



Sheikh Mohammad Abdullah - A Nationalist at Heart

Sheikh Abdullah always supported the policies and programmers of Indian National Congress. He always remained lion- hearted and fully of concern for the people of Kashmir. The tall personality of Sheikh Abdullah dominated the politics of Jammu and Kashmir for half a century. He fought against the double yoke feudalism and colonialism. Decades long politics in Kashmir has been identified with the personality of Sheikh Mohammad Abdullah. Sheikh Mohammad Abdullah died on September 5, 1982.

S. M. SHAFI BHAT

Z*ainagairi aab pheri,
Soweri manz laal neeri
(When water shall flow in the Zainagir Canal
In Soura will be born a jewel).*

Sheikh Mohammad Abdullah was born in Soura, Srinagar on December 5, 1905, a posthumous child of Sheikh Mohammad Ibrahim. At that time, Soura was famous for shawl production. He grew up in Soura and received his early guidance from his eldest brother, Sheik Mohiuddin and his mother (who was considered to be pious mother). His family was deeply religious family and followed the tenets of Islam in letter and spirit. His mother had an organizational ability and was a strict disciplinarian. Sheikh Abdullah was a sensitive child and what he saw around him was poverty and injustice being penetrated on the people. Sheikh Abdulla's stay at Govt. Shri Pratap College (Srinagar) was uneventful. However, his stay at Islamia College Lahore helped in molding his political future. He completed his master's degree in Chemistry from Aligarh Muslim University. The political environment at that time had positive effect on Sheikh Mohammad Abdullah and in him inculcated love for the meek and weak. Muslims, who constituted majority of the population (80%), were grossly illiterate with no representation in civil services. Abject poverty, unjust order and autocratic rule had inculcated in masses hatred for Maharaja. The share of Muslims in administration was only 5%. The lower clerical jobs were given to Muslims while as top most posts were occupied by outsiders, particularly from Punjab provinces.

The first storm of anger broke out when the laborers of the Silk Factory agitated. This was followed by the

happenings of 1931. Sheikh Mohammad Abdullah came into limelight and with the passage of time became Sheri-Kashmir (Lion of Kashmir), Bab (Father) and guide as well as messiah for a Kashmiri who were facing exploitation at the hands of state administration. He was preferred to be called as Sher-i-Bharat (Lion of India) by Khan Abdul Gaffar Khan.

Sheikh Mohammad Abdullah was a staunch nationalist, a selfless patriot, hero of Quit Kashmir Movement, Bab (father) of nation, close friend of Pt. Jawaharlal Nehru. It is to be noted here that Quit Kashmir Movement was launched by Sheikh Mohammad Abdullah on the pattern of Quit India Movement. In this respect, he was influenced by and support of Jawaharlal Nehru. He was the only hope of his millions of countrymen in a time when there was uncertainty, unrepresentative system of governance. He was the first to challenge Beggar (forced labor) system initiated by Maharaja Dogra, Hari Singh, the worst hit were Kashmiri Muslims. They had to work for Maharaja without any compensation. This came under severe attack and criticism by Sheikh Mohammad Abdullah. He gave slogan of Hindu-Muslim- Sikh Itihad (unity). Despite the communal beginnings, the freedom movement had by 1938 embraced with its fold people of all shades from all communities in the state. Founded the same year, National Conference under the leadership of Sheikh Mohammad Abdullah rose against the Dogra autocracy with support from the Indian National Congress. It soon outgrew its limited confines to assume broader dimensions to become part of the national struggle for freedom. Gandhi used to call him as real Lord of Kashmir. To Nehru, he was a popular leader and to Abul

Post Doctorate Fellow at ICSSR, New Delhi

Kalam Azad, he was a Qaid (leader). Sheikh Mohammad Abdullah mobilized Kashmiris on the plank of Kashmiriyat (composite culture). To him, "I want to build a Kashmir where I could call a Hindu my brother". The National Conference, under the leadership of S.M. Abdullah, committed itself to organize the people and secure them their due rights, struggle for their economic and cultural upliftment and liberate them from the oppression they were subjected to. Thus, National Conference acted as a vehicle to safeguard Kashmiri identity.

Sheikh Mohammad Abdullah is not only tallest personality of Kashmir but a revered figure among the great national leaders who played a leading role in the freedom movement. He ranks with such great national leaders like Rafi Ahmad Kidwai, Dr. Ansari, Asaf Ali and Ajmal Khan. On his entry into politics, he got influenced by Gandhi, Azad, Nehru and Ali Brothers. His secular spirit was reflected in his presidential address at the first session of National Conference. National Conference passed a resolution supporting Congress demand (end of British rule and Quit India Movement) and condemned British government for arresting national leaders in 1946.

National Conference committed itself to be a secular struggle for freedom and continued as the vanguard of the people. Having lifted his party into the fold of nationalist ideology, S.M. Abdullah now led it towards the great struggle for independence under the leadership of Jawaharlal Nehru and Mahatma Gandhi. The rise of National Conference helped the people of the state to join the national mainstream of the Indian people for freedom from British control. The economic programmer (Naya Kashmir Plan) of National Conference aimed at the development of state as a whole and its benefits to all the sections of the society without any discrimination. The Naya Kashmir Plan was the blueprint of the ideology of National Conference for the future state of Jammu and Kashmir. This plan was prepared by the economic wing of the National Conference with the support of Communists in India, especially B.P.L. Bedi. This blueprint envisaged radical land reforms by giving land to the tiller and devised means to free the downtrodden people from the clutches of moneylenders by enacting laws by an elected legislature. Backed by Nehru's friendship, Abdullah rose to become the first popular Prime Minister of the state. As a hero of Kashmiri nationalism (Kashmiriyat), he would resist any attempts to submerge Kashmiri identity in the name of Islam. That is why he always rejected two-nation theory of Mohammad Ali Jinnah, the founder of Pakistan.

On the crucial juncture of 1947 (tribal invasion), S.M. Abdullah chose to remain with India. He rejected two-nation theory on the plea that Kashmiri identity (Kashmiriyat) will be better preserved and safeguarded in Indian Union. For preservation of Kashmiri identity, he urged for special status under Article 370 to preserve cultural and political identity of Kashmiri people. Mahatma Gandhi, at that time, saw a ray of hope in Kashmir, when the

whole subcontinent was burning in the fire of communalism. Gandhi observed, "Sheikh Abdullah is the true master of Kashmir. If the people of Kashmir do not favor Sheikh Abdullah, nobody can rule there. Neither we, nor the Maharaja, nor Sheikh Abdullah, nor his comrades- the people alone can decide who will rule over them".

The Indo-Pak war of 1965 and 1971 proved beyond doubt that the people could march towards a promising future only by casting their lot with India. Assured that India would abide by Article 370 of India constitution, which conferred a special status on Jammu and Kashmir, Sheikh Mohammad Abdullah realized that it was high time for reconciliation with the centre. The outcome was the Accord (Kashmir Accord of 1975 or Indira- Abdullah Accord) which returned him to power as Chief Minister after a gap of 23 years, after his dismissal in August 1953. Sheikh Abdullah had a firm faith in secularism and democracy, twin pillars on which the edifice of his political philosophy is built in a wider geo-political perspective of the Indian sub-continent. Indeed he was remarkable and popular leader who was much respected and loved by the people of Kashmir. Popularly called Sheri- Kashmir, his life of seventy five years was a saga of political struggle.

Sheikh Abdullah always supported the policies and programmes of Indian National Congress. He always remained lion-hearted and fully of concern for the people of Kashmir. The tall personality of Sheikh Abdullah dominated the politics of Jammu and Kashmir for half a century. He fought against the double yoke of feudalism and colonialism. Decades long politics in Kashmir has been identified with the personality of Sheikh Mohammad Abdullah. Sheikh Mohammad Abdullah died on September 5, 1982. He was buried under the protection of Hazratbal Shrine (Holy Relic of Prophet Mohammad is located here) and near the Dal Lake, to whom he loved so much. Sheikh Abdullah honestly contributed to freedom movement, Hindu-Muslim unity, democracy and socialism. Sheikh Abdullah's long and bitter struggle against the oppressive rule of Maharaja cannot be made light of. For over one and a half decade he played an outstanding role in spreading political awakening among the people of Kashmir (Dawn, September 11, 1982).

*"Grieve not if one refuge is lost to you,
There are other places, from which you may raise
your voice against tyrants,
You are the eagle soaring in the skies,
And the heaven towards which you can fly has no
bounds,
There were times when mine was a long voice
against oppression,
Not many voices have joined mine."*





Slavery Suffering and Violence in Toni Morrison's *Paradise*

Paradise, Toni Morrison's Morrison's seventh novel, published in 1997, first novel since winning the Nobel Prize for Literature in 1993 addresses the same great themes of her 1987 masterpiece, *Beloved* the loss of innocence, the paralyzing power of ancient memories and the difficulty of accepting loss and change and pain. It deals with the devastated legacy of slavery and examines the emotional and physical violence that human beings are capable of inflicting upon one another. It also suggests that redemption is to be found not in obsessively remembering the past but in letting go. It's a contrived, formulaic book that mechanically put men against women, old against young, the past against the present. Toni Morrison's *Paradise* explores a little-known fact of African-American history: the migration of African Americans to the West after the Civil War. Like many whites who went west in the latter half of the nineteenth century, African-Americans who migrated west sought a better life. In the case of African-Americans, however, a central part of that better life was isolation from white discrimination. For that reason, black townships were formed in Oklahoma and Texas. Morrison's novel focuses upon a fictional township called Ruby in the state of Oklahoma during the 1970's. *Paradise* presents the lives and interactions between residents of an all-black town, Ruby, and its neighbors, a group of women who live outside of town which is known as the "Convent." Patricia Best, the town's self-appointed historian, describes the beautiful, tall, and graceful people of Ruby as eight-rocks (8-R), because of the blue-black color of their skin that resembles "a deep level in the coal mines." (193) **Key Words** : Slavery, violence, conflict, Exploitation.

DR. ARADHANA GOSWAMI

Paradise (1997) Morrison's seventh novel starts with violence and murder and of women on a dewy morning in Ruby, Oklahoma. It is based on an imagined history moving back and forth. It flashes on past life and its effect on present life. Morrison depicts the gaps between old and new generation and immensely complicated history.

Paradise presents before the readers different types of characters whose identity is portrayed as dominated by otherness, reflections of identities, views, commands or prohibitions, and even rejections of other characters. Whereas the citizens of Ruby lived in an isolated world, Morrison shows the impossibility and dangers of assumed self-identical identity. Morrison depicts the all-black patriarchal community of the town of Ruby in contrast to the liberal female community of the Convent. Morrison's opening sentence in *Paradise* 'they shoot the white girl first,' is deliberately arresting, but at the same time deliberately enigmatic, since the reader never know which the white girl is. Morrison answered of this:

I wanted to signal race from the very beginning, and then erase it, so that I made it possible to ask the question: who is the white girl? And then hope that I could write as

well enough so that either it wouldn't matter, you knew all you need to know about those girls; or so it mattered so much you might ask yourself why you're worrying?

(Viner Katharine 2-5)

The men of Ruby are used to controlling their women; therefore they feel threatened by the self. Sufficiency of the female community, mainly because they have no means of controlling them. One is an all Black, middle-class town called Ruby with a population of three hundred and sixty churches. The other community is based in an old mansion called the Convent, where five women live tighter in "blessed maleness" (177). Initially this place is safe from white racism and post World War II materialistic corruption, crimes, and even death. But in the 1970s, where the novel is located, problems among its members begin disrupting peace of Ruby. Some of the men regard the Convent as the cause of Ruby's destruction, raid the place and shoot all the women. These women come from different parts of the United States and from diverse backgrounds; they have at least one thing in common: their rejection of men, for men represent the patriarchal society that has mistreated them. A mansion that townfolk have named the

Convent, seventeen miles outside of Ruby. Although the mansion was originally owned by an embezzler and contains sexually explicit paintings and statues depicting sensual poses a former nun, Mary Magna, turned the house into a school for orphaned Native American girls. When the novel opens, however, Mary is dying, and her daughter, Consolata(Connie), a Brazilian orphan whom Mary has raised as her own has been elevated to the role of mother superior for the numerous women who will take refuge in the house. It is a place where anyone in need can stay, no matter what trouble she is in, what her skin color or religious belief may be. No one asks questions unless the person wants to share her problems. Connie is a tolerant, unprejudiced woman. There is only one rule, as she clarifies as soon as Mavis arrives: "Lies not allowed in this place. In this place every true thing is okay" (38). Later Grace, Seneca and Pallas join Mavis and Connie at the Convent, and create a community based on tolerance and liberal views.

In *Paradise*, African-American participation in World War II and the Vietnam War is the major lens through which Morrison looks at the twentieth-century history of the United States. Despite their importance, however, these wars and even more so, World War I and the Korean War again remain in the background: they provide the narrative with a historical starting point for the more symbolic and existential development of the novel's main themes. *Paradise* frequently utilizes the terminology of war while discussing exclusion so frequently in fact, that the novel focuses on war, conflict, violence, and exclusion. In *Paradise* wars break out along the divides of race, gender, age, and religion. The novel's 'paradise', Ruby, was founded in 1951 by African-American veterans of World War II, descendants of the founding fathers of Ruby's predecessor, Haven. The "Old Fathers" were ex-slaves from Mississippi and Louisiana, who like New England pilgrims left their homes to flee persecution, and pursued a utopian vision of a community of the 'Pure.' After a long journey on foot, the emigrants settled in Haven, Oklahoma, in 1890. In Haven lore, the story of the long walk and the founding of the town gradually became a semi-sacred, ritualized tale about the experience of the "Disallowing" that is, the rejection of the seventy-nine weary wayfarers by the fairer-skinned African Americans of the all-black town of "Fairly," Oklahoma, in 1889 and of the subsequent retreat of the pure from the world that did not receive them. They saved the clarity of their hatred for the men who had insulted them in ways too confounding for languages" (189).

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Toni Morrison is essentially a fictional artist, and not a historian or a sociologist. She writes fiction thereby acting as a mediator of the real world rather than its mimic. She presents as ideological representation of the African-American social reality. As an artist, Morrison negotiates a very complex matrix of reality in which she is both despised and revered. This result in her double-visionary canon a symbiosis of novel writing in which Morrison has complete mastery over the fictive reality she creates. Her creative mediation between the real and fictive worlds generates possibilities rather than merely recording continued frustration and oppression. As a committed novelist and a conscious artist, Morrison validates black culture and reaffirms its adaptive survival power, "its creativity amidst oppression, its life-affirming qualities as well as its ancient wisdom and humanity and its capacity for survival" (Reed 50). In denouncing the dominant culture she presents, to an aging America, alternatives that has always existed and is now emerging, but which have long been suppressed by the rhetoric of an entrenched ideology.

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Anita Desai and Arun Joshi As An Existentialist

Arun Joshi's "The Strange case of Billy Biswas" is a study in the total alienation of its protagonist Billy Biswas. He has all internal comfort and luxury and the best that life can offer yet he is not happy because of a primitive urge within himself which has been troubling him since his adolescence. This makes him feel lonely and isolated even from his wife and children. He becomes interested in anthropology instead of engineering. Once on an anthropological trip to the Maikala Hills with his students, he disappears in the saal of Maikala Hills in Quest for peace and harmony in response to the crisis arising out of faith.

DR. DHALESH KUMAR PATEL

Both Anita Desai and Arun Joshi in their fiction deal with existential issues such as meaningless, purposeless and futility of life. Both of them deal with the loss of identity and human values in society. In Anita Desai's "Voices of the city", Nirode, Monisha and Amla are the products of mental discord of their parents. Nirode feels alienated and discriminated right from his easily childhood as his father is partial to his elder brother Arun. Monisha is married to Jiban, a man of his father's choice, she reaches the height of alienation as a result of the incompatibility in married life and so ends her life through flames. Nirode, a sensitive individual finds himself alienated from his parents, unsuccessful in life, realises that alienation alone is his sole natural condition. Amla too is sensitive like him but is an extravert. Charmed by bohemian life, gets infatuated by an artist Dharma but later realises the futility and hollowness of love and life. All these three characters are doomed to suffer alienation and rootlessness, yet they remain attached to their own soul.

In "Buy, Buy Black Bird", Dev and Adit find themselves alienated in London because they are called "wogs" and are discriminated at the London docks. Adit's sense of alienation is all the more heightened when he finds himself discriminated even by his British in-laws with whom he is related. Even Sarah, his British wife suffers from the sense of alienation and loneliness when she finds herself in the company of Adit's friends and fails to understand their provincial jokes. She tries to avoid the sight of her British friends and shopkeepers because she does not want herself to be identified and called Mrs. Sen. She experiences the

height of alienation where she says good bye to her British self, the highly alienated Dev even resolves that he must return to his own land, however abject and dull, where he has at least a place in the sun, security, status and freedom.

Arun Joshi's "The Foreigner" unfolds the story of Sindi Oberai who is a foreigner everywhere physically as well as metaphorically. He is an alienated person, rootless, restless and luckless in a mad, bad, absurd world. He belongs to no country, no people and regards himself as an uprooted young man "who had become detached from everything except himself." (P. 164) He suffers the crisis of faith as his previous experiences in love have frustrated him and taught him to remain detached, but this detachment becomes the cause of death of his Indian friend Babu and American girl friend June. Later he learns that detachment lies in getting involved.

Arun Joshi's "The Strange case of Billy Biswas" is a study in the total alienation of its protagonist Billy Biswas. He has all internal comfort and luxury and the best that life can offer yet he is not happy because of a primitive urge within himself which has been troubling him since his adolescence. This makes him feel lonely and isolated even from his wife and children. He becomes interested in anthropology instead of engineering. Once on an anthropological trip to the Maikala Hills with his students, he disappears in the saal of Maikala Hills in Quest for peace and harmony in response to the crisis arising out of faith.

Arun Joshi's "The last Labyrinth" too is built around the theme of loneliness and a perpetual search for a meaningful stance in life. Despite all material comfort and

Assistant Professor (Department of English), Govt. Nagrik Kalyan College, Nandini Nagar, District Durg (Chhattisgarh)

prosperity, Som Bhasker finds himself lonely and suffers from a void within. He suffers from alienation of the self. Som confronts the dilemma, contradiction of his own being. Frustrated within himself he finds that this world has no meaning or truth, for him life becomes an eternal journey from nothingness to nothingness leading to an existential dilemma. In pursuit of a definite meaning in life he gets trapped in the same problem without finding an answer to his quest.

In all these novels Joshi's protagonists Sindi Oberai, Billy Biswas and Som Bhasker are the products of the modern world which has rightly been called "the age of alienation and an age of lost values lost men and lost gods."⁽¹⁾ They finally quest for a meaning in life for their own identity and for peace and harmony which they seek in their own culture, in their own soil of birth.⁽²⁾

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- (1) शोध-पत्र 1500-1700 शब्दों से अधिक नहीं होना चाहिए।
- (2) हिन्दी एवं मराठी माध्यम के शोधपत्रों को कृतिदेव 10 (Kruti Dev 010) में टाईप करवाकर 'पेजमेकर 6.5' में भेजें।
- (3) पंजाबी माध्यम के शोधपत्रों को अनमोल लिपि (AnmolLipi) या अमृत बोली (Amritboli) या जॉय (Joy) में टाईप करवाकर 'पेजमेकर 6.5' में भेजें।
- (4) अंग्रेजी माध्यम के शोधपत्र टाईम्स न्यू रोमन (Times New Roman), एरियल फॉन्ट (Arial) में टाईप करवाकर 'पेजमेकर 6.5' या 'माइक्रोसाफ्ट वर्ड' में भेजे जा सकते हैं।
- (4) शोधपत्र की विधि - (1) शीर्षक (2) एबस्ट्रेक्ट (3) की-वर्ड्स (5) प्रस्तावना/प्रवेश (5) उद्देश्य (6) शोध परिकल्पना (7) शोध प्रविधि एवं क्षेत्र (8) सांख्यिकीय तकनीक (9) विवेचन या विश्लेषण (10) सुझाव (11) निष्कर्ष एवं (12) संदर्भ ग्रंथ सूची।
- (6) संदर्भ ग्रंथ सूची इस प्रकार दें -

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(2) Name of Writer, "Title of Article", Name of Journal, Volume, Issue, Page Numbers.

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(8) शोधपत्र की साफ्टकॉपी रिसर्च लिंक के ई-मेल आईडी researchlink@yahoo.co.in पर भेजने के बाद हॉर्डकॉपी, शोधपत्र के मौलिक होने के घोषणा पत्र के साथ हस्ताक्षर कर 'रिसर्च लिंक' के कार्यालय को प्रेषित करें।



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