the road you've chosen and don't afraid to be alone!
(34)

Manya is portrayed as a very strong woman who succeeded to carry out all her desires and live the life she wanted. She breaks all the old treasured norms of the society for fulfilling her desires. Its Yan (Manya's first love) who instills

the courage to fight for happiness and liberation in her. But Yan dies while saving a child from drowning. But within no matter of time her life and she falls in love with Steinbach, a Jewish tycoon. She undergoes through a psychological rift, when she failed to get love and affection. Manya discovers Steinbach is already married and has a daughter in that relationship. When Steinbach leaves to his country to see his daughter, Manya falls in love with Nelidov, a conservative Nobleman. Manya breaks all the promises she'd given to Steinbach and started loving him. When Nelidov discovers her past relationship with Steinbach he avoids her which make her hate Steinbach more and more. Soon he comes back to her though he was so helpless before his desires. In between when Steinbach returns, Manya struggles herself torn between her passion for two men. Manya was engaged in physical relationship with both Steinbach and Nelidov. Manya rejects Nelidov's offer of marriage only for the reason she don't wish to live her life being a subjugated wife. She always loved freedom. She refers herself to Cinderella who'll never marry (89). Even then Manya loved Steinbach and Nelidov at the same time. Manya secretly meets both of them. When emotional conflict over ruled her ,she decides to choose Nelidov and it was not easy for her to escape from Steinbach. She begs him:

There's no room for the three of us in this earth...Between the two of you i'm suffering unbearably. (95)

Later Manya discovers she is pregnant. As though she was not ready to accept the motherhood and she attempts to commit suicide by eating poisoned jam. Manya thinks sexuality of a woman will be repressed by motherhood and it needs sacrifice and passivity. No sooner than Steinbach take her to different places to awaken her. Manya was back to her old self and started enjoying her days with Steinbach. He takes Manya to Paris to study with the famous performing artist Iza Jimenez. Iza was overwhelmed by Manya's performance. Manya makes a spectacular re-entry as a dancer. She promises to become Steinbach's wife when she attains the height she dreamt of. Manya advanced in her study with Iza and in six months she mastered all the complicated movements. This clearly indicates Manya's passion for art. Manya debuts in a theatre and was highly paid. She conquers the crowd by her stupendous moves. And no sooner than, she becomes the talk of Paris. And she marries Steinbach.

Manya craved for happiness through sexual freedom and artistic success. And she succeeds in both. After a long time, Manya returns to Steinbach's estate. There Nelidov sees Nina accidentally (Manya's illegitimate child), and realizes that its own child.

"If you discover you're pregnant, write to me. I shall marry you to give the child a name and to protect you from need" (101)

When he sees Manya, he repents for not keeping his word and feels guilty for denying paternity and for spoiling her life. He repents and insists they should part. Manya urges to maintain a secret affair with Nelidov (He is married to Katya and have children). Nelidov tries to convince her telling that he is married. But her reply was:

“Be quiet. Don’t ruin my mood. I’ve been waiting a long time for you. I’ve waited six years for this meeting. Don’t speak. Don’t start reminiscing. Let me dream with my eyes open!” “Forget that I have a husband and that your wife is waiting for you. Surely you can feel that these are all phantoms? And the truth is only you and I, and this burial mound, and this sunset?” (274)

She was ready to leave Steinbach and live with him. He couldn’t resist and they made love again. After this sexual encounter he becomes dejected and depressed then commits suicide. She says to herself:

“I’m leaving this life, which I’ve not been able to master. Let others struggle with it. I’ve reached my limit here; and I’ll wake to a new life where there won’t be any suffering on account of love and its slavery, where I’ll learn to love freedom.” (287)

She goes to her daughter’s room and kneels beside her bed and says:

“What’s awaiting you, woman of the future? Surely not the same sufferings? Surely not the same delusions? The same slavery of love? Is it possible that a woman will never be able to be happy any other way? Will you find the road to freedom, which I didn’t? Will you obtain the keys to happiness, which I didn’t know how to wield? (288)

In the end of the novel, Manya’s voluntary death happens exactly at the time of settling down. She succeeded in becoming a distinguished dancer and married Steinbach. But she could not accept the unanticipated death of her love as she was powerless before love. She decides to follow Nelidov and ends up her life. This proves the woman in her is much stronger than the artist in her. Beth Holmgren in her book, *Rewriting Capitalism: Literature and the Market in Late Tsarist Russia and the Kingdom of Poland* comments that the death of the heroine prevents her enfranchisement and domestication, and functions unambiguously as an unhappy ending (111). Manya’s rejection of conventional wifehood and love for Nelidov makes her to choose death. She is definitely an exception from the other popular heroines in the 19th century like Anna in Tolstoy’s *Anna Karenina* (1878), Emma in Gustave Flaubert’s *Madame Bovary* (1856), Edna in Kate Chopin’s *The Awakening* (1899) who lives and dies by the conventional norms that cornered a woman. Manya commits

suicide only after she has explored all the choices and vistas opened to a new woman.

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WINDOWS TOWARDS THE INNER WORLD: SOME OBSERVATIONS ON CHILD PSYCHOLOGY IN VERA PANOVA'S NOVEL *SERYOZHA*

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Abstract: *The present paper tries to make a psychological approach towards the novel Seryozha written by Vera Panova, a popular Soviet Russian Writer. Panova's works are notable for the psychological portrayal of characters. By exploring the inner world of characters, she made them more close to life and people. Panova's children's writing is appraised by many critics for its depiction of child psychology. Her novel Seryozha (1955) tells the story of a loving relationship between a young boy and his step father. The study mainly focuses to delineate the child psychology in Seryozha. The paper highlights the need of psychological approach towards children. Seryozha clearly portrays the cognitive development of a child by depicting his process of thinking, knowing, perceiving, remembering, recognizing, abstracting and generalizing all which refers to the intellectual activities of the mind. The study also seeks the importance of the psychological needs in the mental development of children.*

Keywords: *Child, Psychology, Upbringing, Identity, Mental trauma*

Vera Panova (1905-1973) has established her place on the realm of soviet literature through her writings. As a prose writer she is one of the first women who represent the soviet women writings in fifties. She introduced new forms and contents to soviet literature and fight for the rights of a writer to choose his own style and manner of writing. She marked her foot steps in the canon of soviet literature in a period where women writers were largely marginalized from the front line of soviet literature. Her popularity as a writer is not confined to her novels and plays. She has contributed much to children's literature. Her concern for children and their psychology can be very well seen in her writings especially in her novella *Seryozha* (1955). It was the beginning of a cycle of stories on children like *Valya* (1959) and *Valodya* (1959). All these stories are widely accepted by the reading public.

Panova's writings are mainly notable for her psychological portrayal of characterization. She made her characters unique and memorable through the depiction of characters' inner life. She uses character's point of view as the main narrative strategy to explore the inner world of characters. She individualizes her character by giving him his own voice and thoughts. The character's identity is revealed through his dialogues, acts, thoughts and

emotions. She employs different speech patterns to different characters in accordance with their age, social status and education. It allows the reader to the close understanding of characters personality and it automatically creates emotional bond between characters and readers.

Panova's remarkable insight into the depth of child's mind and its feeling is very well depicted in her novel *Seryozha* (1955). It deals with the crucial stage in the psychological development of a child. The novel is widely accepted for its uniqueness in universal experience. Panova penetrates deeply to the complex world of children by delineating the simple events from the life of a small child. *Seryozha* is a story of a young boy; his life has changed after the remarriage of his mother. The novel mainly concentrates on the emotions of Seryozha has faced during those days. When his stepfather Korostelev's love and concern brought him to a world of happiness, he ever thought; his mother's detachment and neglecting attitude would make him depressed. The novel simply is the character study of Seryozha who sees the world with his childish eyes and innocently interprets his experience his own way

The novel portrays the innocents of childhood through the hero Seryozha. Panova probes the psyche of a child by placing him in three different world: the child in his own private world: where he has his own voice and interpret everything in his own way (Panova used the technique of soliloquy and monologue here to reveal the child psyche); second he is among the children's gang: where they are the important ones and the decision makers; and the third is the real or the exterior world: where he is only a child forced to obey the thoughts of adults.

It's mainly depicted through the thoughts and feeling of Seryozha, Panova delves to the private world of children. Her narrative technique is very well worked here. The mingling of the point of view of narrator and the child character Seryozha has brought good effects to the novel. In her study *Analysis of Themes, Characters and Literary Devices in Vera Panova's Major Fiction*, Ruth L.H. Kreuzer deeply discussed the narrative techniques of *Seryozha*. She explains how her style of using mixed point of view in *Seryozha* creates new dimensions to the novel. According to her:

"The merging of narrator and character is a particularly effective stylistic device which well suits the purpose of the story, that of showing the process by which experiences are registered in a young boy's mind, and the way in which they personally affect him. Seeing things from Seryozha's point of view intensifies for the reader everything that happens to the boy. The more the reader is allowed to share Seryozha's thoughts; the closer the reader understands his character. However, a direct first person narrative would sound too simple and too naive to be effective. Seryozha is simply too young to

verbalize his thoughts completely in speaking or even in thinking. By combining narrator and character Panova is able to show how Seryozha thinks and how he would think if he had the ability to express himself fully. Thus the adult narrator is allowed ultimate control over the story only rarely; however, does the narrator step in to explain things. This intervention happens most obviously at the end of the story. "(Kruezer, Ruth L.H. , *Analysis of Themes, Characters and Literary Devices in Vera Panova's Major Fiction*:259)

Panova, through her novel, shows us an individual in every child. We adults never consider children as individual not even bother about their individuality. She describes a child's quest for identity through Seryozha who longs to be treated as an adult or a young man. Korostelev by realizing Seryozha's mind become more careful to treat him as an adult. He calls him "Sergei" as addressing young soviet man and giving him a place among adult's talk and also behave him with respect. He also gives him mental support by reminding him that he is a man. Panova wonderfully depicts how Seryozha felt proud when the conductor of the bus wanted them to pay his ticket for he is taller than the height permitted for children. She enacts a child's desire to be big and grown up, by revealing his inner complex psyche through many episodes.

Like most children, Seryozha enjoys watching the world around him with extra curiosity and enriches his knowledge of life. The depiction of his observations on adults and their actions is very interesting and beautiful. Here we can see a psychologist in Panova; because only a careful observer of children can get all these thoughts of children. Seryozha has a very clear opinion of the adults. He, in his short life time, has collected many facts related to adult behavior. By depicting all these inventions on adults' behavior *Seryozha* remind us that adults are always under the observation of children.

Seryozha, like all children wants to extend the realm of his experience by learning new things. Pringle Mia Kellmer observes that the small kid has a strong urge to explore, and everything that goes on around him becomes an absorbing new experience as soon as he is able to perceive it (Kellmer, Pringle Mia, *The needs of children*, 42).The novel explicates a child's urge for new experiences and his habit of asking questions. As childhood is a voyage from unknown to known thing a child's mind is always filled with lot of questions. Panova depicts her hero's experience of learning new things by exploring how Seryozha learns things from the world around him and exposes how world teach him new experience. Seryozha is a child full of doubts and asking questions continuously. He disturbs his family members with a lot of questions. Mummy always gets on nerves by answering his questions. She is not often ready to hear his questions. It was only Korostelev who is ready to answer him and supported his behavior of asking question.

According to Pringle, new experiences enable the child to learn one of the most important lessons of early life that learning how to learn (P.42). Here Mariana, though a teacher, is failed to understand that a child needs new experiences for his healthy mental growth. While Korostelev realizes that new experiences are essential for the growth of a child and it facilitate the child's acquaintance with the world and his social contacts. He encouraged the boy's attempt of self-learning. Panova, asserts that not to ignore children's question, and helps him to learn himself.

Though Seryozha's parents take him to Holomogory he has to suffer a lot before it. Because it was at the last moment Korostelev decided to pick him with them. Panova masterfully exposes a child's emotional states when he realized that his parents will leave him here at Dalnaya Street. The boy felt inferiority for his inability to posses his parents' love. The boy scrutinizes the reasons behind their decision to leave him to Holomogory and finds out that

"But it was only him they were leaving. It was only him they didn't want".(Panova, Vera, Selected works,400)

Seryozha's thoughts of death is arises from his feelings of insecurity and lack of caring. His little mind hopes that his parents will come to him when hearing his death and will pity on him. Seryozha like all other child thinks that death is the proper way to realize the love of their loved ones. The feeling of insecurity is one of the main psychological problems of a child. A child often longs to be close to his parents which give him feelings of secure. Here Seryozha knows well that he will lose the loving presence of his step father and mummy within some days and this thought frightened him. And the boy's thoughts of death can be defined as his search for the ways to get love and it arises from the feelings of insecurity and parental rejection. According to Pringle, it is the quality of family relationship which is of basic importance to the child's psychological development. This applies not only to the mother's and father's relation with him, but also to those between the parents themselves, as well as to the child's with his siblings and other close relatives (Kellmer, Pringle Mia, The needs of children,37). Here Seryozha is lucky to get his step father's love but his mother does not reach at his expectation and her love and care more confined to her new baby Alec, which also affect the child's mind. Seryozha's thoughts of his own death can be read in some another way. That is, he thinks that death is the proper way to take revenge on their parents for not only taking him to Holomogory but also for not realizing his love for them.

Birth of siblings often create mental trauma in children. The main reason for this is that most of the parent's attention will turn to their new born baby and their concern for their first child will be comparatively less on those days. The lack of love, the first child feels from his parents put him trouble and emotional

conflicts. Panova depicts it beautifully through the birth of Alec. Seryozha finds out that after the birth of Alec, his mother's love is more concentrated on him. She does not take interest to care of him and often forgets to talk with him or to nurse him. He felt inferiority for not have to possess his mother's heart like Alec. Though Seryozha is interested in Alec, his mother does not even allow him to touch the boy, nor to sit with him. His mother's indifference made him to doubt her love.

The description of Seryozha's disappointment clearly reveals a child's heart. Though his mother forgets to take care of him, Korostelev ensures his presence to him. He treats Seryozha equally, without making him to thinks of the inequality. Panova teaches her readers the need of treating children equally. Though he is a step father Korostelev gives more concern to Seryozha while his own mother ignores him. The novelist gives the message of the proper way of upbringing through *Seryozha*. She announces that equal treatment of children is the proper way of upbringing. Parents' indifference to, their first child makes child to hate his siblings.

A child can closely evaluate his parents' love to him. Here, Seryozha realizes that it was Korostelev who loves him truly. Even his voice makes him happy. It was to Korostelev, Seryozha requested to take him to Holomogory. He knows well that here in this man lays his hope and protection. Seryozha's mummy has only the second place in his heart. The novel very clearly portrays the psychological needs of a child through Seryozha. By depicting the inner psyche of a child, the novel remind us the private spheres of children where he think, observe and judge what has happened around him.

The depiction of Seryozha's friendship with neighborhood children exposes children's life in their own world. Panova narrates children's gathering at Vaska's lane (the lane was so called because the real important person there was Vaska). They share and discuss their news each other. Children of each street have their own gang. In Seryozha's gang at Dalnaya Street, Vaska is the acknowledged leader; Shurik and Seryozha are the little kids in their group. The novel depicts the spy work and communication among children of different gangs. It was from the Kalinin street children, Shurik gets the secret of tattooing. Panova, by delineating children's gathering at their place, shows us a world of their own, where they discuss their problems which annoyed them. The portrayal of children's gang reminds us that children have a life in street. Seryozha longs for the street when he was in bed with sickness. The Street gang of children emerges as social societies exerting great measures on their members. In their gang, they have the power to talk, discuss and leave opinion and comments on it. Remarriage of Seryozha's mother, his step father, Zhenka's aunt's cruelty, Vaska's uncle's arrival, the tattoo on his body, all

these are discussed in their panel. Panova reminds us that this communication is must for a child, because it helps him to develop his personality. It also introduces him a social life.

It is mainly by imitating adult a child gets accustomed with this world. Imitations at the age of five or six reveal a child's desire to become an adult. For this children tries to imitate the activities of adults which he felt as striking and as adult's skill, Panova, by depicting a child's life, portrays children's habit of imitation. This habit of imitation always ends in humor, rarely on danger. Seryozha and his friends attracted by the tattoo on Vaska's uncle's body. They tried to tattoo themselves with the help of children from Kalinin Street. But the tattooing put Seryozha again in bed. His attempt to imitate the ex-convict's style of drinking water evokes humor on readers. Children's desire to be an adult may be evoke from the thoughts of getting power and freedom of adult.

Panova obviously portrays the cognitive development of a child by depicting his process of thinking, knowing, perceiving, remembering, recognizing, abstracting and generalizing all which refers to the intellectual activities of the mind. With her mastery in child psychology, Panova exposes the different stages of cognitive development of a child. The novel casts a new light on our understandings of children's intellectual growth and reveals a child's wish to be treated as a respectful creature and his urge for identity.

The depiction of the inner psyche of a child reminds us the need of psychological approach towards children. Panova argues for the psychological needs of a child through the different life experiences of Seryozha; among them the most important ones are the need for love, care and security, the need for new experiences, and the need for praise and recognition. The novel shows us that a child's psychological needs are as important as his physical needs. It has a great role in the healthy mental growth of a child. Panova represents it through the psychic trauma of Seryozha on a few days when he realizes that his parents will leave him to a distant village. She employs the theme of upbringing in Seryozha to share her views on the role and duty of society as well as the family to nurture the child. She shows her readers the good parenting and proper way of upbringing and an ideal role model through Korostev. By depicting Mariana's indifference to Seryozha and her unequal treatment of her children (by caring Alec and ignoring Seryozha), Panova warns against the improper way of upbringing and its effects on the mental development of children. She also asserts that it is the duty of parents to ensure equal treatment towards their children.

The novel *Seryozha* is also remarkable for its truthful interpretation of childhood. Panova replicates all the innocents of childhood into her novel.

Seryozha provides a psychological exploration of the protagonist mind by delving into his childhood fears, emotions, perceptions, desires and thought process. The novel's delineation of a child's psyche evokes an appeal that is enduring endearing and eternal. The novel still remains as a "classic" as famous critic Kornei Chukovsky has called the book.

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REINTERPRETATION OF THE MYTH OF DRAUPADI: A FEMINIST READING OF PRATIBHA RAY'S *YAJNASENI*

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Abstract: Indian contemporary writer Pratibha Ray (1943--) has attributed boldness, revolt, humanism and feminism in her literature. She has portrayed characters from mythological tales and epics to create her own tales where women play central role. Her texts defy the chauvinist position taken by the mythological tales and reinvent their women characters in a completely new light. The present paper is an endeavor to study Pratibha Ray's *Yajnaseni* from a feminist view point.

Keywords: Humanism, feminism, Mahabharata, mythology, myth, women, Draupadi, Pratibha Ray

Pratibha Ray is one of the prominent contemporary Indian writers writing short stories and novels in her mother tongue – Odiya as well as in English. She was the first women to win the Moortidevi Award in 1991. She also won Sahitya Akademi Award, Jnanpith Award and was honored with Padma Shri. Her first novel *Barsa Basanta Baishakha* (1974) proved itself as a best seller for its readability among female readers throughout Odisha. Her novel *Mahamoha* (1998) retells *Mahabharata* from Ahalya's point of view. By reinterpreting the mythological stories from feminist perspective she depicts aspirations and agonies of contemporary Indian women. She states the reason for depicting such characters in an interview given to Sue Dickman in *The Book Review*. "...because these characters [Draupadi and Ahalya] are eclipsed and misunderstood. I have always had a weakness towards a misunderstood group, misunderstood people" (Jagannatan: 88)

The novel *Yajnaseni* (1984) originally written in Oriya gave Pratibha Ray name and fame in the literary world. It was translated into several languages. In Malayalam the novel was translated by P. Madhavan Pillai as *Draupadi*. *Yajnaseni* retells the great epic *Mahabharata* through the eyes of Draupadi. The novel, through the character of Draupadi, highlights women's strength, devotion, intelligence, mental dilemma, passion and above all their sacrifices in every role they play. Through her literary adaptation of women mythological characters, the author expresses serious concern about women's discrimination in society. Simone de Beaviour, in *The Second Sex*, argues that men stereotype women and use it as an excuse to domesticate them. Men have always considered women as 'the other' and have created a false impression of 'mystery' around them. In her opinion, myth is the most powerful weapon in the hands of patriarchy for subjugating the other sex.

The novel *Yajnaseni* begins with an analeptic narration of Mahabharata. Draupadi, while marching towards the Heaven along with her husbands, falls from the Himalayas. At that very moment, she thinks of Krishna and drops a letter for him. The letter was written like a complaint regarding unfair treatment she had received throughout her life right from her birth till her last breadth. Draupadi, the daughter of the Panchala's king Drupad and wife of the mighty Pandavas, was born from sacrificial altar to avenge on her father's insulter – Drona and to establish dharma. She was extremely beautiful, intelligent, educated, proud, courageous and righteous woman.

In *Mahabharatha* Draupadi is an embodiment of goodness, integrity and unusual mental vigour. She has no pre-marital relation. She obeys the verdict of her Swayamvara and marries five men considering it her fate. However, *Yagnaseni* portrays Draupadi as a strong rebellious character who questions every decision imposed upon her by the patriarchal society. She vehemently censures the diktat inflicted upon her by mother-in-law to marry five men. She as well raises her voice against her real swayamvara-husband Arjuna who offers her to his brothers for marriage. Draupadi of *Yagnaseni* is a non-conformist rebel ready to challenge patriarchy with whatever limited scope of protest she has at every step of her life. She is an epitome of women's struggle for equality, freedom and self respect. She dissents the chauvinist attempt of stereotyping woman as 'the other', as Simon de Beauvoir has elaborated in *The Second Sex*: "She [the woman] is incidental, the inessential as opposed to the essential. He [the man] is the subject, he is the absolute, she is the other."(p.155)

Draupadi was brave enough to question pretentious righteousness of her husband Yudhishtira. "Does even the most immoral uncivilized gambler ever stake his wife? Has anyone ever done such a detestable act in the history of the world?"(*Yajnaseni*: 234) Yudhishtira had lost the game of dice to Kauravas. He lost his kingdom, himself, his four brothers and at last his wife Draupadi too in shameful manner. Draupadi was dragged into the court by Dhushasana. In front of everyone in the court she was physically ill-treated. Her five husbands remained silent spectators. Raising her voice of protest against the bigotry of the aristocracy, society and family, she asked why a girl was being abused in such a malicious way. When entire court is watching silently a woman being disrobed and abused, "What is left of the Dharma of the king?" (*Yajnaseni*: 206) Draupadi's vocal protest confronts the hypocrisy of aristocracy and pompous virtue of the kings and their notion of right and wrong, ethical and unethical. In a court full of the most powerful kings of the time, there was a woman who dared to stand for herself and speak up, aloud, against chauvinism and injustice. Draupadi as well fearlessly mocks at the charade of ostentatious honesty and pristine rectitude of Yudhishtira. When Pratikami comes and

announces Draupadi to come to the court, instead of obeying she retaliates: "Go and ask my husband whether first he staked himself and lost or me." (*Yajnaseni*: 234)

Prathiba Ray's Draupadi is a quintessence of women's protest against gender discrimination and embodiment of female aspirations for a gender equal society. For Draupadi, the most painful and humiliating moment in her life was to be staked and lost by her husband in the game of dice. She stubbornly protests against the system that treats women merely as an object or a commodity:

Full of anguish and anger I was thinking: was woman merely man's movable or immovable property? Was I part of Yudhishtir's movable or immovable property, male and female slaves, horses and elephants? Being a woman did I not have right even over myself, my own soul? If they had rights over this body of mine, did it mean they could do as they wished with me? (*Yajnaseni*: 235)

Draupadi's fury against gender discriminations reminds us of western feminists, especially Simone de Beauvoir, who has insisted that a woman be defined as a human being in quest of ideals:

I would get angry, chaste woman! Unchaste woman! In the same way why don't the scriptures speak of chaste men and unchaste men? Are men's hearts made of gold that sin cannot tarnish them? Have the scriptures, prescribed lists of sins only for women? (*Yajnaseni*: 94)

Draupadi, after her humiliation by Kauravas, emerges as a much powerful character. Such metamorphosis in her nature is as well apparent through her interactions with her husbands. She became more assertive and authoritative. When Duryodhana invited Yudhishtira for another game of dice, she strongly opposed and forced him to decline the evil proposal. With remarkable dignity and self-respect, she refused the third boon offered to her by Dhritarashtra as peace offering; instead, she demanded that her husbands were granted freedom of and their weapons are returned to them. She played her role as wife very smartly and intelligently. After the harassment in the court, Draupadi takes a vow without seeking permission from her husbands, in the presence of all respectable Lords, the kings, priests and others: "Till I wet my hair with the blood of Dushashan's breast, I will leave my hair unbound thus." (*Yajnaseni*: 244) Draupadi's vow was fulfilled by Bhim in the great Kurushetra war.

Through Draupadi, Pratibha Ray's feminine awakening has been seen in a quite different way. She tried to reveal the underlying mysteries of the society.

Through the novel Prathibha Ray intends to leave a vestige for the global awakening of women race. *Yajnaseni's* Draupadi creates her own ethical principles which do not confirm the morality imposed by the patriarchal society, but by her.

Tolerance is the ornament of women. But to bear injustice with bowed head is not dharma of women. The remaining days of my life I will fight against injustice, adharma, sin though the world may call me an ogress because of this, the world must know that the woman, who creates, is auspicious, is also the destroyer of the sinful and the wicked. It is after washing my hair in Dushasana's blood that I shall tie it up. Dushasana, regarding women as weak, dragged me by the hair and insulted me. Then will the world know that while woman's heart is delicate, it is not weak. (*Yajnaseni*: 251)

Draupadi's story is a saga of suffering, disgrace, revenge et al. She is an aesthetic personification of self-sacrifice, quintessence of selfless love, epithet of courage, embodiment of undeterred will power and epitome of vengeance. She fought against the odds and became the supreme strength of her husbands – Pandavas. The author of the novel has brought postmodern ethics and perspectives into the epic tale of Mahabharata. The novel questions the denial of individual freedom which is the fundamental human right. The novelist makes the readers aware about the identity of woman and her strength. *Yajnaseni* is Prathibha Ray's literary manifesto to gender egalitarianism while Draupadi being incarnation of all the injustices committed on the second sex by the chauvinist society, culture and traditions. The author has masterfully utilized an epic tale to expose on the gender discrimination prevalent in our society. Through the mythic character of Draupadi, she has created a role model for the next generation of feminists.

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CHANGING PERCEPTIONS OF CHILDHOOD IN CHILDREN'S LITERATURE: COMPARATIVE ANALYSIS OF SELECTED WORKS FROM SOVIET AND POST SOVIET WRITINGS FOR CHILDREN

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Abstract: *In Russian literature depiction of childhood has traditionally occupied an important place in the overall literary space. It is a known fact that Russian literature has its own galaxy of eminent children's writers of the XIX and XX centuries. This tradition continues into the present times as well. Our present paper is an attempt to compare the images of childhood and the values imparted in the stories for children in the works of Valentin Kataev " Lonely White Sail, or A White Sail Gleams", (1936) of the Soviet period and Dina Sabitova "Where there is no winter" (2011) of post soviet period. The aim of the paper is to highlight how the socio-political environment influences childhood which is consequently reflected in literature for children*

Key Words: *Childhood, Children's literature, soviet period, post soviet period, comparative analysis.*

Introduction

The term "childhood" is generally considered that period in life which is full of dreams and beautiful imaginations, far away from tensions and responsibilities. Children are considered innocent, not knowing the difference between good and evil. This is the general phenomena of childhood. But in the past and present not everyone has gone through the same. Some people have very beautiful memories of their childhood but for others their childhood has been a nightmare.

Psychologists and social scientists have long been engaged in the study and definition of 'childhood'. The work of the French historian Philippe Ariès¹ (Philippe Ariès (English translation 1962), *Centuries of Childhood: A Social History of Family Life*) in 1960 advancing the thought that the idea of childhood was practically nonexistent before the early modern period led to a spurt of studies and research in this area, leading to debates and queries about the meaning of childhood, its duration, the experiences it holds in shaping our character etc. Till date there is no conclusive definition, everyone agrees that it is an endlessly complex term evolving continually. Writings from the field of psychology and sociology show us how the notion about childhood has changed in the 18th, 19th and 20th centuries.

In this respect childhood has also been one of the central themes of fictional literature/ memoirs from all over the world where writers have tried to define childhood in different words and forms. Samuel Smiles, a Scottish author says that *Childhood is like a mirror, which reflects in afterlife the images first presented to it. The first thing continues forever with the child. The first joy, the first sorrow, the first success, the first failure, the first achievement, the first misadventure, paints the foreground of his life.*²(http://www.notable-quotes.com/c/childhood_quotes.html)

Research and critical analysis of childrens literature has also become a point of focus in the field literary criticism. In many Departments of literature studies, the study of childrens literature is almost a separate discipline. Summarising the development and salient features of childrens literature, Professor M. O. Grenby, currently Reader in Children's Literature in the School of English Literature, Language and Linguistics at Newcastle University says, *"children's literature of the 18th and 19th centuries sought to improve its young readers, combining social and moral instruction with entertainment. Those who write children's books have always thought it part of their job to instruct their readers, whether in facts, religion, morals, social codes, ways of thinking, or some other set of beliefs or ideas. From very early on, authors and publishers realised that instruction would be more effective if it were made entertaining, and this sugar-coating approach – 'instruction with delight' – became enshrined in children's literature from around the middle of the 18th century."*³ (M O Grenby, Moral and instructive children's literature <https://www.bl.uk/romantics-and-victorians/themes/childhood-and-childrens-literature>)

Childhood depiction in Russian literature

In Russian literature depiction of childhood has traditionally occupied an important place in the overall literary space. It is no wonder than that most writers of adult classical literature have been attracted to pen down a few works with childhood as a theme, many of them narrating about their own childhood experiences.

Leo Tolstoy was the first Russian author who combined his autobiography with fiction. His popular work "Childhood (1852) is a story....(where) life in the city only holds negative connotations for the boy, and Tolstoy uses his special, almost spiritual relationship to nature to explore the idea that childhood innocence is a paradise lost. "Happy, happy unforgettable time of childhood! How can one not love, not cherish its memories?"⁴ (From Tolstoy to the Queen of Horror: Childhood in Russian literature

http://rbth.com/arts/2015/06/01/from_tolstoy_to_the_queen_of_horror_childhood_in_russian_literature_46529.html

Similarly, Maxim Gorky's best novels are the autobiographical trilogy, out of which 'My Childhood' the first part, narrates about his difficult childhood at home because of his oppressive grandfather. Only his grandmother's love and compassion sees him through this harsh environment without his spirit being broken. "Gorky's book forms an excellent counter-balance to Tolstoy's fictional recollections of his own childhood".⁵ (From Tolstoy to the Queen of Horror: Childhood in Russian literature http://rbth.com/arts/2015/06/01/from_tolstoy_to_the_queen_of_horror_childhood_in_russian_literature_46529.html)

Other mid-20th-century authors such as I. Bunin in 'The Life of Arseniev' (1930) and V. Nabokov in 'Speak, Memory' (1966) wrote about their childhood from exile. For both, their childhood belonged to a time before the Russian revolution, when they lived as privileged children. Many others like S. Marshak, K. Chukovsky, apart from writing exciting books for children also penned down their own childhood in vivid descriptions and details. These semi autobiographical works depicting the childhood of several famous writers itself constitute a rich body of work on the theme of childhood.

Childhood depiction in Soviet literature

Childhood continued to be addressed by many writers post the Russian revolution and during the Soviet period. A cursory look at some of the writings of this period for children and about childhood reveals a rich and exciting body of works which is worth mentioning. Valentin Kataev (1897-1986) Soviet novelist and playwright novel *Beleyet parus odinoky* (1936) *Lonely White Sail*, or *A White Sail Gleams*, treats the 1905 revolution from the viewpoint of two Odessa schoolboys and narrates their childhood adventures in a captivating manner.

Korney Ivanovich Chukovsky, (1882 – 1969) began his literary career writing for numerous literary magazines, satirical and political journals, as well as publishing several books on Russia's most prominent individuals. His career as a children's writer began in 1911, when he published a book "Матерям о Детских Журналах" ("To Mothers regarding Children's Magazines"), in which he first expressed his discontent with the current quality of children's literature in Russia. The traditional educators demanded that all children's literature should have some social dogmas. The author raised this issue again in 1933 in his book "from two to five", which later became a favourite guidebook for parents of small children.

Arkady Gaidar (1904-1941), a proponent of the true Soviet way of life, wrote the story "*Timur and his squad*" (1940), about an altruistic and sacrificing

youth Timur, which gave birth to the mass Timur movement among Young Pioneers and other children's organizations all over the Soviet Union.

During this Soviet period, many other writers like Konstantin Paustovsky (1892-1968), Nosov Nikolai, (1908-1976), Alexander Grin (1880-1932), Boris Polevoi(1908-1981), Alexei Tolstoy (1883-1945) and others created a large variety of literature both for children and young adults each in their unique style and each with his/ her own moral ethical values.

Childhood depiction in Post Soviet literature

Perestroika, glasnost' and the break –up of the Soviet Union at the turn of the century provided new fodder for exploring the theme of childhood in literature. The fear of censorship was over; writers no longer remained constricted by certain cannons and ideological limitations. In fact, postmodernism crept into the treatment of this theme as well, just as it influenced the rest of the literary activity.

In many stories and novels of contemporary Russian writers we can see a deconstruction of the standard idea of childhood as a happy time of innocence. Many child characters are depicted with already having an adult understanding of the world. Others are portrayed living in horrific abysmal conditions, deemed unfit for childhood. *“The myth of childhood in Russian culture has moved to the opposite end of the spectrum from Tolstoy's paradisiacal portrayal”*⁶. (From Tolstoy to the Queen of Horror: Childhood in Russian literature

http://rbth.com/arts/2015/06/01/from_tolstoy_to_the_queen_of_horror_childhood_in_russian_literature_46529.html) Dina Sabitova's *“Где нет зимы - Where there is no winter (2011)”*, a story of two orphan kids, Mariam Petrosyan's *“Дом, в котором... – The House, in Which...” (2009)*, a story of a boarding school for disabled children and Pavel Sanaev's *“Похороните меня за плинтусом – Burry me behind the baseboard”(2003)*, a story of an eight-year-old boy and his grandmother, are few examples of contemporary children's literature which deconstruct the common notion of a happy childhood. On the other hand, by adding an element of shock value they catch the reader's attention leading him/ her to question the validity and value of such stories.

Valentin Kataev: Lonely White Sail, (1936)

Valentin Kataev (1897-1986) the Soviet novelist and playwright's novel *Beleyet parus odinoky* (1936) *Lonely White Sail*, or *A White Sail Gleams*, treats the 1905 revolution from the viewpoint of two Odessa schoolboys and narrates their childhood adventures in a captivating manner.

Valentin Kataev is one of the most famous Soviet writers, who wrote in different genres - plays, articles, autobiographical poems. His bold imagination, sensitivity and originality allowed him to become one of the most beloved writers of Soviet children's literature. Valentin Kataev was born in Odessa (now the Ukraine) January 28, 1897 in the family of a teacher and began writing when he was still in school.

Kataev's story *"Lonely White Sail"* is one of the most popular works of fiction of the Soviet period. The reality of the revolutionary events of 1905 are depicted in the form of a boyish adventure. It is a story of two Odessa boys who witness the 1905 revolution and revolt on the battleship "Potemkin" – major historical events - depicted from their point of view. This is a novel about their dreams, their struggle for their dreams, their survival in difficult conditions and their work with the hope of a better future.

Petya lives with his father, aunt, little brother and their cook on the edge of the centre of Odessa across from the Kulikovo Field. His childhood friend, Gavrik, lives with his fisherman Grandfather in a hut by the beach. Gavrik has an elder brother involved in revolutionary politics. The boys go through many trials, tribulations and adventures together and the story ends with the two boys helping to save the sailor "Rodion Zhukov" who, at the beginning of the book, escapes from the battleship Potemkin. They sail the grandfather's fishing boat around to the seaside resort, Bolshoi Fontan, where the sailor, having escaped again from prison, meets them and with their help sails off to Romania.

Kataev portrays both the characters so beautifully and with such realism that any child, any adult can match them with themselves. Gavrik, is the young and innocent boy, who does not have any plans for the future; who doesn't think, what he will be when he grows up. *"Gavrik never gave much thought to what he would be when he grew up. There wasn't any particular choice. But if he did have a choice, it would be a kvass man, of course."*⁷ (http://www.lib.ru/PROZA/KATAEW/katayev_belet_parus_odinoki_engl.txt p.65) At the same time, he is very hard working and intelligent . He helps his grandfather in fish catching and selling them in the market to fishwives. Although he is only nine years old, but his attitude to his work is similar to that of a young professional seller. We can see his patience and wisdom when he goes to sell his fish to Madam Storozhenko (fishwife/fisherwoman). He knows that to achieve his goal he has to be as polite and unassuming as possible because he knows that he and his Grandpa are completely dependent upon this woman. After getting a miserly thirty kopeks for hundred bullheads (a very little amount for his bullheads) he feels so hurt and so angry that he wants to shout, to punch her in the nose with all his might, so that blood would flow from it. But instead he gives a quick, fawning smile. *"He could have told her that Grandpa and he had no money at all, that they absolutely had to buy*

*bread, and meat for bait, and that all they needed was fifteen or twenty kopeks more. But was it worth humbling himself? The pride of fisher folk spoke up in the boy. With his sleeve he wiped away the tears and walked off."*⁸
http://www.lib.ru/PROZA/KATAEW/katayev_beleet_parus_odinoki_engl.txt
 p.133)

Gavrik lives a difficult life but he has friends with whom he likes to play, run, catch sparrows to shoot with a catapult and do everything, like all Odessa boys from poor families. He belongs to the category of "street urchins". He is free as a bird, the whole city is his. No one stops him; he would go to any yard or play on any street, as he says of himself – *"You may do what you want – swim in the sea, lie on the sand, ride a bike, drink soda water at the stand. Me, I am a fisherman and my job is to catch bullheads and sell them at the market, the rest does not concern me."*⁹

http://www.lib.ru/PROZA/KATAEW/katayev_beleet_parus_odinoki_engl.txt
 p.64) Although he has many friends, but his best friend is the one and only – Peter. Peter was eight and a half when he first met Gavrik. Although he has a different upbringing from Gavrik, but he is as naughty and their friendship is beyond financial and social differences. According to Peter their friendship gives them courage so that whenever they are stuck in some difficult situation he doesn't feel unsafe. *"Without Gavrik the world around Peter immediately became threatening, huge, full of lurking dangers."*¹⁰
http://www.lib.ru/PROZA/KATAEW/katayev_beleet_parus_odinoki_engl.txt
 p.197) If we talk about their behavior, they are just like each other. *"They do not hug each other, or squeeze each other's hands, or look into each other's eyes. They don't even ask about each other's health. They act the way men should, men of the Black Sea coast: they express their feelings in restrained exclamations and then at once get down to essentials, as if they have parted only the day before."*¹¹

http://www.lib.ru/PROZA/KATAEW/katayev_beleet_parus_odinoki_engl.txt
 p.106) and describing their adventures we cannot forget to mention their small journey to a haunted place called "Near Mills". *"The concept "Near Mills" is most frequently associated with all the cases of sudden death. From Near Mills there is no return. And if anybody ever did return from there, it was in the form of a shadow, nothing more."*¹²
http://www.lib.ru/PROZA/KATAEW/katayev_beleet_parus_odinoki_engl.txt
 p.107)

Gavrik takes Peter to his brother Terenti's place, when he wants to inform him about the runaway sailor, whom he and Grandpa have sheltered without knowing who he is actually. When Grandpa get to know about his quick visit at Terenti's place *"The old man chewed his lips and raised his eyebrows still*

higher, marveling at how quick witted his grandson is. Why, he grasped things better than many a grown man. And on top of everything, he is shrewd. Oh, how shrewd he is!

Although only nine and a half, Gavrik really does have a better understanding of some things than many adults. This was not surprising, for from his earliest years he had lived among fishermen, and the fishermen of Odessa did not differ essentially from the sailors, stokers, shipyard workers and dockers, that is to say, from the poorest and most freedom-loving section of the city's population.

This is the year 1905, the year of the first Russian revolution. The poor, the disinherited, the oppressed were rising to fight tsarism. And not the last among them were the fishermen. It was a fierce struggle that had started a struggle to the death. And a struggle that taught them to be shrewd, cautious, vigilant, daring. All these qualities had gradually, imperceptibly, grown and developed in our little fisherman".¹³ (http://www.lib.ru/PROZA/KATAEW/katayev_beleet_parus_odinoki_engl.txt p.225)

The main theme of this story is represented through the title of the story ‘The White Sail’. The metaphor of the sail as an object of unbending strength and courage which propels the ship to move on against hurdles and barriers is juxtaposed with the character of not only the two boys but also the grandfather. The grandfather’s character is specially associated with the idea of strength and kindness; he saved an unknown sailor and gave him shelter and food and cared about his health without expecting anything in return. Grandpa loves the sail. He describes life with the help of the symbol of the sail – “Yes, that’s true. The wind loves a sail. A sail makes all the difference in the world. A sail will take you wherever you want to go. You can go to Dofinovka, if you want, or you can go to Lustdorf. With a sail you can go to Ochakov, and to Kherson, and even all the way to Eupatorium. But if all you have are oars, and no sail-why, it’s a joke! It’ll take you a good four hours to Bolshoi Fontan. And another four hours back. Yes, a fisherman needs a sail. Without a sail it’s no use to get out into sea. It’s a disgrace. A boat without a sail is the same as a man without a soul.”¹⁴

(http://www.lib.ru/PROZA/KATAEW/katayev_beleet_parus_odinoki_engl.txt p.225) This popular story of the Soviet period for children is a vivid example of the right mixture for children - an interesting, fast moving plot with many adventures as well as the message of good friendship and a lesson that, although life is full of obstacles and challenges, we have to fight in every critical situation. We must not give up. We must maintain our humanity, kindness to people and do the necessary without any expectations or greed.

Dina Sabitova: Where there is no winter (2011)

An analysis of the story written by the Contemporary Russian writer Dina Sabitova (1969-present), *where there is no winter* (2011) depicts, to some extent, the changes that have taken place in Russian children's literature after the collapse of the Soviet Union. Dina Sabitova is best known for her first book "*Circus in the box*" (2007), which received a national award for children's literature "*Zavetnaya Mechta*". Since then, Dina has written many books ("*Tales of Martha*" and "*Mouse Glyceria*") which depict harsh realities of living conditions for children. Now she writes for teens.

In 2011, the publishing house "Somokat" released Dina Sabitova's novel, "*Where there is no winter*". In this novel, through the fate of her characters, she converses with readers on a very important theme: the loneliness of children and their vulnerability, orphans and foster family, home and shelter, family and homelessness. For a long time, the writers did not dare to speak to young readers about the current problems faced by their peers. *Dina boldly expresses her views in front of teens, about what is sometimes a difficult life. According to her, it is important to talk to children about what sometimes from the adults point of view, seem as the most difficult and inappropriate topics. The writer believes that the world would not have such difficult issues if only the adults would not be indifferent and openly talk with children. You just need to find a true and understandable meeting point with the children.*¹⁵ (Дина Рафисовна Сабитова, Биография, <http://lib.rus.ec/a/175527>.)

The story, "*Where there is no winter*", is about two children. Pavel, a teenager, is very serious about life and his younger sister Gul, who dearly loves her rag doll made by her grandmother. This doll is one of the narrators in the book. The grandmother, who is the pillar of the family, dies, and the mother, disappears shortly after, and everything changes overnight. The two children find themselves with little money and no food. Initially, they try to survive on their own but then they are sent to an orphanage. Though Pavel and Gul are adopted by their mother's best friend, the story does not have a happy ending. This is a tragic story with unexpected twists and turns.

In this novel, Dina Sabitova gives the message that the real assets in our life are only family and home. The feeling of abandonment and loneliness can overtake not only orphans but also any of us who lack the support of close friends and relatives. In her novel, she also portrays her two main characters in a way that we can feel their innocent nature and helplessness. It may be due to the age that we also feel sympathetic towards them. Pavel (nickname Pasha), is a thirteen-year boy who starts feeling as a matured man after his father's death (that's what his mother tells him about his father). He is very protective about his sister Gul and after his father's death; he realizes that his mother does not

care about them as before. We see in the beginning of the novel when Pavel says: *"It's been three weeks since the day grandmother died. And every evening our mother goes away somewhere, leaving us alone"*¹⁶. (Сабитова Д. "Где нет зимы", Издательский Дом, Сомакат.2011 г. сс 8.) And few days later he describes his condition: *"it's already a week that I and Gull are living alone. Mom has not yet returned, and she does not answer the phone. The same thing happened earlier three times too - when we were with Shura (grandmother). But my mother always came back, so I think she'll be back today. But for dinner we only have - a quarter of a bag of noodles, the last thing left in our stock"*.¹⁷ (Сабитова Д. "Где нет зимы", Издательский Дом, Сомакат.2011 г. сс 44-45.) Then he realizes that Mother is not coming back and now they have to live alone. He always takes care of his sister; be it at home when his mother left them or in the orphanage when they don't not know what to expect. He always wants to help his sister to understand reality, to understand that they are now alone in the world. Even when they have been taken in by Mira Aleksandrovna into her family and they are trying to start life afresh, Pavel tries to make his sister feel comfortable in the new family. It is highly commendable how Pavel dreams and makes plans despite being a child. As one can see, responsibility does not change the fact that he has his own world in which he lives! *"And I always felt that there is an opening into another world, in which lives another Pavel, where there is similar to our own, but different furniture. Thinking about it was interesting and a little creepy. I knew that in order to get there, you have to get into a shaft and close the door. If you try and close the door completely tight, so as not a single ray of light penetrates, then in the total darkness, you can sneak in through the mirror into that world"*¹⁸ (Сабитова Д. "Где нет зимы", Издательский Дом, Сомакат. 2011 г. сс 31). The character of Gul – an eight-year-old little girl shows us the innocence but at the same time, she is mature enough to understand things. If you ask Gul 'Who are you?' she will give you an answer in three simple sentences. *"I am Gul, I am a girl and above all, I am a human being, that's it."*¹⁹ (Сабитова Д. "Где нет зимы", Издательский Дом, Сомакат.2011 г. Сс 25.) We can see her innocence even in the dialogue with Pavel:

*"Pasha, - I have a global problem. When we will live with Aunt Mira - how should I address her?
- What options do we have? - mutters Pasha, without lifting his head from yet another thick book that he is reading..*

*- Well politely; by name by patronymic: Mira Alexandrovna. But we will live together, and, probably, it is more convenient to call her Aunt Mira"*²⁰ (Сабитова Д. "Где нет зимы", Издательский Дом, Сомакат.2011 г. сс 129.)

Her mother didn't pay her much attention, but her grandmother was very fond of her. Gul loves her rag doll, which is made by her grandmother. She always talks to her doll, considers her to be the best friend and thinks that the doll understands everything. She thinks that the doll is the only creature that knows her better than anyone. And yet, though she is a small, innocent girl, who loves playing with toys, at the same time she thinks that she is mature enough to understand the concept of death. When her grandmother dies and her body was lying in front of her, she hears her neighbors telling her mother that she should not be taken to the funeral, because after all she is a small kid. She vehemently retorts, "What if I am a kid? *I know that my grandmother died. And I want to understand, how. They will bring me to something big, right in front of my eyes the wooden edge of the box, inside everything will be big and white. There is my grandmother, with her speckled hands, one on top of the other. Grandma is holding a candle. I raise my eyes to look into her face, but I see only a sharp nose and thin, some unfamiliar lips. I think 'doesn't' look like her'. And then someone takes me from behind the elbows and lifts me. "Kiss your grandmother," someone whispers directly into my ear. I close my eyes and something very cold is approaching me, seems that a thin icy wind is blowing from the other side – usually it blows from the windows in the winter. Grandma cannot have such a cold forehead." So now I touch my forehead and cheeks and I think: "My cheeks are warm." I will never die. Pasha told me that.*²¹ (Сабитова Д. "Где нет зимы", Издательский Дом, Сомакат.2011 г. сс 40-41.)

The main motive of the story is to narrate about the life, trauma and sensitive feelings that these orphaned children undergo. In this case, this situation has been created by callous parents. We can see the trauma of a nine year old kid when all of a sudden he learns that his father as well as Gul's father is alive and both are different people. Once in search of some money Pavel comes back to his house and sees two papers on the table which were earlier not there,

There is a note which mentions:

"Pavel

*Here is information about your father:
Alexashin Vasily Sergeevich. Born in 1965
Krasnoyarsk. Tel. +7 391 3451809*

Gul's father: icq61651810, skype: ketal-ketap"

*'please call and speak to them'*²² (Сабитова Д. "Где нет зимы", Издательский Дом, Сомакат.2011 г. сс 101.)

After reading this , he gathers courage and tries to contact both the persons. First he contacts Gul's father through the computer (without telling him the truth) and then he goes to meet him. There he finds a resemblance of his sister. He describes *"And Kemal the violinist, my sister's dad, smiled. He was very much like her. He smiled the same as Gul. He waved his hand with his thin musical fingers - just like Gul. He, who had not seen her once in his life, even tilted his head to the shoulder the same way. And I decided that I would never tell him the truth.*

*He will not help us in getting back to our house and I don't need an unnecessary chaos in my life. Let Kemal the violinist live peacefully. He already has a daughter. And my sister will be only mine."*²³ (Сабутова Д. "Где нет зимы", Издательский Дом, Сомакат.2011 г. cc 105.)

Through the character of Pavel we see how shouldering a responsibility can change the character of a child . While writing his father's name on the envelope, which he is about to post he gets a message that his father has come to meet him, here in the orphanage. His father, Mr. Aleksashin tells him that he got to know about him just a year ago. And then he didn't contact his mother. Afterwards he starts showing him the photographs of his present family; his wife and his kids. And then just unwillingly Pavel ask him: – *"I have a sister. She's eight years old. Will you take both of us? I do not know why I asked this. I already realized that he will not live with us in our house. He has a wife and children there, why should they all move here? And I, especially - alone, did not plan to leave our city at all.*

Aleksashin, as he heard this - immediately blinked his eyes and quickly started collecting photos from the table. And he says:

*"You just get me right, uh ... sony ... It's quite another matter, right?" She probably has her own relatives? Your sister can visit us, when you grow up. In the meantime, you can call, and write letters, right?"*²⁴ (Сабутова Д. "Где нет зимы", Издательский Дом, Сомакат.2011 г. cc 112.)

After listening peacefully Pasha starts thinking himself a stupid that he asked such question to his father. Now he decided that without Gul, he will not go anywhere and he refuses to go with his father. The orphanage supports him in his decision, as Pavel is strong enough to handle this difficult situation. But we, his readers, cannot forget that he is a boy of nine. He feels so lonely and helpless without money that he can't even buy an ice-cream for Gul that she loves the most. He is unable to get a work due to his age and he really needs money because he wants to go back to his house and live there peacefully with Gul.

This story speaks about the problem of homeless children which has become quite relevant in modern Russia. The author warns the adults that only the family and home in the modern world can give protection to all people. Also, the feeling of abandonment and of loneliness can overtake anyone lacking support of close friends and relatives.

Perhaps this story conveys another important idea – to show that even though life is full of vicissitudes, we all have a lot of problems - personal and professional, we should not let them overtake us and to the extent that they start affecting our children. We should keep our children away from the family problems, so as not to overshadow their lives. Children are already very sensitive in nature, they are innocent and playful and need love, affection and a good education to give them confidence. Otherwise, the pressure of circumstances and loneliness can ruin their whole life and mental health as well.

Conclusion

If we compare the works we have analysed and link them to the prevalent social environment, we can say that to some extent they are a reflection of the surrounding realities. The literature of the Soviet period reflects an overall optimistic mood of the time, the mood of collective responsibility in the creation of a new and just society. The idea of self-sacrifice for the sake of high social ideals is defined in the idea of romantic idealism and adventure. Some works of Post-Soviet literature, however indicate a general mood of pessimism, depression, and move into some mystical fantasy, on the one hand, and despondency and despair on the other. In this case children are forced to 'grow up' before it is needed.

We still consider that it is very difficult to give a precise definition of children's literature. Most people generally agree that literature for children should inculcate moral values of goodness, truth, justice, respect and love for nature and help in the formation of character. It should be fun filled, life-affirming and joyful. But there is another view which states that it is necessary to acquaint young people with the harsh realities of life and open all truths to them. Since 1991, changes in children's literature have brought new genres, new characters, new themes and subjects; there is a change in visual aesthetics of children's books as well. This has given a tremendous impetus to serious research for the study of the changing images of childhood and children's literature. Children are our future, and this eternal flow of the various issues relating to children's literature will continue to excite and be discussed.

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उदयप्रकाश की कहानियाँ -उत्तराधुनिक संदर्भ में

डॉ.वी.के. सुब्रमण्यन

उदयप्रकाश जी समकालीन हिन्दी कहानी साहित्य में अपना स्थान निर्धारित करनेवाले कहानीकार हैं। उत्तराधुनिक साहित्य चिंतन उनकी कहानियों में केन्द्रीय स्वत्व बनकर आया है। उत्तराधुनिक-भूमण्डलीकृत दुनिया की विकृत स्थितियों को सृजनात्मकता में उतारने में वे सिद्धहस्त हैं।

किसी बेनर या शीर्षक के अन्दर सदा रहने की प्रवृत्ति को उत्तराधुनिकता में जिस प्रकार ठुकराया गया है उसी प्रकार उदयप्रकाश की कहानियों को किसी भी प्रकार के पक्ष के अन्तर्गत नहीं रखा जा सकता है। बरकरार व्यवस्था की पक्षधरता के विरुद्ध वे पक्षहीनता के चरित्र को अपनते हैं। वे खुली आँखों के ज़रिए जनमानस को देखते हैं और हमारे सामाजिक, राजनीतिक, आर्थिक एवं सांस्कृतिक परिवर्तनों को अपनी कहानियों में उतारते हैं।

नब्बे के बाद देश के जन जीवन के व्याकरण में आए परिवर्तनों को उन्होंने अपनी कहानी के छोटे कलेवर में समेटने का सफल प्रयास किया है। नृशंस पुलिस व्यवस्था एक ओर उनकी कहानी में अहं मुद्दा बनकर आती है तो दूसरी ओर स्वत्वहीन जनता विशेष की दारुण स्थिति को एक समस्या के रूप में प्रकट किया गया है। न्याय व्यवस्था की अतिभयानक मूल्यशोषण के मामले को कहानियों में गंभीर प्रसंगों के निर्माण करके वे प्रस्तुत करते हैं और उसके प्रति प्रतिरोध करने की मानसिकता पाठकों में तैयार करने का प्रयास करते हैं।

उत्तराधुनिक नए संसार के क्रम में जीवन बिताते अभावग्रस्त मनुष्यों की आकुलता, उनकी कहानियों के अनेक चरित्रों के ज़रिए प्रस्तुत हुई है। उत्तराधुनिक दुनिया का सबसे बड़ी त्रसदी वास्तव में उपनिवेशवाद है। उपनिवेश के अदृश्य निर्मम स्वभाव का पोल खोल देने में वे कभी भी अपनी कहानीकार रचनधर्मिता के साथ समझौता नहीं करते हैं।

तीसरी दुनियायी देशों में हुए सांस्कृतिक उपनिवेश के अप्रस्तुत असर को शब्दबद्ध करने में उनकी लेखिनी की ताकत को सुधी पाठक तारीफ़ किए बिना नहीं रह सकते हैं। विकृत संस्कृति को इन देशों में पैदा करते हुए यहाँ की निरीह जनता का निर्मम शोषण जो हो रहा है उसपर वे ज़ोर से प्रतिवाद करते हैं। इसलिए विद्रोह का स्वर उनकी कहानियों में बुलंद है।

बाज़ारवाद की विभीषिका को सम्बोधित करने में वास्तव में वे एक साहित्यिक संवादाता की भूमिका निभा पाते हैं। उपभोगी मनुष्य ने अपनी चेतना में रहती विरासती मानसिकता जो त्याग करने की होती है, उसको तोड़ा है। अब तक की विरासती उपलब्धि को उपभोगवादी पूँजीवादी मानसिकता ने मिट्टी में मिला मिला दिया है। जिस दिशा में इन देशों की यात्रा हो रही है, यह तय कर नहीं पा रहे हैं। अनिश्चितता की स्थिति समस्त क्षेत्रों में पैदा हुई है।

उदयप्रकाश की कहानियाँ ऐसी अनेकों संकीर्ण समस्याओं को लेकर हमारे सामने उपस्थित होती हैं।

उनकी कहानी दरियायी घोड़ा समाज के मन के रोग का सीधा साक्षात्कार करते हैं। इसमें कैंसर रोग से पीड़ित एक पिता का दयनीय चित्र खींचा गया है। उनके दायें गाल के नीचे के भाग से लेकर कान के पीछे तक का भाग ऑपरेशन के द्वारा निकाला गया है। उनको कैंसर, तंबाकू और शराब के अमित उपभोग के कारण आया है।

अमित उपभोग की परिणति को उदयप्रकाश जी ने कैंसर के रूपक में बाँधकर दिखाया है। हमारे देश के सबसे बड़ी समस्या का सामना जो हम कर रहे हैं वह उपभोगवाद से पैदा हुई है। उपभोग एक प्रकार का मानसिक कैंसर है। इस कैंसर का अंत नहीं होता है जबकि उपभोगी मनुष्य के जीवन को यह ले लेता है। मतलब, उपभोगी मनुष्य मरता है लेकिन उपभोग का चरित्र जिन्दा रहता है। इस बात को अवगत कराने में उनकी यह कहानी एक अनुपम सृजनात्मक उपलब्धि है।

उपभोगी मानसिकता के कारण परिवार के सदस्यों के बीच का सम्बन्ध भी बिगड़ गया है। इस कहानी के पिता को तीन बेटे हैं। बड़े दो लड़के पिताजी को ऑपरेशन के लिए खून देने के लिए तैयार नहीं होते हैं। वे उस समय खिसक जाते हैं। छोटा लड़का जो अठारह साल का है वह खून देता है। बड़े बेटे पिताजी की इस दयनीय स्थिति पर दुःखित नहीं हैं वे आराम से रेडियो सुनते हैं। आज दरियायी घोड़े की नियति है माता पिता को। उपभोगवादी संस्कृति ने माता पिता को दरियायी घोड़ा बना दिया है।

आज दिखावे की संस्कृति फैलती जा रही है। असली क्या है नकली क्या है यह पहचाना बहुत मुश्किल हो गया है। असलियत के ऊपर दिखावे का आवरण परतों पर परतों में सघन हो रही है। यह कैंसर से भी भयानक रोग है। क्योंकि इस रोग का सम्बन्ध मन के साथ है। जैसे कदारनाथ सिंह की कविता 'फ़रक नहीं पड़ता है' में यह बात स्पष्टतः बतायी गयी है कि प्यार के स्थान पर पत्थर लिखेंगे तो कोई फ़रक नहीं पड़ता है। ऐसा आज असलियत के स्थान पर दिखावे को रखेंगे तो कोई फ़रक नहीं पड़ता है। यह स्थिति आज मनुष्य के जीवन का नारा बन गया है।

आज लोग बिना कोई लज्जा से झूठ बोलन लगे हैं और बिना कोई शर्म से मरे हुए लोगों की प्रशंसा करते हैं। लोगों के मन का परिवर्तन आज के समय एकदम हो जाता है और लोग एकदम परिवर्तित शकल में अवतरित भी होते हैं। दुनिया क्या है, अगर कोई पूछेगा तो यह कहना पड़ेगा कि दिखावा है। दिखावा एक मानसिक महामारी का रूप धारण कर रहा है। इससे अछूता जो रहेगा उसके अस्तित्व की मृत्यु हो जाती है। अस्तित्व हन्ता है दिखावा। इसका अस्तित्व पर कोई भरोसा नहीं है। उदय प्रकाश की मौसा जी शीर्षक कहानी इस मुद्दे को सम्बोधित करती है।

मौसाजी अपने को स्वतंत्रता सेनानी बताते हैं, लेकिन वे उस समय के एक मामूली बाल्लटियर थे। अपने बेटों के बारे में वे बताते हैं कि वे अच्छे ओहते पर रहते हैं, लेकिन वह सच नहीं था। दिखावा उनको पागलनुमा बना देता है।

एक बार मौसाजी का छोटा लड़का चोरी करके पकड़ा गया था। जमानत के लिए उनके पास कोई संपत्ति नहीं थी। अंत में असली स्थिति को वे स्वीकार कर लेते हैं।

दिखावे की संस्कृति एक रोग बन कर आज उभर रहा है। उदयप्रकाश जी इस रोग की चिकित्सा के रूप में इस कहानी को प्रस्तुत करते हैं। आज प्रत्येक आदमी के अंदर एक मौसाजी पैदा हो रहा है। वह एक

सामाजिक खतरा है. अगर इसकी चिकित्सा नहीं की जाती है तो मौसाजी की हालत समाज की हालत हो जाएगी. कहानी में उतारी गयी यह संवेदना ही वास्तव में कहानी का थीम है.

ददू तिवारी: गणनाधिकारी शीर्षक कहानी भी उत्तराधुनिक जीवन का सीधा साक्षात्कार करती है. इस कहानी का मुख्य चरित्र भी ददू तिवारी ही है. वह पहले बेरोज़गार थे तब गाँव के साधारण लड़कों के साथ दोस्ती करता था. लेकिन पिता के प्रयास के कारण उसे चुंगीनाका के गणनाधिकारी का पद प्राप्त हुआ था. तब से वह सम्बन्धों को काटा. पैसे मिलने लगे तो उसका चरित्र बदल गया. वे अनेक प्रकार के दिखावे करने लगे. प्रदर्शन उसका स्वभाव बन गया. इसके लिए भारी खर्चा की आवश्यकता पड़ी. यह उसे मानसिक संघर्ष प्रदान करता है .

वह अपने को अफसर कहने लगा. वेश में भी अफसर बनकर रहने का प्रयास किया गया है. हमेशा धुले हुए और प्रेस किए हुए कपड़े पहनने लगे. टेरिकोटन की पैंट और शर्ट पहना शुरु किया गया . वह आधुनिक बनने का बहाना करने लगा.

यह रीति जो तिवारी के द्वारा अनुगमित है वह उपनिवेशी रीति है . मध्यवर्ग के लोगों के बीच इस प्रकार का बहाना अधिक पायी जाती है.

लेकिन तिवारी अपने काम में ईमानदार थे. एक बार तिवारी को मार पीट सहना भी पड़ा था ईमानदार होने के कारण. माफ़ीकरण का मुद्दा भी इसमें उठाया गया है. प्रत्येक नेता के साथ आज गुण्डे लोग भी रहते हैं. वे अपने स्वार्थ की पूर्ति के लिए इनका उपयोग करते हैं.

जैसा कि ऊपर कहा गया है कि बहाना और दिखावे का चरित्र आज लोगों के साथ सामान्य हो गया है. अब तिवारी अपने बेरोज़गार मित्रों के साथ नहीं जाता है. सामान्य जीवन के साथ जो मित्रता, भाईचारे आदि का मूल्य रहा था , आज वे सब उससे नष्ट हो रहे हैं. व्यक्ति के जीवन के मूल्यों में पतन व गिरावट आ गए हैं. पहले एक बार तिवारी को जब एक दूकानदार ने मारा था तब लोग इकट्ठे हुए और उसे तिवारी जी से माफ़ी माँगनी पड़ी.

लेकिन दूसरी बार और किसी से उसे मार खानी पड़ती है तब कोई नहीं आया. कारण यह है कि अब उसके चरित्र में भी परिवर्तन आया है.

महत्वाकांक्षी मध्यवर्ग का पतनोन्मुख जीवन का पर्याय बनकर तिवारी जी का चरित्र इसमें प्रकट हुआ है. मध्यवर्ग की इस त्रासदी के बारे में मुक्तिबोध ने बहुत पहले ही चेतावनी दी थी, अब उनकी चेतावनी का साधूकरण सर्वत्र हो रहा है. स्नेह और सहानुभूति का रास्ता इस वर्ग ने खो दिया है. उपनिवेशी ताकत के चंगुल में पडकर यह वर्ग आज कठिन समय से गुज़र रहा है.

ब्रिटिशों के शासनकाल में भारत के लोग गुलाम बनकर जीते थे. अब ब्रिटिशों के स्थान पर नेता और उन्नत अधिकारियों के गुलाम बनकर इन्हें जीना पड़ता है.

जातिवादी चिंतन हमारे समाज का सबसे बड़ा रोग है. इस रोग की उत्पत्ति हजारों सालों पहले हुई है. बेबुनियादी वाद है जातिवाद. यह एक प्रकार का झोंक है. जब इसका आगमन मन में होता है तब से व्यक्ति मानसिक तौर पर बीमार हो जाता है और यह बीमारी कभी वापस जाती नहीं. हमेशा साथ रहता

है. यह भी एक संक्राम रोग जैसा है. एक पीढ़ि से दूसरी पीढ़ी में यह रोग संक्रमित होकर जाती है. लेकिन इस बीमारी के लिए दवा नहीं है. उसके लिए दवा तैयार करने का काम साहित्य में दलित विमर्शी साहित्यकार कर रहे हैं.

पुतला शीर्षक कहानी में जाति की विभीषिका का चित्रण है. दलित लोगों की दयनीय स्थिति का चित्रण इसमें हुआ है. चौधरी इस कहानी का मुख्य चरित्र है. वे अपनी जाति के अधिकार को जन्मजात मानते हैं और दलितों को पीड़ा देते हैं.

गाँव में हर साल रामलीला का त्योहार होता है. राम का पात्र हमेशा चौधरी का बेटा हरनारायण करता था. रावण का पार्ट खेलता था मोची धनुरख का लडका समनू. पात्रों के चयन का अधिकार हमेशा उच्च जाति को जाता था.

कहानी में जातिवाद के मुद्दे के साथ नवउपनिवेशी संस्कृति के फैलाव पर भी आशंका व्यक्त की गयी है. पहले भारी संख्या में लोग रामलीला देखने आते थे अब लोग सिनेमा टाकीस जाते हैं. कहानी का चरित्र किशनू है जो पुतला बनाने का काम करता है. उसके पिता कर्जदार थे चौधरी का. इसलिए किशनू को चौधरी के कर्ज चुकाने के लिए पुतला बनाने का काम मुफ्त में करके देना पड़ता है.

बेकारी की समस्या भी सबसे अधिक दलितों को झेलना पड़ता है. उन्हें जीने के लिए कई दिनों तक ऊँचे जाति के लोगों को बिना मज़दूरी की मेहनत करनी पड़ती है. सारे के सारे दलित बंधुवा मज़दूर बनकर जीवन जीने को मज़बूर है.

वास्तव में जाति व्यवस्था दलित के मानवधिकार का हनन करनेवाली एक बुरी रीति है. उनके मौलिक अधिकारों की रक्षा की आवश्यकता की ओर दलित विमर्शी कहानीकार दिशा निर्देशन दे रहे हैं.

टेपचू कहानी में भी उत्तराधुनिक चिंतन का स्वर आया है. इसमें व्यवस्था की क्रूरता की कहानी कही गयी है. टेपचू एक अविस्मरणीय चरित्र है.

सरकारी अफसरों के द्वारा ही सरकारी ज़मीन का दुरुपयोग होता है. इसका उदाहरण है मुखिया चौधरी बाल किशनसिंह. उसने सरकारी ज़मीन हड़पने के लिए उसमें आम का पेड़ लगाया और उसको आम का बाग बनाया. इस बगीचे में उस गाँव के अमीर घर के लडके, लडकियों के साथ मिलते थे और वहाँ कई बार लावारीस शिशु भी मिल जाते थे. पुलिस की ओर से कोई कार्रवाई नहीं होती थी, क्योंकि चौधरी की पकड़ शासन के साथ थी. इसी प्रकार के अन्याय की दूसरी घटना भी कहानी में आयी है.

टेपचू अपने कारखाने के मज़दूर संघ का नेता थे. इसके कारण वह मिल मालिक का शत्रु बन गया था. टेपचू ने पुलिस के अन्याय का विरोध किया इसके कारण वह पकड़ा गया और पुलिस ने उसे मार पीटकर पीछे से गोली मारकर फ़ेक दिया. इस अपराध को उसके साथियों के ऊपर डाल दिया गया.

भ्रष्टाचार सर्वत्र फैल गया है. सामान्य व्यक्ति भी भ्रष्टाचार से बाहर नहीं है. आज भ्रष्टाचार को प्रोत्साहन मिल रहा है. भ्रष्टाचारी को समाज में स्थान मिल रहा है.

इस कहानी के राजनीतिक दल , अफ़सरों ,पुलीसो सब के साथ भ्रष्टाचार का किस्सा रहता है. न्याय भी पैसे के बल पर बेचा जा रहा है.

ज़माना ऐसा आ गया है कि कोई भी आज सुरक्षित नहीं है. सत्ता का आतंक किसी के ऊपर भी आ सकता है. मजदूरों के अधिकारों के लिए लड़ने के कारण सत्ता ने टेपचू का काम तमाम कर दिया है . पूँजपतियों की इच्छा ही देश का कानून है . न्याय व्यवस्था का ऐसा पतन इसके पहले कभी नहीं हुआ था. कहानीकार इसको इस प्रकार व्यक्त कर रहे हैं.- अफ़सर अमीर और पार्टीवाले लोग इतने ताकतवर होते हैं कि वे कुछ भी कर सकते हैं. वे कूकर को बैल, सुअर को शेर, खाई को पहाड़, चोर को साहु अर्थात् किसी को कुछ भी बना सकते हैं.

मंत्रियों और राजनेताओं की स्वार्थ वृत्ति, भ्रष्ट निरंकुश आचरण के कारण राष्ट्रीय आर्थिक व्यवस्था विकट स्थिति में है. इसका सीधा असर आम आदमी पर पड़ता है. राजनेताओं, मंत्रियों, नौकरसाही को पुलीस और प्रशासन मदद करते हैं. पुलीस का व्यवहार सामान्य जनता के विरोध में होता जा रहा है.

न्याय व्यवस्था शोषकों का संरक्षण कर रही है. इस न्याय व्यवस्था का मुखिया शोषक वर्ग वर्ग है जो यहाँ अभिजात वर्ग के व्यक्ति होते हैं. आज न्याय व्यवस्था इस तरह की है कि वह अपने संरक्षण के लिए नए नए कानून बनाती है और उसका पालन न्याय की कुरसी पर बैठे हुए न्यायाधीशों के माध्यम से कराती है. इस व्यवस्था का असली चरित्र पूँजीवाद का है.

ऐसे, उदय प्रकाश की कहानी उत्तराधुनिक हिन्दी कहानी का उदाहरण बनती है. वैश्वीकरण की भयावहता. उपभोक्तावाद की अमानवीयता, औपनिवेशिक संस्कृति की क्रूरता, दलित चेतना के अनछुए पक्ष , मूल्यों का विघटन आदि भाँति भाँति के विभिन्न पहलुओं पर प्रकाश डाला गया है.

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**ആത്മാംശത്തെ മറികടക്കുന്ന സാമൂഹികാംശം :
ജോൺസൺ ഐരൂരിന്റെ ആത്മകഥയെ മുൻനിർത്തി
ഒരന്വേഷണം**

സമീർ ബാബു കാവാഡ്

**(The Social Succeeds the Self : A Study based on Johnson
Eyeroor's Autobiography)**

Sameer Babu Kavad

പ്രബന്ധസംഗ്രഹം

ആത്മകഥകളെ സാഹിത്യത്തിൽ ഉൾപ്പെടുത്തുന്നതു സംബന്ധിച്ച് വ്യത്യസ്തമായ അഭിപ്രായങ്ങൾ നിലൽക്കുന്നുണ്ടെങ്കിലും താരതമ്യസാഹിത്യ പഠനമേഖലയെ സംബന്ധിച്ച് ഇത്തരം ഒരു സംശയത്തിനു യാതൊരു പ്രസക്തിയുമില്ല. കാരണം ഇവിടെ അസ്പഷ്ടമായി ഒന്നുമില്ല എന്നതുതന്നെ. കേരളത്തിലെ അറിയപ്പെടുന്ന എഴുത്തുകാരനും യുക്തിചിന്തകനും, ഹിപ്പനോട്ടിസ്റ്റും, മിശ്രവിവാഹപ്രസ്ഥാനത്തിലെ സജീവ സാന്നിധ്യവുമായ ജോൺസൺ ഐരൂരിന്റെ ആത്മകഥയായ ഒരു ഹിപ്പനോട്ടിസ്റ്റിന്റെ അനുഭവങ്ങൾ എന്ന കൃതിയെ ആസ്പദമാക്കി അതിലെ സാമൂഹികാംശത്തെയും ആത്മാംശത്തെയും താരതമ്യംചെയ്തുകൊണ്ടുള്ള ഒരു അന്വേഷണമാണ് ഈ പ്രബന്ധത്തിലൂടെ ഉദ്ദേശിക്കുന്നത്. സാമ്പ്രദായിക ആത്മകഥാരചനയുടെ രീതിയിൽ തന്നെയാണ് ഇതിന്റെയും തുടക്കമെങ്കിലും തൊട്ടടുത്ത ഖണ്ഡികയിൽ തന്നെ അതു സാമൂഹിക-രാഷ്ട്രീയ സംഭവങ്ങളിലേക്കും അടിയന്തിരാവസ്ഥാനു ഭവങ്ങളിലേക്കും ആഖ്യാനവഴിതുറന്നിടുന്നു. ആത്മകഥ എങ്ങനെ സാഹിത്യത്തിന്റെ ഭാഗമായിത്തീരുന്നു എന്നതും ഈ കൃതിയുടെ പശ്ചാത്തലത്തിൽ വിശദീകരിക്കുന്നുണ്ടിതിൽ.

(This paper is an attempt to unravel how an autobiography can be enriched with the social content rather than its personal narratives. The study is based on Johnson Eyeroor, the famous hypnotist, rationalist, atheist, inter-marriage activist, left sympathizer and social and literary critic. The book was published by 'Current Books' in 2013, titled as *Oru Hipnotostinte Anubhavanal* (The Experience of an Hypnotost). Though the book starts with the traditional way of telling autobiography in the very next paragraph itself it move on to the socio-political incidents and the troublesome memories of the emergency. The questions were raised from some quarters that whether autobiographies

are part of literature or not. As a response to this question one could undoubtedly say that there is nothing untouchable in the realm of Comparative Literature Studies. Actually such questions constitute the relevance of this study. The paper is prepared and will be presented in one of the Indian languages Malayalam in the title, *Saamoohika Sareeramaayitheernna Oru Yukthichinthakante Aathmakatha.*)

സവിശേഷ പദങ്ങൾ

ആത്മകഥ - ആത്മാംശം - സാമൂഹികാംശം - ഹിപ്നോട്ടിസം -
നർമ്മവൈഭവം - യുക്തിചിന്ത - ആഖ്യാനഭാഷണം

Key Words

Autobiography – Self content – Social Content – Hypnotism – Humor
sense – Rationality – Narrative dialogue

സ്വന്തം ജീവിതവുമായി ബന്ധപ്പെട്ട് ആത്മകഥാരചയിതാവിന്റെ ഇടം അടയാളപ്പെടുത്താനുള്ള ശ്രമമായിട്ടാണ് കാൾ വെൻട്രോബിനെ പോലുള്ളവർ ആത്മകഥയെ വിലയിരുത്തുന്നത്. മാത്രവുമല്ല പൊതുബോധത്തിൽ നിന്നും വ്യത്യസ്തമായി പുനർനിർമ്മിക്കപ്പെട്ടൊരു ചിത്രം ആത്മകഥാരചയിതാവിന്റെ പൊതു-സ്വകാര്യ ഇടങ്ങളെക്കുറിച്ച് വായനക്കാർക്ക് ഇതിലൂടെ ലഭിക്കുകയും വേണം. ആത്മകഥയും വിമർശനവും വേർതിരിക്കാനാവാത്ത രണ്ടു വ്യവഹാരങ്ങളാണെന്ന് കാന്യൂസ് ലാങ്. ശവകുടീരത്തിലെ മുത്യുലേഖയോടാണ് (Paul de Man. p.928) പോൾ ദിമാൻ ആത്മകഥയെ ഉപമിച്ചിരിക്കുന്നത്. എന്നാൽ ഇവിടെ വിഷയി വായനക്കാരനോട് സംസാരിക്കുന്നത് യഥാർത്ഥ ശവകുടീരത്തിൽ നിന്നല്ല മറിച്ച് അതിനുമപ്പുറത്തുള്ള ഒരു ഭാവനാലോകത്തുനിന്നാണെന്നു അദ്ദേഹം പറയുന്നു. അതായത് ജീവിച്ചിരിക്കുന്ന ഒരു മനുഷ്യൻ ഭാവനാലോകത്തെ തന്റെ തന്നെ ശവകുടീരസ്ഥലിയിൽ നിന്നും സംസാരിക്കുന്നതുപോലെ. ഇവിടെ ആത്മകഥ ആത്മാവ് പറയുന്ന കഥയായിത്തീരുന്നു. ‘ഒരു ഹിപ്നോട്ടിസ്റ്റിന്റെ അനുഭവങ്ങൾ’ എന്ന ജോൺസൺ ഐരൂരിന്റെ ആത്മകഥ മേൽസൂചിപ്പിച്ച ആത്മകഥാനിർവ്വചനങ്ങളെയെല്ലാം സാധൂകരിക്കുന്നതാണ്. ഒരു സർഗ്ഗാത്മക പ്രക്രിയയാണ് ആത്മകഥാരചന എന്നാണ് ഇതെല്ലാം സൂചിപ്പിക്കുന്നത്.

ആത്മകഥയുടെ ജനുസ്സിനിർണ്ണയവും ഇതര സാഹിത്യജനുസ്സുകളെ വർഗ്ഗീകരിക്കുന്നതിലേറെ സങ്കീർണ്ണമാണ്. ജനുസ്സിനിർണ്ണയത്തിലെ സാംഗത്യം തന്നെ പുതിയകാലത്ത് ചോദ്യം ചെയ്യപ്പെടുന്നുണ്ട്. “എല്ലാ സാഹിത്യ ജനുസ്സുകളും കുട്ടിച്ചേർക്കലുകൾക്കും ഒഴിവാക്കപ്പെടലുകൾക്കും വിധേയമാണ്” ദവിദയുടെ ലേഖനത്തെ വിശദീകരിച്ചുകൊണ്ട് ലിൻഡ ആന്റേഴ്സൺ സൂചിപ്പിക്കുന്നത്; “ഒരു പാഠവും അതിന്റെ ജനുസ്സിനെ പൂർണ്ണമായി

തുപ്തിപ്പെടുത്തുന്നില്ല” (Linda Anderson. p.9) എന്നാണ്. ഒരു ജനുസ്സിന്റെ പൊതു സങ്കല്പങ്ങൾ നിയമസ്വഭാവം പ്രാപിക്കുന്നതും പിന്നീട് സ്വയം ഒരു അധികാര രൂപമായി മാറാനുള്ള സാധ്യതയിൽ ഫ്രെഡ്രിക് ജെയിംസണും ആശങ്കപ്പെടുന്നുണ്ട്. അങ്ങനെ വരുമ്പോൾ എല്ലാ ആവിഷ്കാരങ്ങളും ‘എഴുത്ത്’ എന്ന പൊതു കൂടക്കീഴിൽ സ്വതന്ത്രവിഹാരം നടത്തുന്ന പാഠങ്ങളായിത്തീരുന്നു. അതോടെ ആത്മകഥ സാഹിത്യമാണോ അല്ലയോ എന്ന ചർച്ചകൾപോലും പുതിയ വഴികൾ തേടാൻ നിർബന്ധിക്കപ്പെടും. ഒരാത്മകഥ എങ്ങനെയാണ് അതിലെ ആത്മാംശത്തെ കടത്തിവെട്ടി സാമൂഹികചരിത്ര ഉള്ളടക്കംകൊണ്ട് സമ്പന്നമായിരിക്കുന്നത് എന്നു വിലയിരുത്താനുള്ള ഒരു ശ്രമമാണിതിൽ.

വേറിട്ടരീതിയിൽ വർത്തമാനത്തിലിടപെടുന്നവർ ചരിത്രത്തിൽ ഇടംനേടും മെന്ന പെരുമ്പടവം ശ്രീധരന്റെ നിരീക്ഷണം അക്ഷരാർത്ഥത്തിൽ ശരിവെക്കുന്നതാണ് ജോൺസൺ ഐരൂരിന്റെ ജീവിതം. നിരീശ്വരവാദി, യുക്തിചിന്തകൻ, സ്വതന്ത്രചിന്തകൻ, ഇടതുപക്ഷസഹയാത്രികൻ തുടങ്ങി നിരവധി വിശേഷണങ്ങൾ ചേർത്തുപറയാവുന്ന ബഹുമുഖ വ്യക്തിത്വമാണ് ഐരൂർ. കുടുംബ പശ്ചാത്തലവും കുട്ടിക്കാലവും വിശദീകരിച്ചുകൊണ്ട് ആത്മകഥാ രചനയുടെ പതിവുരീതിയിൽ തന്നെയാണ് ‘ഒരു ഹിപ്പനോട്ടിസ്റ്റിന്റെ അനുഭവങ്ങൾ’ എന്ന ഐരൂരിന്റെ ആത്മകഥയും ആരംഭിക്കുന്നത്, എന്നാൽ വളരെ പെട്ടെന്നു തന്നെ ഇതിന്റെ ആഖ്യാനം വിമോചനസമര ഓർമ്മകളിലേക്കും സാമൂഹിക-രാഷ്ട്രീയ സംഭവവികാസങ്ങളിലേക്കും കണ്ണുചേർക്കപ്പെടുന്നു. വായന ചിന്തയ്ക്ക് വഴിതെളിക്കുമെന്നതിന് സാക്ഷ്യം കൂടിയാണ് ഈ യുക്തിചിന്തകന്റെ എഴുത്തും ജീവിതവും. 2013 ൽ തന്റെ 77-ാം വയസ്സിലാണ് പുസ്തകം പ്രസിദ്ധീകരിച്ചത്.

മഹാത്മാഗാന്ധിക്ക് കിട്ടാത്ത സ്വർഗ്ഗം ഒരു ക്രിസ്ത്യാനിയായതുകൊണ്ടു മാത്രം തനിക്ക് ലഭിക്കും എന്ന യുക്തിഹീനമായ ചിന്തയിൽ തട്ടിത്തടഞ്ഞാണ് കുട്ടിക്കാലത്തുതന്നെ ഐരൂർ തന്റെ മതവിശ്വാസത്തോട് വിടപറഞ്ഞത്. പിന്നീട് ഞോട്ട് പതിറ്റാണ്ടുകൾക്കിപ്പുറം സാർത്ഥകവും സജീവവുമായ ഇടപെടലുകൾക്കൊടുവിൽ വിശ്രമജീവിതത്തിന്റെ ഈ സായാഹ്നത്തിലും, വ്യക്തിജീവിതത്തിൽ നിരവധി പ്രതിസന്ധികൾ നേരിട്ടിട്ടും, തന്റെ ജീവിതവീക്ഷണത്തിന് യുക്തിഭദ്രമായ ന്യായീകരണവുമായി നിലകൊള്ളുകയാണ് ഈ മാനസികാപഗ്രഥനവിദഗ്ദ്ധൻ. ‘ഞാൻ വിശ്വസിക്കുന്നത്’ എന്ന തലക്കെട്ടിൽ വിശ്വാസപരമായ തന്റെ നിലപാടുകൾ വിശദീകരിച്ചുകൊണ്ടാണ് പുസ്തകം അവസാനിപ്പിക്കുന്നത്. അനാദിയും അനന്തവും സ്വയംഭൂവുമായ ചൈതന്യം ഈശ്വരനല്ല പ്രപഞ്ചംതന്നെയാണെന്നും ആത്മാവിൽ തനിക്ക് വിശ്വാസമില്ലെന്നും ഐരൂർ സമർത്ഥിക്കുന്നു. താനൊരു കമ്മ്യൂണിസ്റ്റുകാരനാണെന്നും എന്നാൽ അതിനകത്തെ സോഷ്യലിസ്റ്റ് സങ്കല്പം മതത്തിലെ പരലോകസ്വർഗ്ഗ സങ്കല്പപോലെത്തന്നെ മിഥ്യയാണെന്നും ഫ്രോയിഡിനെപ്പോലത്തന്നെ ഐരൂരും കരുതുന്നു. മനുഷ്യന്റെ കലഹ-ആധിപത്യ ജന്മവാസനകളെ നിയന്ത്രിച്ച് മനുഷ്യനെ സംസ്കരിച്ചെടുക്കാനുള്ള ഉപാധിയായി പരന്ന

വായനയും ലോകപരിചയവും ജനസമ്പർക്കവുമാണ് അദ്ദേഹം മുന്നോട്ടു വെക്കുന്നത്. “പുസ്തകങ്ങളായിരുന്നു ഐരൂരിന്റെ ആദ്യകാലകുട്ടുകാർ” (P.R. Nathan. p.62) എന്ന, പി.ആർ നാഥന്റെ നിരീക്ഷണം, ‘പുസ്തകങ്ങൾ ഐരൂരിന്റെ എക്കാലത്തേയും തുണയും കൂട്ടുമായിരുന്നു’ എന്ന് തിരുത്തി വായിക്കേണ്ടിവരും. കാരണം, ഹിപിനോതെറാപ്പി എന്ന പ്രയോഗശാസ്ത്ര വിദ്യപോലും പുസ്തകങ്ങളിലൂടെ വായിച്ചുപഠിച്ച കേരളത്തിലെ ഹിപ്നോ തെറാപ്പിയുടെ അധികായനായ ചരിത്രമാണല്ലോ ഐരൂരിന്റേത്. മനുഷ്യൻ പൊതുവെ യുവത്വത്തിൽ യുക്തിവാദത്തിലേക്കും പിന്നീട് ഭക്തിമാർഗ്ഗത്തിലേക്കും ആകൃഷ്ടരാവുന്ന പ്രവണതയ്ക്ക് ഐരൂർ കണ്ടെത്തുന്ന കാരണം, ജീവിതവീക്ഷണത്തിന്റെ അടിത്തറയായി യുക്തി ചിന്ത ദൃഢപ്പെട്ടു വികസിച്ചുവരാത്തതാണ്. കേവലം ആവേശത്തിന്റെ ഭാഗമായി പുരോഗമന-യുക്തിചിന്താ പ്രസ്ഥാനങ്ങളുടെ ഭാഗമാവുന്നവർക്കാണ് പലപ്പോഴും ഇങ്ങനെ സംഭവിക്കാറുള്ളത്. സമൂഹത്തിൽ അധീശത്വം സ്ഥാപിച്ചിട്ടുള്ള ഭക്തിവാദാശയങ്ങൾ ചുറ്റും പ്രലോഭനങ്ങളായി നിൽക്കുമ്പോൾ അതിനെ അതിജീവിക്കാൻ അപാരമായ ആശയദൃഢത ആവശ്യമാണ്. അതില്ലാത്തവർക്ക് ഏറെക്കാലം പിടിച്ചുനിൽക്കാനാവില്ലെന്നും പുതിയകാലത്തെ വിലയിരുത്തി അദ്ദേഹം നിരീക്ഷിക്കുന്നു.

മിശ്രവിവാഹസംഘത്തിലേക്കാണ് പൊതുപ്രവർത്തകനെന്ന നിലയിൽ ഐരൂർ ആദ്യം ആകർഷിക്കപ്പെടുന്നത്. ഒരുപക്ഷേ അദ്ദേഹത്തിന് ഒരിക്കലും വിട്ടുപോരാനാവാത്ത ആത്മബന്ധമുള്ള സംഘവും അതുതന്നെയാണ്. പിന്നീടദ്ദേഹം യുക്തിവാദ സംഘടനകളുമായി ബന്ധപ്പെട്ടും പ്രവർത്തിക്കുന്നുണ്ട്. ഇടതുപക്ഷത്തിനായി രാഷ്ട്രീയത്തിൽ നേരിട്ടിടപ്പെട്ട സന്ദർഭങ്ങളും വിവരിക്കുന്നുണ്ടിതിൽ. അതേസമയം പൊതുവെ രാഷ്ട്രീയ പാർട്ടികളെ പുകഴ്ത്താനോ ഇകഴ്ത്താനോ തന്റെ ആത്മകഥയെ ഐരൂർ ഒരു ഉപകരണമാക്കിയിട്ടില്ല. “മതങ്ങളുടെ പരലോകസ്വർഗ്ഗവും കമ്മ്യൂണിസത്തിലെ സോഷ്യലിസവും ഒന്നുപോലെ മിഥ്യയാണ്” (Johnson Eyeroor (2015). p.222) എന്ന വിമർശനം ഉന്നയിച്ച ഉടനെത്തന്നെ “ഇതിനർത്ഥം താനൊരു കമ്മ്യൂണിസ്റ്റ് വിരുദ്ധനാണ് എന്നല്ല” എന്ന മുൻകൂർജാമ്യമെടുക്കൽ ഒരു കമ്മ്യൂണിസ്റ്റ് വിരുദ്ധനായി മുദ്രകുത്തപ്പെടാൻ തനിക്കിഷ്ടമല്ലെന്ന വ്യക്തമാക്കൽകൂടിയാണ്. വേറെയും നിരവധി സാമൂഹിക സാംസ്കാരിക സംരംഭങ്ങളിൽ അദ്ദേഹം നേതൃത്വപരമായും അല്ലാതെയും പ്രവർത്തിച്ചിട്ടുണ്ട്. അന്തരിച്ച സി.പി.ഐ നേതാവ് വി.വി രാഘവനുമായി വളരെയടുത്ത ബന്ധമുണ്ടായിരുന്നു ഐരൂരിന്. രാഷ്ട്രീയത്തിൽ തന്റെ ഗുരുവായി പരിഗണിക്കുന്നതും അദ്ദേഹത്തെയാണ്.

കുട്ടിക്കാലം മുതലേ സാഹിത്യ കൃതികൾ വായിച്ചുവളർന്ന ജോൺസൺ ഐരൂർ പിൽക്കാലത്ത് മലയാളത്തിലെ പ്രഗത്ഭരായ എഴുത്തുകാരുമായി എങ്ങനെയാണ് ഊഷ്മളമായ ബന്ധം സ്ഥാപിച്ചെടുക്കുന്നതെന്ന് സന്ദർഭോചിതമായി പലയിടങ്ങളിൽ വിവരിക്കുന്നതു കാണാം. ഇതിൽ ബഷീർ, കെ.ടി മുഹമ്മദ് എന്നിവരുമായുള്ള ആത്മബന്ധം അയവ്വിരിക്കുന്നിടത്ത് സ്വതവേ ആറ്റിക്കുറുക്കിയുള്ള എഴുത്തായിരുന്നിട്ടുകൂടി ഗ്രന്ഥകാരൻ ഒരു പിശുക്കും കാണിച്ചിട്ടില്ല എന്നത് പ്രത്യേകം പരാമർശമർഹിക്കുന്നു. ഈ പുസ്തക

ത്തിൽ ഇദംപ്രദമായി സൂചിപ്പിക്കുന്ന സാഹിത്യകൃതി തന്നെ ‘പ്രേമലേഖനം’ ആണ്. ഒരധ്യായത്തിന്റെ തലക്കെട്ടും ബഷീറിനായി സമർപ്പിക്കപ്പെട്ട തുപോല.

മലയാളത്തിൽ അറിയപ്പെടാതെപോയ സാഹിത്യകാരന്മാരെയും കൃതികളെയും കുറിച്ചും അവരുടെ രചനാവൈഭവത്തെക്കുറിച്ചുമുള്ള വെളിപ്പെടുത്തലുകൾ ഒരു സാഹിത്യകാരനോ നിരൂപകനോ അല്ലാത്ത ഐതൃരിന്റെ ആത്മകഥയെ ധിഷണാപരമായി സമ്പന്നമാക്കുന്നുണ്ട്. സി.കെ.എസ് എന്നറിയപ്പെടുന്ന സി.കെ സെബാസ്റ്റ്യന്റെ ‘കേശതൃഗം’ എന്ന കഥയെ “സ്ത്രീപക്ഷ രചനയിലും മതേതര സാഹിത്യത്തിലും ഭാഷയിലെ ആദ്യകാല കഥകളിലോന്നായി” (Johnson Eyeroor (2015). p.29) നിരൂപിച്ച് സ്ഥാപിച്ചടയാളപ്പെടുത്തുന്നു ഐതൃർ. അരികുവൽക്കരിക്കപ്പെട്ടതിനോട് ഒരു പ്രത്യേക അഭിനിവേശം തന്നെയായിരുന്നു ഐതൃരിന്. കെ.ടി മുഹമ്മദിന്റെ ആരും ശ്രദ്ധിക്കപ്പെടാതെപോയ, അല്ലെങ്കിൽ നിരൂപകരുടെ അവഹേളനമേൽക്കേണ്ടിവന്ന, ‘മാംസപുഷ്പങ്ങൾ’ എന്ന നോവലിന്റെ അത്ഭുതകരമായ ഉള്ളടക്കത്തെക്കുറിച്ച് ഐതൃർ ഒരു ഇരുത്തംവന്ന നിരൂപകനെപ്പോലെ പരിശോധിക്കുന്നുണ്ടിതിൽ. കെ.ടി യെ വരുംതലമുറ വിലയിരുത്തുന്നത് ‘മാംസപുഷ്പങ്ങൾ’ എന്ന നോവലിന്റെ സൃഷ്ടാവ് എന്ന നിലയിലായിരിക്കും എന്നു കേവലമായി പറയുകമാത്രമല്ല, “മദർ കോംപ്ലക്സ് കേന്ദ്ര പ്രമേയമായി വരുന്ന ഇതുപോലൊരു നോവൽ വിശ്വസാഹിത്യത്തിൽ തന്നെ ഇല്ല” എന്നാണ് അദ്ദേഹത്തിന്റെ നിരീക്ഷണം. കെ. സജീവ് കുമാറിനെ പുതിയതലമുറയിലെ ശ്രദ്ധേയനായ കവിയായും ഭാവി വാഗ്ദാനമായും വിലയിരുത്തുന്നു. അതുകൊണ്ടാണ് ഈ പുസ്തകത്തിന് നിരൂപണമെഴുതിയ സി.കെ വേണു, “നൂറ്റാണ്ടിന്റെ മക്കളായ എം. സി ജോസഫ്, ബഷീർ, കെ.ടി, കോവിലൻ തുടങ്ങിയവർ ഗ്രന്ഥകാരനെ ഏറെ സ്വാധീനിച്ചവർ തന്നെ. അതോടൊപ്പം സ്നേഹം കൊണ്ട് തന്നെ കീഴടക്കിയ അപ്രശസ്തരെക്കുറിച്ച് എഴുതുമ്പോഴും തുല്യനീതി രചനയിൽ നടപ്പാക്കുന്നു” (C.K Venu) എന്നു സൂചിപ്പിച്ചത്.

ഭാഷയുടെ ശക്തി നന്നായി അറിയാവുന്ന ആളായിരുന്നു ഐതൃർ. അടിയന്തരാവസ്ഥാകാലത്ത് തികഞ്ഞ ബോധ്യത്തോടെത്തന്നെ ഇന്ദിരാഗാന്ധിക്കെതിരെ അദ്ദേഹം കടുത്ത ഭാഷാ പ്രയോഗം നടത്തി; “തന്മ മകൾക്കയച്ച കത്തിലൊന്നും ഈ ഉപദേശമുണ്ടായിരുന്നില്ലല്ലോ. ഫിറോസ് ഗാന്ധിയും ഇങ്ങനെയൊന്നും പഠിപ്പിച്ചിട്ടുണ്ടാവില്ല. പിന്നേതു പോക്കിരിയാണിതു പഠിപ്പിച്ചത്”. എന്ന പ്രസ്താവനയുടെ പേരിൽ അദ്ദേഹത്തെ കേന്ദ്രസർക്കാർ സർവ്വീസിൽനിന്നും പിരിച്ചുവിട്ടു. ഐതൃരിലെ മനുഷ്യസ്നേഹമാണ് ഇങ്ങനെ പറയിപ്പിച്ചത്. കാരണം തന്റെ ജീവിതത്തിലോ എഴുത്തിലോ ആരെയും വ്യക്തിപരമായി മുറിവേൽപ്പിക്കാത്ത വ്യക്തിത്വമായിരുന്നു അദ്ദേഹത്തിന്റേത് എന്നോർക്കുമ്പോഴാണ് അടിയന്തരാവസ്ഥ എന്ന കൊടും വിപത്തിനെതിരെയുള്ള ഈ ശബ്ദത്തിന്റെ സാമൂഹികമാനം വ്യക്തമാകുന്നത്.

ആത്മകഥയിലും ഐരൂരിന്റെ ആദർശങ്ങളുടെ ആശയപ്രപഞ്ചം നിറഞ്ഞു നിൽക്കുന്നുണ്ട്. “സ്വപ്നങ്ങളെ നിയന്ത്രിക്കാനുള്ള ഓട്ടോ സജ്ജനും, സെൽഫ് ഹിപ്നോസിസവും ഞാൻ പരിശീലിക്കുന്നതുവരെ ആ ദുഃസ്വപ്നം പലപ്പോഴും അവതരിച്ചുകണ്ടു” (Johnson Eyeroor (2015). p.16) എന്നു പറയുന്നതിലൂടെ ദുഃസ്വപ്നങ്ങളെ നിയന്ത്രിക്കാനുള്ള ശാസ്ത്രീയമാർഗ്ഗങ്ങളെ വിശദീകരിക്കുകയാണ് ഐരൂർ. മനുഷ്യജീവിതത്തിലെ പ്രതിസന്ധികളെ മറികടക്കാനുള്ള തത്വചിന്തകളാൽ സമ്പന്നമാണ് ഈ ആത്മകഥ. സ്കൂൾപഠനവും നാടും വീടും വീട്ടുകാരെയും ഉപേക്ഷിച്ച് ബോംബെയിലേക്ക് നാടുവിടുന്ന സംഭവത്തെ വിവരിക്കുമ്പോൾ ഓർക്കുന്ന “വില്പനങ്ങൾ വിശ്വവിജയികൾക്കുല്ലാസമേകും മാറ്റുരക്കല്ലുകൾ” എന്ന പദ്യശകലം തന്നെ ഒരുദാഹരണം. തത്വചിന്തയുടെ ഉൾസന്ദർഭങ്ങൾ നിരന്തരം പ്രത്യക്ഷപ്പെടുന്നുണ്ടിതിൽ. വിശ്വാസങ്ങളുടെ അകൽച്ചമൂലം പരസ്പരം അവരവരുടെ വിവാഹങ്ങളിൽ പങ്കെടുക്കാൻ കഴിയാതെപോയ സഹോദരദുഃഖം വിവരിക്കുമ്പോൾ ഐരൂർ അക്ഷരാർത്ഥത്തിൽ തത്വചിന്തകനായി മാറുന്നതുകാണാം, അദ്ദേഹം എഴുതുന്നു; “വിശ്വാസത്തിന്റെ ഭൂമികയിൽ നിന്ന് അടർത്തിമാറ്റപ്പെടുമ്പോൾ മുറിയുന്ന വേരുകളുടെ തീക്ഷ്ണമായ വേദന എനിക്കുമാത്രമല്ല, ഞാൻമൂലം അവനും അനുഭവപ്പെടുന്നതായി എനിക്കു തോന്നി.” (Johnson Eyeroor (2015). p.65)

ആത്മകഥാ രചനയുടെ നെല്ലും പതിരും തിരിച്ചറിയാനുള്ള ഒരു മനഃശാസ്ത്രജ്ഞന്റെ വൈഭവം ആമുഖത്തിൽ തന്നെ വെളിപ്പെടുത്തുന്നുണ്ട്. സ്വന്തം ജീവിതത്തെ തന്നെ വേറിട്ടു കാണാൻ സാധിക്കുമ്പോൾ മാത്രമേ ആത്മകഥ എഴുതാവൂ എന്ന സാമാന്യ തത്വം അക്ഷരാർത്ഥത്തിൽ ഉൾക്കൊണ്ടിട്ടുണ്ട് ഈ ആത്മകഥ. കുമ്പസാരമോ പൊങ്ങച്ചംപറച്ചിലോ, പരദുഷണംപറച്ചിലോ, പുണ്യവാളൻ ചമയലോ അല്ല ആത്മകഥ പറച്ചി. ലെന്ന് ഈ ഉദ്യമം തെളിയിക്കുന്നു. ഒരു ലളിതമായ ജീവിതത്തിന്റെ എളിയ സന്ദേശം നൽകാനാണ് ഈ പുസ്തകത്തിലൂടെ ശ്രമിക്കുന്നതെന്ന അവകാശവാദം വെറും ഭംഗിവാക്കായിരുന്നു എന്നും മറിച്ച് ഇതൊരു സംഭവബഹുലമായ ജീവിതത്തിന്റെ ബൃഹത്താഖ്യാനം തന്നെയാണെന്നും വായനക്കൊടുവിൽ ആരും നിസ്സംശയം പറയും.

ജോൺസൺ ഐരൂരിന്റെ വൈയക്തിക ജീവിതത്തെക്കുറിച്ചറിയുക എന്ന ലക്ഷ്യത്തോടെ ആരെങ്കിലും ഈ പുസ്തകം വായനക്കൊടുത്താൽ ഒരു പക്ഷെ, നിരാശയായിരിക്കും ഫലം. പുതിയകാലത്തെ ആത്മകഥകളിൽ കാണുന്ന വ്യക്തിഗത-വിവാദ പബ്ലിസിറ്റി ഉള്ളടക്കസ്വഭാവത്തിന്റെ പശ്ചാത്തലത്തിൽ പ്രത്യേകിച്ചും. ഈ മാനദണ്ഡം വെച്ചാണെങ്കിൽ ജോൺസൺ ഐരൂരിന് ഒരാത്മകഥയ്ക്കുകൂടി വകുപ്പുണ്ട്. ഈ പുസ്തകത്തിൽ തന്നെ അതിന് ധാരാളം സൂചനകൾ കണ്ടെടുക്കാനാവും. ഉദാഹരണത്തിന്; “പ്രേമത്തിന്റെ ഗുലാമലൊന്നും തലയിൽ കയറിയിട്ടില്ലാത്ത കാലത്താണ് പ്രേമലേഖനം വായിച്ചത്” (Johnson Eyeroor (2015). p.21) എന്നു പറയുന്നുണ്ട്. ആത്മകഥകളിൽ വായനക്കാർ പ്രതീക്ഷിക്കുന്ന വിഷയിയുടെ പ്രണയാനുഭവങ്ങളെക്കുറിച്ച് അല്ലെങ്കിൽ പ്രേമസങ്കല്പത്തെക്കുറിച്ച് ഇതിൽ

വേറെ യാതൊരുവിധ പരാമർശങ്ങളും കടന്നുവരുന്നില്ല. തികച്ചും വൈയക്തികമാണെന്നു തോന്നുന്ന പരാമർശങ്ങൾപോലും സാമൂഹികവും ചരിത്രപരവുമാക്കാനാണ് ഐരൂർ ശ്രമിച്ചിട്ടുള്ളത്. അതുകൊണ്ടാണ് പുസ്തകത്തിന്റെ പുറംചട്ടയിൽ കൊടുത്തിട്ടുള്ള ഗ്രന്ഥപ്രശംസാക്കുറിപ്പിൽ “മറ്റു ആത്മകഥകളിൽ നിന്നും ഈ പുസ്തകത്തെ വ്യത്യസ്തമാക്കുന്നത് അതിന്റെ സാമൂഹ്യസ്വഭാവം ആണ്” എന്ന് സച്ചിദാനന്ദൻ സൂചിപ്പിച്ചതും. “1962-ൽ തൃശ്ശൂരിൽ നടന്ന യുക്തിവാദി സമ്മേളനത്തിന്റെ പ്രചാരണത്തിന് എ.വി. ജോസിന്റെ കൂടെ ഉണ്ടായിരുന്ന ഏക സഹപ്രവർത്തകൻ താനായിരുന്നു” (Johnson Eyeroor (2015). p.22) എന്ന പരാമർശം പോലും താൻ എന്ന വ്യക്തിയിലല്ല അക്കാലത്തെ യുക്തിവാദസംഘം പ്രവർത്തനത്തിന്റെ അവസ്ഥയിലാണ് ഊന്നുന്നത്. വിഷയിയെയല്ല വിഷയത്തെ ചരിത്രവൽക്കരിച്ചു കാണാനുള്ള ശ്രമം എന്നു പറയാം. “കൂട്ടായ്മയോടും സംഘബോധത്തോടും കൂടിയുള്ള സാമൂഹ്യജീവിതത്തിന്റെ അടിത്തറ സുതാര്യമായ ആശയവിനിമയം തന്നെയാണ്” (Johnson Eyeroor (2008). p.11)എന്ന് ഐരൂർ നേരത്തെ തന്നെ പറഞ്ഞിട്ടുണ്ട്. വാർദ്ധക്യസഹജമായ രോഗങ്ങളാൽ വീട്ടിൽ വിശ്രമജീവിതം നയിക്കുന്ന വേളയിൽ എഴുതപ്പെട്ട ആത്മകഥ ഒരർത്ഥത്തിൽ സമൂഹവുമായി ആശയവിനിമയത്തിനുള്ള ശ്രമം തന്നെയാണ്.

മഹാൻമാരും പലപ്പോഴും നുണപറഞ്ഞിട്ടുണ്ടാവും ഗാന്ധിയെപ്പോലെ എല്ലാവരും ആത്മകഥയിൽ അതെഴുതിക്കോളണമെന്നില്ല. ഐരൂർ താൻ കൂട്ടിക്കാലത്ത് അധ്യാപകനോട് പറഞ്ഞ ഒരു നുണ അതേപടി തന്റെ ആത്മകഥയിൽ വിവരിക്കുന്നുണ്ട്. വായനക്കാരോട് ഒന്നും മറച്ചുവെയ്ക്കാ നില്പാത്ത പച്ചയായ ഒരു യുക്തിചിന്തകന്റെ ആത്മകഥ. കൂട്ടിക്കാലത്തുതന്നെ തെറ്റാണെന്നു തോന്നിയതിനെ തിരസ്കരിച്ച് ശരിയെ പുൽകുന്നതും പിന്നീട് വഴി തെറ്റുന്നുണ്ടോ എന്നു സ്വയം വിമർശനപരമായി ആലോചിക്കുകയും തിരുത്തുകയും വീണ്ടും തനിക്ക് ശരിയെന്നു തോന്നുന്നതിലേക്ക് ജീവിതത്തെ തിരിച്ചുവിടുന്നതും ഒക്കെയായി ശരിതെറ്റുകളുടെയുള്ള ഒരു സാധാരണമനുഷ്യന്റെ ജീവിതം എന്ന നിലയിൽ യാതൊരുവിധ അമാനുഷികതയും അവകാശപ്പെടാത്ത ഒരാത്മകഥ എന്നു സാമാന്യമായി ഇതിനെ വിശേഷിപ്പിക്കാം. ചിരിപ്പിക്കുകയും ചിന്തിപ്പിക്കുകയും ചെയ്യുന്ന നിരവധി നർമ്മാനുഭവങ്ങൾ ഇതിലുണ്ട്. കാവിശ്ശേരി കരുണാകരൻ, കൃഷ്ണസ്വാമി റെഡ്യാർ എന്നിവരുടെ നർമ്മവൈഭവം ഉദാഹരണസഹിതം ഇതിൽ പ്രതിപാദിച്ചിട്ടുണ്ട്. വ്യക്തിമനഃശാസ്ത്രത്തിന്റെ ആഴത്തിൽ ഇറങ്ങിച്ചെന്ന് നർമ്മത്തിന്റെ ലോലതന്ത്രികളിൽ തൊടുവാനുള്ള റെഡ്യാരുടെ കഴിവിനെ അസാധാരണമായിരുന്നു എന്നുവരെ ഐരൂർ സാക്ഷ്യപ്പെടുത്തുന്നു.

മുഷിപ്പിക്കുന്ന വിവരണങ്ങളോ നിട്ടിപ്പുരത്തിപ്പറച്ചിലുകളോ ഈ പുസ്തകത്തിൽ വായനക്കാരനനുഭവപ്പെടുന്നില്ല. നാടുവിട്ട ജോൺസന്റെ വിലാസം കിട്ടിയ അച്ഛൻ തിരിച്ചുവരണമെന്നാവശ്യപ്പെട്ട് കത്തെഴുതുന്നു. ഇതിനു “ഇപ്പോഴില്ല” എന്നായിരുന്നു മറുപടി. ചെറുപ്പം മുതലേയുള്ള ആറ്റിക്കൂറുക്കിയ ഒരുതരം രചനാശൈലി ഈ ആത്മകഥാപ്രായത്തിലും കൈവിടുന്നില്ല

ഐരൂർ എന്നു കാണാം. അല്ലെങ്കിലും ഭാവനകൾക്കും വികാരങ്ങൾക്കുമാണല്ലോ വിസ്താരം കൂടുക. എന്നാൽ യോഹന്നാനിൽ നിന്നും ജോൺസൺ ഐരൂരിലേക്കെത്തിയ സംഭവബഹുലമായ അനുഭവങ്ങൾ കേവലം രണ്ടു ഖണ്ഡികകളിൽ അതേസമയം മനോഹരമായി പറഞ്ഞിരിക്കുകയാണ്.

ചരിത്രവസ്തുതകളാൽ സമ്പന്നമാണ് ഈ ആത്മകഥ. എഴുതപ്പെട്ടതോ അല്ലെങ്കിൽ മുഖ്യധാരാ വ്യവഹാരത്തിന്റെ ഭാഗമോ ആയ പല ചരിത്ര സംഭവങ്ങളോടും കൂട്ടിച്ചേർക്കാനുള്ള വസ്തുതകൾ ഈ ആത്മകഥയിൽനിന്നും ചരിത്രവിദ്യാർത്ഥികൾക്ക് പ്രത്യേകിച്ചും കണ്ടെടുക്കാനാകും. ഉദാഹരണത്തിന് തന്റെ അവസാന കാലഘട്ടങ്ങളിൽ യുക്തിവാദാശയങ്ങളിൽ നിന്നകന്ന് ഗാന്ധിയൻ ജീവിതം നയിക്കുകയായിരുന്നു വി.ടി ഭട്ടതിരിപ്പാട് എന്ന ഒരു ധാരണ എങ്ങനെയോ പരന്നിട്ടുണ്ട്. “വി.ടി നിർത്തിയേടത്തുന്നിന്നാണ് ഇ.എം.എസ് തുടങ്ങിയത്” (Palakkeezhu Narayanan. p.47) എന്ന കെ. ദാമോദരന്റെ നിരീക്ഷണംപോലും ഈ ദിശയിലാണ് വ്യാഖ്യാനം ചെയ്യപ്പെട്ടത്. എന്നാൽ 1962-ൽ തൃശ്ശൂരിൽ നടന്ന യുക്തിവാദിസമ്മേളനത്തിൽ കുറ്റിപ്പുഴ കൃഷ്ണപിള്ള, എം.സി ജോസഫ്, ആർ. സുഗതൻ എന്നിവർക്കൊപ്പം വി.ടി യും അന്നു പങ്കെടുത്തതായി ഐരൂർ സൂചിപ്പിക്കുന്നു. അന്നാണദ്ദേഹം വി.ടി യെ ആദ്യമായി കാണുന്നത്. ഇത് വി.ടി തന്റെ യുക്തിവാദാശയ പ്രചരണങ്ങൾ മരണം വരെ വിട്ടിരുന്നില്ല എന്നതിന്റെ ഉത്തമസാക്ഷ്യം തന്നെയാണ്.

അനുഭവ വിവരണത്തിൽ ഐരൂർ പുലർത്തുന്ന സൂക്ഷ്മത എടുത്തു പറയേണ്ടതാണ്. ജീവിതത്തിൽ ആരാധിച്ചു നടന്നിരുന്ന ജോസഫ് മുണ്ടശ്ശേരി എന്ന വലിയ മനുഷ്യനെ ഒരിക്കൽ സ്പർശിക്കാൻ കൈവന്ന അപൂർവ്വാവസരം കപ്പിനും ചുണ്ടിനും ഇടയിൽ നഷ്ടപ്പെട്ടുപോയ നിരാശയുടെ ആഴം ജീവിതത്തിലുടനീളം പേറിനടക്കുന്ന അനുഭവം ഒരു മനശാസ്ത്രജ്ഞന്റെ സൂക്ഷ്മതയോടെ ഇതിൽ വിവരിക്കുന്നു. വളരെ ചെറുതും നിസ്സാരവുമായ ഒരു കാര്യത്തെപ്പോലും ഗൗരവത്തോടെ കൈകാര്യം ചെയ്യുന്ന ഐരൂരിനേയും ഈ ആത്മകഥ വെളിപ്പെടുത്തുന്നു.

വളരെ പ്രധാനമായ ഒരു ചരിത്രസന്ദർഭത്തെ വിവരിക്കുന്നതിനിടെ അതുമായി ബന്ധമുള്ളതും അതേസമയം വളരെ നിസ്സാരവുമായ ഒരു കാര്യം എന്ന നിലയിലാണ് ജോൺസൺ ഐരൂർ തന്റെ ആത്മകഥാംശം ഈ കൃതിയിൽ അവതരിപ്പിച്ചിരിക്കുന്നത്. പൊങ്ങച്ചം പറച്ചിലിന്റെ കല്ലുകടികളാൽ ബോറടിപ്പിക്കുന്ന ആത്മകഥാരചനാശൈലിയെ പുസ്തകത്തിന്റെ ആമുഖത്തിൽ തന്നെ വിമർശിക്കുന്ന അദ്ദേഹം അത്തരം ഒരു രചനാരീതി സ്വീകരിച്ചില്ലെങ്കിലേ അത്ഭുതപ്പെടാനുള്ളൂ. ആത്മകഥാരചനയുടെ സ്വതസിദ്ധമായൊരു ശൈലി ഐരൂർ ഇതിലൂടെ വികസിപ്പിച്ചെടുക്കുന്നു. എം.സി ജോസഫിന്റെ അശീതി സമ്മേളനാനുഭവം വിവരിക്കുന്നത് അതിനൊരുദാഹരണമാണ്. അതിൽവെച്ച് പ്രകാശനകർമ്മം നിർവ്വഹിക്കപ്പെട്ട പുസ്തകങ്ങളെക്കുറിച്ച് സൂചിപ്പിക്കുകയും ഡി.സി കിഴക്കേമുറിയെ പരിചയപ്പെട്ടതും ആ ബന്ധം വളർന്നതും വിവരിച്ചതിനു ശേഷമാണ് തന്റെ എല്ലാ പ്രധാന പുസ്തകങ്ങളും ഡി.സി ബുക്സാണ്

പ്രസിദ്ധീകരിച്ചത് എന്ന ആഹ്ളാദാനുഭവം അദ്ദേഹം വായനക്കാരുമായി പങ്കുവെയ്ക്കുന്നത്.

മറ്റുള്ളവരുടെ (രാഷ്ട്രീയ സാംസ്കാരിക സാഹിത്യ മണ്ഡലങ്ങളിലെ പ്രമുഖരുടെ) നിരീക്ഷണങ്ങളിലൂടെ തന്നെക്കുറിച്ച് വായനക്കാരോട് പറയുന്ന ഒരു ശൈലിയും ഇതിൽ കാണാം. ബഷീർ ഐതൂരിനെക്കുറിച്ചെഴുതിയതിൽ നിന്നും ഉദ്ധരിച്ചുകൊണ്ടാണ് തന്റെ തന്നെ രൂപത്തെ ഐതൂർ വായനക്കാർക്കു മുന്നിൽ വരച്ചുകാണിക്കുന്നത്. അതിപ്രകാരമാണ്, “താടിയും മുടിയുമൊക്കെ നീട്ടി നീട്ടി ചപ്രച്ചവറനായി വളർത്തിക്കൊണ്ട ഇരിക്കുന്ന വെളുത്ത നീളൻ സുന്ദര നാസ്തികനായ ജോൺസൺ ഐതൂർ”(Johnson Eyeroor. p.123).

ഒരു പ്രമുഖ ഹിപ്നോട്ടിസ്റ്റ് എന്ന ജോൺസൺ ഐതൂരിനെയാണ് മലയാളിക്ക് സുപരിചിതം. എന്നാൽ അതിനപ്പുറം യുക്തിചിന്തയിലധിഷ്ഠിതമായ കേരളീയസമൂഹ നിർമ്മിതിക്കായി ഒരായുസ്സുമുഴുവൻ കർമ്മമണ്ഡലത്തിൽ സമർപ്പിച്ച സാമൂഹിക പ്രവർത്തകനെയാണ് ഈ ആത്മകഥയിൽനിന്നും വായനക്കാരന് കണ്ടെത്താനാവുക. നല്ലൊരു കുടുംബനാഥനെയും. ജീവിതത്തിൽ നേരിടേണ്ടിവരുന്ന പ്രതിസന്ധികളെ തരണം ചെയ്യാൻ ഒരു മനശാസ്ത്രപ്രയോഗ വിദഗ്ദ്ധൻകൂടിയായ ജോൺസൺ ഐതൂർ സ്വീകരിക്കുന്ന യുക്തിഭദ്രമായ നിരവധി വഴികൾ ഈ ഗ്രന്ഥത്തിൽ പ്രതിപാദിച്ചിട്ടുണ്ട്. വായനക്കാരെ സംബന്ധിച്ച് സ്വന്തം ജീവിതം ചിട്ടപ്പെടുത്താൻ ഇതുപകരിക്കും. മറ്റുള്ളവരുടെ സ്വഭാവത്തെക്കുറിച്ച് മാത്രമല്ല സ്വന്തം ജീവിതത്തെ ക്രമപ്പെടുത്തിയ വിധവും സ്വഭാവത്തെ പുനരാലോചനയ്ക്ക് വിധേയമാക്കിയതിന്റെ അനുഭവങ്ങളുംപങ്കുവെക്കുന്ന ഒരപൂർവ്വ കൃതിയാണിത്.

ശാസ്ത്രമായിരിക്കുമ്പോൾ തന്നെ കലയുടെ ഉള്ളടക്കംകൂടി ഹിപ്നോതെറാപ്പിക്ക് ഉണ്ട്. അതിന്റെ ഇന്ത്യൻ ചരിത്രവും ലോകത്ത് ഈ മേഖലയിൽ പ്രവർത്തിക്കുന്നവരെക്കുറിച്ചും പഠനഗവേഷണ സ്ഥാപനങ്ങളെക്കുറിച്ചും കേരളത്തിൽ ഇതിനെതിരെ സി.പി.ഐ നേതാവ് പ്രൊഫ. പി. ഗൗരിയുടെ നേതൃത്വത്തിൽ നടന്ന അസംബന്ധ ആരോപണ വിവരക്കേടുകളെക്കുറിച്ചുമെല്ലാം പ്രതിപാദിക്കുന്നു. തന്റെ ആട്ടോ സജഷൻ, ഹിപ്നോതെറാപ്പി അനുഭവങ്ങളിൽ ശ്രദ്ധേയവും രസകരവും വായനക്കാർ സാമാന്യമായി അറിഞ്ഞിരിക്കേണ്ടതുമായ സംഭവങ്ങൾ ഒരു കഥാകൃത്തുകൂടിയായ ഗ്രന്ഥകാരൻ കഥപറച്ചിലിന്റെ സൗന്ദര്യത്തോടെ രസകരമായി വിവരിച്ചിരിക്കുന്നു. അന്ധവിശ്വാസത്തിന്റെ ഒരുനുള്ളു ചേരുപോലുമേൽക്കാത്ത തുറന്നപുസ്തകമാണ് ജോൺസൺ ഐതൂരിന്റെ സാർത്ഥകമായ ജീവിതം എന്ന കാര്യത്തിൽ ഈ പുസ്തകം വായിക്കുന്ന ആർക്കും തർക്കമുണ്ടാകില്ലെന്നുറപ്പ്. മിശ്രവിവാഹപ്രസ്ഥാനം യുക്തിവാദപ്രചരണം സ്വതന്ത്രചിന്തയിലധിഷ്ഠിതമായ ജീവിതം എന്നിവയ്ക്ക് ഇത്രയേറെ സൗമ്യവും മാനുഷമായ മുഖം നൽകിയ ജോൺസൺ ഐതൂരിന് പൊതുസമൂഹം അർഹിച്ച പരിഗണനയും അംഗീകാരവും നൽകിയോ എന്ന

സന്ദേഹം പുസ്തകവായനക്കൊടുവിൽ വായനക്കാരന്റെ മനസ്സിൽ ഉയർന്നുവരും.

ആത്മകഥയെക്കുറിച്ച് ഏറെ ഉദ്ധരിക്കപ്പെടുന്ന പ്രസിദ്ധമായൊരു നിർവ്വചനം ഫിലിപ്പ് ലിയോണിയുടേതാണ് (Philippe Lejeune), “ഒരു മനുഷ്യൻ തന്റെ തന്നെ നിലനിൽപ്പുമായി ബന്ധപ്പെട്ട സ്വജീവിതത്തിന്റെ ഇന്നലെകളിലേക്ക് തിരിഞ്ഞുനോക്കുന്നതിന്റെ ആഖ്യാന(ഗദ്യ)ഭാഷണമാണത്, പ്രത്യേകിച്ചും വിഷയിയുടെ വ്യക്തിത്വവികാസവുമായി ബന്ധപ്പെട്ട്” (Linda Anderson. p.2). ഈ നിർവ്വചനവുമായി താരതമ്യപ്പെടുത്തി പരിശോധിച്ചാൽ തനിക്കു ചുറ്റുമുള്ള സാമൂഹികാംശത്തിനു ഏറെ പ്രാധാന്യം കൊടുക്കുന്നു എന്നർത്ഥത്തിൽ ജോൺസൺ ഐരൂരിന്റെ ആത്മകഥ വേറിട്ടുനിൽക്കുന്നു എന്നു കാണാനാകും. അങ്ങനെ വരുമ്പോൾ “സ്വകാര്യ ജീവിതത്തിന്റെ പരസ്യമായ വെളിപ്പെടുത്തലാണ് ആത്മകഥ” എന്ന ആദ്യകാല ആത്മകഥാ സങ്കല്പത്തെ പരസ്യവും സുതാര്യവുമായ സാമൂഹികജീവിതത്തിലൂടെ ചരിത്രത്തിന്റെ ഭാഗമായിത്തീർന്ന ഒരു വ്യക്തിത്വത്തിന്റെ പതിരുകളില്ലാത്ത ആഖ്യാനമായിത്തീരുന്നു ജോൺസൺ ഐരൂരിന്റെ ആത്മകഥ. ആത്മകഥകളിൽ പൊതുവെ എഴുത്തുകാരനും, ആഖ്യാതാവും, കേന്ദ്രകഥാപാത്രവും ഒരാളുതന്നെയായിരിക്കും. എന്നാൽ ഐരൂരിവിടെ തന്നെക്കുറിച്ചുള്ള വിവരണങ്ങൾ നേരിട്ടു നൽകി സ്വയം ആഖ്യാതാവായി പ്രത്യക്ഷപ്പെടുന്നതിനുപകരം ബഷീറും, കെ. ടി. മുഹമ്മദും, മറ്റു സുഹൃത്തുക്കളും തന്നെക്കുറിച്ച് എഴുതിയിട്ടുള്ള ഭാഗങ്ങൾ നേരിട്ടുദ്ധരിച്ചുകൊണ്ട് ആഖ്യാനം നടത്തുന്ന വേറിട്ടൊരു രീതിയും ഉപോയഗപ്പെടുത്തിയിരിക്കുന്നു. ഇതരസാഹിത്യരചനകളിൽ നിന്നും വ്യത്യസ്തമായി ആത്മകഥാരചയിതാക്കളുടെ ലക്ഷ്യം എന്തെന്ന ചോദ്യം പുതിയകാലത്ത് ഏറെ ചർച്ച ചെയ്യപ്പെടുന്നുണ്ട്. ഐരൂരിന്റെ ആത്മകഥയുടെയും ലക്ഷ്യം സ്വയം അടയാളപ്പെടുത്തലാണ് എന്ന് വാദിക്കാമെങ്കിലും താൻ ജീവിച്ച സമൂഹത്തിന്റെ ചരിത്രപരവും സാംസ്കാരികവുമായ ഉള്ളടക്കങ്ങൾക്കൊണ്ട് ഏറെ വേറിട്ടുനിൽക്കുന്ന ഒരാത്മകഥയാണ് ഒരു ഹിപ്നോട്ടിസ്റ്റിന്റെ അനുഭവങ്ങൾ എന്നു നിസംശയം പറയാം.

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