



Contribution of Dalit Literature in the Formation of Society

The dalit literature brought the revolt and rebel. Without revolt and rebel the development is impossible. It gave the courage and abilities to fight against the injustices prevalent in the lives of the dalits. The protagonists and other characters in the dalit literature struggled hard to fight against the socio-economic, cultural codifications those kept them away from the mainstream society. They revolted against all discriminative codifications and concepts spreaded by the orthodox social structure. So the revolt and rebel against all socio-cultural and religious norms is the strongest contribution by the dalit literature.

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Literature and society have always remained a subject of discussion reciprocally in the field of literature. Should we not believe that the social commitment of the literature be discussed in that context? Is Literature a unique form of author? Can authors be creative in their own tunes? Apart from such questions, it has been shown that literature has given its interpretation as reflection of social life and community relations. Not only this, but it is also possible that the relationship of literature with the society is defined reciprocally. It does not seem to be anything wrong. Because literature, its intentions, experiences, events, writers of literature, publishers of literature, readers, material values, prestige and rewards are all done in the society. Literature is carried out in the society. Society gives a certain value to literature and it is important requirement of both society and literature.

According to Russell, "society is defined as a group of people who co-operate for certain common purposes." (wikipedia). It is associated with a group of individuals who collaborate and cooperate with each other. Society is made up of individuals and for individuals. Society has only importance in man's context and it does not relate to other than human being. Therefore, the dynamics of society are related to the person. It decides the behaviour of a man with man and sets the standard of social behavior. The level of human behavior as human beings is interactive in the society. However, if the person is involved in manipulative behavior, the entire transaction becomes dirty and contaminated at the same time and consequently a social behavior is also contaminated. The literature tries to wipe out these manipulative and contaminated atmospheres in the society.

The society provides necessary material for literature and art. This means that the community has one expectation from every creation it produces. It is also expected from language, literature and art. It is in the power of language, literature and art to expect it. Therefore, in the process of social interaction, language and literature show art as an important place. In this sense, the relations between society and literature are mutually helpful. The existence of social literature, as well as its synthesis, provides meaning.

The literature has played the significant role for the formation and transformation of the society. The literatures of any source, language, region, communities and religion have played the significant role in these matters. Literature has given the systematic outputs to transform the society for the better future of that society. Among other literatures, dalit literature has been also contributing significantly by interpreting the society to lead it towards the progressive society.

Dalit literature developed after 1960 in Marathi literature which brought tremendous upheavals in to the existing mainstream literature. This literature set an example as the 'literature for the lives sake'. It gave a tremendous blow to the so-called mainstream literature by neglecting and rejecting their set standards and literary values. It has been setting up its significance in India by the interpretation of the unknown and unheard literary characters from the downtrodden, deprived of communities. Dalit literature has the strong contribution after 1960 in formation of the society.

Dalit literature has given a dynamic principle to the society. The movement is a sign of the survival of any

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community. The importance of movement in human life is equally important in social life. Because the mobility of society depends on whether or not the movement is in existence in those societies. The importance of movement is tremendous for the development of the society. The majority sections of the society appear stuck up for a long period (and still) in the darkness of slavery, poverty. This massive slavery of the masses brought a kind of perspective in their lives. In this case, the Bahujan community was suffering from untimely illness of slavery. The point of view of the upper caste and class was to neglect the bahujan society. This slavery is/was on the base of the concepts of karma and birth. So it was necessary to create self-confidence in the minds of neglected men and women who live in notorious slavery. The dalit literature brought it into the limelight. It mobilized the slave communities, which were denied every access of the decent life. A person's intuition began the real representation for formation of questions. The dalit literature mobilized the masses to realize them and it created an awareness dynamically. It also taught them to represent their lives without fear.

Another important contribution made by the Dalit literature in the formation of society is Alternative Social Design. In fact, this concept was first introduced by Herbert Spencer in sociology. It is also called Social Structure. The term social Structure was originally related to bond. But it became customary in sociology. "...Social structure is seen as comprising those cultural or normative patterns that define the expectations of agents hold about each other's behaviour and that organize their enduring relations with each other the relationship of definite entities or groups to each other" (Wikipedia) and it is also "enduring patterns of behaviour by participants in a social system in relation to each other, and institutionalised norms or cognitive frameworks that structure the actions of actors in the social system"(Wikipedia). Dalit literature tries to maintain the social structure for the enduring relations. It started to interweave the social structure which was absent the mainstream literature.

Dalit literature gave a new value system for the formation of the Indian society at the appropriate level. There was a traditional value system in the established society which interpreted the strong caste, sex, religion at the highest level. The concepts like sin, virtue, heaven, hell, worshiping and salvation through worship were strongly rooted in the societies. Due to these concepts, the inhuman and exploitative caste system, casteism were prevalent in the societies. But the dalit literature rejected these concepts and realized the importance of rational and logical thinking. The rational and logical thinking really brought the tremendous awareness among the dalit communities that they threw away all the traditions and customs which interpreted them as the impure creation. The dalit literature taught the new value system based on the self-consciousness and rationality. It also brought the awareness to question the system and values of the system.

Transformation and reformation are the one of the significant contributions of the dalit literature for the formation of the society. The transformation given by Dalit literature is based on the theory of the phenomenon of Buddha. It is not a sign of ignorance, but it has the perceptive vision of realizing the reality. It is in the power to make the struggle and misery of the suffering. That is why Buddha brought awareness of what should be done by the majority of poor and oppressed untouchables in order to bring out a definite change in society. The Dalit literature first came to the fore in order to bring the desired and definite changes in society and to bring the transformation in the society. The work that the Saints did not do, that work is done by Dalit literature. The Dalit literature did not present the idea of bringing the established social system but it tried to set the society on the bases of the equality, liberty and fraternity. Because without this trinity, the transformation is impossible. So dalit literature tried to establish the transformation and reformation for the societies which tolerated the slavery for many centuries.

The dalit literature brought the revolt and rebel. Without revolt and rebel the development is impossible. It gave the courage and abilities to fight against the injustices prevalent in the lives of the dalits. The protagonists and other characters in the dalit literature struggled hard to fight against the socio-economic, cultural codifications those kept them away from the mainstream society. They revolted against all discriminative codifications and concepts spreaded by the orthodox social structure. So the revolt and rebel against all socio-cultural and religious norms is the strongest contribution by the dalit literature.

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Search of new Territory and Discovery of Self in Amitav Ghosh's *The Circle of Reason* and *The Shadow Lines*

The story of the novel centers round the character of Tridib who is the uncle of the narrator. In Tridib, Amitav Ghosh has created an interesting character of our times. He is the real victim of time and space. In him, Ghosh subtly tries to undo the myth that boundaries restrict as there are no barriers in imagination. Richa Dewani writes one again about the importance of Tridib in these words : All the characters of The Shadow Lines are well rounded. In Tridib, the narrator's uncle, Ghosh draws one of the most unique characters of our times. Narrator's fascination with him is understandable as Tridib travels the world throughout his imagination. Ghosh subtly tries to undo the myth that boundaries restrict as there are no barriers in imagination.

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In the novels of Amitav Ghosh one can find every time his unique effort to explore something new. For him, this exploration is multi-dimensional and it is not limited to only geographical context. Amitav Ghosh is much interested in the exploration of the new territory in human mind because his exploration is multi-dimensional. For instance, all his novels *The Circle of Reason*, *The Shadow Lines*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies* and *River of Smoke* deal with the theme of searching something new in human mind and also in the external world.

Amitav Ghosh's first novel *The Circle of Reason* deals with the thematic perceptions of the exploration of a new territory for self. There are a number of characters in the novel who wonder here and there to discover a territory appropriate for them. Here all the characters are presented in terms of metaphors. They would like to be in the shape of totality. For instance, Richa Dewani writes about the search of these characters in discovering their selves in these words:

The characters are converted into possible metaphors. Their quest is for a specific structuring of their entity in the totality of their experience. However trivial and absurd it is. The characters achieve this appropriation of their significance through their creative capabilities while the novelist himself realizes this through magic and irony and by diverting some of his story telling abilities to the characters who move in exotic settings.⁽¹⁾

The Circle of Reason as its title suggests, deals with the journey of Alu who seems to be the uniting factor in the novel. Alu is in search of his self which does not seem easy for him at all. The pictures of Maa Durga and Maa Kali in the background reveal the dilemma in his mind. Amitav Ghosh writes at this junctures:

In those early days nobody could be sure where Alu disappeared. Sometimes, he would be found in Toru-debi's room with its perpetually burning electric lights, its heavy mosquito-netted bed, its hillocks of trunks and discarded cloth, its sewing machine, and its incense blackened images of Maa Kali, Maa Durga and Maa Sarswati.⁽²⁾

Alu and Balam are the two characters in the novel who seem to be in search of their 'selves' all the time. For that they travel here and there. Alu's journey starts from the simple village. But Balam also does not remember Alu. Such is the case which can be observed anywhere. The novelist writes about the loss of reason and the discovery of reason also:

The fact is that, because of the extraordinary developments in the village Balam had almost forgotten about Alu. Soon after the refugees began flooding into Lalpukur, Balam had gone to take a look at their shacks and shanties. He was appalled; he saw people eating surrounded by their children's shit, the tin roofs were black with flies; in the lanes rats would not yield to human feet, there were no drains and no clean water, and the air was stagnant with germs pregnant with every known disease.⁽³⁾

If a man becomes a refugee, each and everything becomes hostile for him. A refugee has to face many problems - emotional breakdown, a sense of fear and physical threats - all prevail at the place. There is no hope, no light and not reason in their life. They are bound to contemplate on the lost reason. Such is the case of Alu. It is very difficult to cope with such situation. Amitav Ghosh writes about such dilemma in human mind as we also visualize in Balam :

Balam did not take his eyes off the house down the path, his enemy's lair, so familiar that it was almost friendly, but now he saw in front of him a crowd of students, their cloths and features blurred and indistinct like an old photograph.⁽⁴⁾

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Alu's journey from one place to another signifies the circle of journey of any human being in this world. His journey from Lalpukur to Kerala and then sets off to Al-Ghazira in the Middle East is quite symbolic of tracing 'self' in any part of this world. There are several Alus whose lives are not governed by peace and happiness. They are the typical victims of time and space. They would like to shift everywhere for betterment but this never comes in their way. Richa Dewani rightly comments on the journey of Alu in these words:

This motif is particularly associated with Alu who is on the run having been branded an extremist by the police and moves from Lalpukur to Kerala and then set off to Al-Ghazira in the Middle-East along with a number of characters who are in search of material wealth and more opportunities-Travel itself is converted into a homeland, spectacle of people being "damped hundreds of miles away" because of the civil War that led to the emergence of Bangladesh.⁽⁵⁾

In the process of the discovery of the self of Alu, Amitav Ghosh beautifully intermingles the events of history and relates it to anthropology. Alu's search of new territory is not futile because it comes in his way. The circle of search is being completed and there is no question of futile human endeavor. For instance, Amitav Ghosh writes :

It happened again. This time Alu saw him alone. Zindi had raced off to the harbour because the wind had brought news that Virat Singh, the great pehlwan of Bareilly, had turned sailor and arrived in Alexandria in a Greek freighter, so Alu with Kulfi snarling at him, and nothing else to do, wondered off the mohattat or Raml; and there, just as he was about to cross the street to the tram station, the door of a Greek restaurant opened and the Bird-man stood opposite him, staring him in the face.⁽⁶⁾

For Zindi, safety is more important than anything else. Zindi understands the inevitable disaster. For her, the circle of disaster is not over. She maintains her coolness. Ghosh writes about her condition in these words :

She looked up at the sky and a flash of hope sparked in her eyes. Perhaps, she said, we are safe after all. There are not any birds in the desert.

But a moment later she saw the vulture again, circling patiently above.⁽⁷⁾

Here Amitav Ghosh tries to define new prospects of border resulting out of partition and separation. Richa Dewani writes about the thematic perceptions of the novel in these words:

The Shadow Lines is a story told by a nameless narrator in recollection it is a non-linear tale told as if putting together the pieces of a jigsaw puzzle in the memory of the narrator.⁽⁸⁾

The story of the novel centers round the character of Tridib who is the uncle of the narrator. In Tridib, Amitav Ghosh has created an interesting character of our times. He is the real victim of time and space. In him, Ghosh subtly tries to undo the myth that boundaries restrict as there are no barriers in imagination. Richa Dewani writes one again about the importance of Tridib in these words :

All the characters of The Shadow Lines are well rounded. In Tridib, the narrator's uncle, Ghosh draws one of the most unique characters of our times. Narrator's fascination with him

is understandable as Tridib travels the world throughout his imagination. Ghosh subtly tries to undo the myth that boundaries restrict as there are no barriers in imagination.⁽⁹⁾

The Shadow Lines refers to the blurred lines between nations, and families as well as within one's own self-identity. Amitav Ghosh depicts the characters of the novel as caught between two worlds. They struggle to come in terms with their present lives as well as their past lives. May Price, for instance, is an upper class Anglo by birth yet also a woman keenly attuned to the conditions under which most of the world's population exists. Another example is the narrator's cousin Ila, whose coming to abroad as the daughter of the diplomat has given her cultural identity crisis as an adult. Amitav Ghosh's tale dramatizes the inner conflicts of the juxtaposition of dissimilar yet related cultures as well as the outward conflicts between friends and families that have been inflicted by geopolitical discord.

The Shadow Lines initiates an interrogation of the organizing principles of division. In one of his letters to May Price, Tridib writes about his views :

May, as a stranger in a ruin. He wanted them to meet as the completest of strangers-stranger-across the seas- all the more strangers because they knew each-other already he wanted them to meet for from their friends and relatives-in a place without a past, without history, free really free, two people coming together with the utter freedom of strangers.⁽¹⁰⁾

In The Shadow Lines, almost all the characters are in search of the new territory and exploration of new world which might be suitable for them in the era of globalization. In the novel, both Tridip and May Price want to provide safe existence for each other. Torn in her memories, May Price believes that she killed Tridib. But later on, she discovered the truth. Tridib must have known that she "an English memsahib" would be safe from the mob, but that he, following after her :

Was going to die. For years I was arrogant enough to think I owed him his life. But I know now I did not kill him; I could not have if I'd wanted. He gave himself up, it was a sacrifice. I know I cannot understand it, I know I must not try, and for any real sacrifice is a mystery. Later that night, as they lie together, the narrator echoes her words, and their hope of healing. I could tell that she was glad and I was glad too, and grateful for the glimpse she had given me of a final redemptive mystery.⁽¹¹⁾

Tha'mma is another important character in The Shadow Lines who significantly is searching a new territory as her homeland. The personal history of anti-imperialism sharpens her sense of nationhood and the formation of Indian-nation state. People, like her has to face the double burden of loyalty. All the time, people like, her on the verge of criticism.

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Home as a Metaphor in Selected Feminist, Diasporic and Travel Writing

*The present paper analyzes the metaphor of 'home' as a site for emotional and mental equilibrium that keeps one rooted to one's individual self. For the feminists, the word home connotes a sense of resistance, recognition and dignity in the face of oppression. The literature of the diaspora often reflects the longing for a homeland. Their concept of home is that of a place from where their mental, physical and emotional displacement has occurred that furthers the psychological alienation and deepens the trauma of separation. The writer reminiscing about home becomes a substantial foundation of travel writing. The lacuna of geographical displacement is reflected in most travel writings as it is seen that the traveller looks for the safety and security of home though consciously or unconsciously. Thus, home is a metaphor embedded in the mental map of a person set in a specific gender, culture and space. **Key Words** : Metaphor, Home, Diaspora, Feminism, Travel writing.*

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Introduction :

"I believe that one can never leave home. I believe that one carries the shadow, the dreams, the fears and the dragons of home under one's own skin, at the extreme corners of one's eyes and possibly in the gristle of the earlobe."

- *Maya Angelou, Letter to my Daughter*

A home is a comfortable dwelling and has always been symbolic of a space that signifies protection, familiarity, comfort and warmth. That's how it becomes a metaphor of a place that nurtures and nourishes intimate human feelings, where one has lived in and loved. John Howard Payne - in the opening lines of his famous song Home! Sweet Home! writes "Mid Pleasures and palaces / though we may roam / Be it ever so humble, there's no / place like home." It provides our context, a place of self-recognition and includes the self, one's relationship and family, ethnicity, culture, nation and even the planet. In literature the theoretical understanding of space is an important and complex phenomenon as the author's 'self' is unconsciously fleshed out within the twin concepts of the 'inside' and the 'outside' which is often perceived in genres like autobiographies, travel accounts, diaspora and feminist fictions as an unconventional fusion of the 'inside' and 'outside' spaces, thus, time and again, rekindling the very idea of traditional 'home' and 'abroad'.

Truly, "A 'Home' is where one feels like home" a notion perhaps as primitive as the civilization itself, be it humans or any other living creature. It is not merely a geographical location or a physical structure envisaged by bricks, stones and concrete which can provide mechanical protection but is symbolic of the 'environment' where the identities develop,

the habits formed and wherein the 'selves' evolve as sensuous and emotional individuals, where the feelings of oneness and belongingness to a particular community is nurtured and imbibed. The features like food habits, customs, traditions, dress, language etc, or so to say, the culture is specific to a community. Anything other than this can be considered as new, strange, unfamiliar or exactly 'outside' or 'abroad'. It is far away from the concept of 'self' or 'inside'. Any geographical landscape or location cannot define home but, truly speaking, home is a metaphor embedded in the mental landscape of a person synonymous with his psyche mapping.

Feminist Fiction and the Metaphor of Home :

The idea of home has, of course, been deeply contentious for feminists. Feminism from the 1970s to the early 1990s was especially critical of using the home as a positive referent. For women the private world of the home has often been difficult, dangerous or at the very least, normatively and practically problematic. The home has been a primary site of oppression for many women and a place where inequality is reproduce; a place where women are expected to perform undervalued and repetitive tasks. Simon de Beauvoir famously said in *The Second Sex* (1949):

Few tasks are more like the torture of Sisyphus than housework, with its endless repetition. The clean becomes soiled; the soiled is made clean, over and over, day after day. The housewife wears herself out marking time, she makes nothing, simply perpetuates the present.

Indeed, it is precisely the construction of home as an oppressive rather than a nostalgic space that underlines the modern feminist fiction. According to the classical texts,

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home as a metaphor indicated tradition and its persistence and woman symbolized its honor and sustenance. Contrary to the conventional male writing, the women writers had, in fact, distorted the very concept of 'self' and 'other' as opined by Karen R. Lawrence in her book titled *Penelope Voyages: Women and Travel in the British literary Traditions*. Reading *Women Writing*. According to her, the western creative literature imports a specific image to the women, as a reserve of loyalty eagerly waiting at home for the return of her travelling husband (Penelope) or is projected as Circe who had to be subdued and physically subjugated being potentially dangerous. Afterwards in the Victorian age, the popular "Angel in the House" (a term coined by Victorian poet Coventry Patmore) image of the quintessential woman / wife unfolded. The so-called angel was supposed to be acquiescent, pure, passive, sympathetic, self-sacrificing, innocent and utterly helpless being. The feminist theorists have been highly critical of the spaces designated 'home' being identified with the integrity and purity of women's selves. They counter the notions- abroad / home, man / woman, head / heart, intellect / emotions etc. However, the need to one's own spaces where women could ascribe and reveal their selves has been strongly championed by them. Helen Cixous has mentioned this space as writing which helps her to create a dominion of her own abundant with words sufficient to drive away any sense of displacement. Cixous further argues that writing enables women to shed off the phallogocentric barriers of language which are otherwise hindrance to represent female sexuality and female sexual pleasure. It actually creates spaces and countries where women can find their bodies and sex represented rightly. In the postmodern world the displacement of identities and persons is better described in the term 'deterritorialization' where one can see that home has been envisaged as a space of denial and restriction by the feminists as they use it metaphorically as a place for a more modified expression of women.

Diaspora and Imaginary homelands :

"Home is a notion that only nations of the homeless fully appreciate and only the uprooted comprehend."

- *Wallace Stegner, Angle of Repose*

The word 'diaspora' derives from the Greek meaning 'to disperse'. Diaspora can be the forced or voluntary displacement of a culture / community into another geographical and cultural region. Diasporic literature negotiates between the two polars of exile and homeland. It explores the question of alienation, displacement, existential rootlessness, nostalgia, quest for identity and cultural divides. Diasporic literature acts as a medium of self-invention as well as a means for manifesting one's feelings, thoughts and dilemmas thus helping one to terms with the places and people. Salman Rushdie in his 1982 essay entitled "Imaginary Homelands" recalls the famous opening lines of L.P. Hartley's novel *The Go Between* (1953), that reads: "The past is a foreign country they do things differently there" (Rushdie, 1981, p. 9) and cogitates about an old photograph of the house in Bombay where he was born thereby evoking the past as

something lost. He inverts the idea: "it reminds me that it's my present that is foreign and that the past is home, albeit a lost home in a lost city in the mists of lost time" (Rushdie, 1982, p. 9). Rushdie elucidates how he wrote *Midnight's Children* (1981) in an attempt to recuperate and restore the city where he was born, a city that had faded from his factual reality, the reality he was living in London, where he was writing his book. The experience of departing from Bombay for Pakistan and his later expedition to the former metro city is an obvious instance to the dispersion endured by immigrants who feel impelled to leave their countries highlighting the hopelessness of reclaiming the lost time as it actually was. He observes, "What I was actually doing was a novel of memory and about memory, so that my India was just that: 'my' India, a version and no more than a version of all the hundreds of millions of possible versions" (Rushdie, 1981, p. 10). By writing from outside India, Rushdie admits the problems of culturally displaced writers who are trying to "create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind" (Rushdie, 1981, p. 10) in order to reflect the past left behind and the intermediate and fragmented condition as far as their identity and their language are concerned.

Caryl Phillips published an anthology entitled *Extravagant Strangers: A Literature of Belonging* (1997), a collection of texts from Romesh Gunesekeera, Kazuo Ishiguro, Kwesi Johnson, Olaudah Equiano, writers like Ben Okri, Joseph Conrad, George Orwell, Rudyard Kipling all of whom contributed to their imaginary homelands.

Other important diasporic writers who have followed the suit include Romesh Gunesekeera's *Reef* (1994), Abdulrazak Gurnah's *Memory of Departure* (1987), *Paradise* (1994), *Admiring Silence* (1996), *By the Sea* (2001) or *Disertion* (2005), Monica Ali's *Brick Lane* (2003), Zadie Smith's *White Teeth* (2000), Hazi Kunzru's *The Impressionist* (2002) and *Small Island* (2004) by Andrea Levy.

Initially, Ashima from *The Namesake* (2003) by Jhumpa Lahiri finds it difficult to adjust with the new environment. In addition to that, motherhood which would have been cherishable time for her as she feels the pain of being lonely in a foreign land more than that of pregnancy. Giving birth and raising a child makes her terribly confused. Lying in the hospital bed, she recalls the age-old Indian tradition whereby women have to go to their parents' house for such a unique moment which is logically very sound as she feels more comfortable, strong and confident there emotionally as well as physically. She longs for her near and dear ones in her homeland. For the homesick Ashima, who tries to make a bridge between both her lives, it gets difficult to cut off her roots. So she decides to live half of a year in India and half in America after her husband's death. In fact, she had lived in five houses first one is her parents' home, her in-laws in Calcutta, then the house they rented in Cambridge (America), the faculty apartment and lastly the house in Pemberton. Further, it is hinted that she will reside in her brother's home in India which signifies yet another home waiting for her. Thus, she has been dislocated from one home to another.

Similarly in *Desirable Daughters* (2002) by Bharati Mukherjee, an arranged marriage with Bishwapriya Chatterjee, makes Tara, a post graduate from Calcutta university, leave her parents' home and move to America. However, she starts living with her son Rabi in San Francisco and does not return to India after her divorce from her husband. There are, no doubt, complications involved in dislocation but, unlike her elder sister Padma, (who, although married in America, upholds her tradition and culture) Tara goes beyond her native traditions trying to be the new American woman. Andy, Pramod, Mahesh, Donald are the men she encountered after her unreasonable divorce. Ultimately her home is bombed by terrorists making her realize that her family is not safe in this new land as they were in India. Her upper caste Brahmin status does not ensure her any safety in America and therefore, unable to forget her Indianess, her return to her home is both physical and cultural so that she re-figures her past and her roots.

The very beginning of the novel *Beloved Strangers: A Memoir* (2014) by Maria Choudhuri expresses the thoughts of the author thus:

It was not that home, for me, was an unhappy place. But in our home, joy had an ephemeral quality to it. It was like trying to catch a glimmer of sunshine that slips in through a crack and dance around the room but never quite settle. We were novices at capturing joy, never able to hold on to it for very long. (p. 3)

Home has a complicated vision for the author and her friend Nadia with whom she feels comfortable sharing the idea to run away from it indicating weak family bonds. But as the time passes, she longs for it badly. "I am readjusting, realigning, re-arranging, into my other self. I am in Dhaka" (Choudhuri, 2014, p. 172), says the author when she returns to her home. But there is no close tie with it anymore as all her family members have settled across the globe. It is one's family that makes a house, made of bricks and concrete into a home, an abode of warmth and unconditional love.

In *A House for Mr. Biswas* (1969) by V.S. Naipaul, the metaphor of home forms the core of the novel. Mr. Biswas's rejection of the Tulsi's house reveals his desire to build his own home that signifies not just a material possession that provides security but a sense of achievement and the quest for an identity, individuality and dignity.

The post-colonial literature mostly contains home and identity as very relevant subjects. The terms like 'displacement', 'migration', and 'transfer' have their reference not only to the standard lexicon of the post-colonial studies but also finds place in the discourse of home as a metaphor. The aspiration for an original home as a stabilizing source has been depicted by A.K. Ramanujan in his poems wherein he brings out the home imagery as he puts forward the hope for a home beyond the wanderings of migration. A home connotes not only a small, private and domestic place but also a magnified space of a nation that encompasses all exclusive moments of the colonial power that are not chronicled by the colonizer's sensibility.

Home and Travel Writing :

The traveller's direct tryst with 'home' and 'abroad' is best seen in travel writing. Travelling is one of the ways in which the traveler attempts at discovering his 'self' by exploring the 'other'. Leaving behind his home, the memories and the heavy pall of reminiscence keep haunting him. Home becomes the frame of reference for all travel writings. The lacuna of geographical displacement is reflected in most travel writings as it is seen that the traveller looks for the safety and security of home though consciously or unconsciously. Mostly in travel writings the writer reminisces about home as a substantial foundation. The description of rivers, granaries, wells, cattle, massive trees, and men at work and so on all indicate towards the niche of home or the inner space. The writer's memories also venture upon the days of yore, plenty and traditions. It is seen that the major theme in travel writings is the search for the location in which the 'self' is at 'home'. Thus, home becomes a space where the narrator's values and ethos are embedded and not just a place for protection, safety and security. Thinking of home in a distant land becomes equivalent to thinking of a nation and therefore the polarity between the Home and the World consumes itself.

Conclusion :

The word 'home' evokes sentiments and emotions. It is this familiar environment that the writer identifies himself / herself with. Thus, alien lands and all the associated features right from strange spaces to people and customs become part of the notion of 'outside' or 'abroad'. The way in which the metaphor of home is represented in literary fiction yields a power to provide a sense of belongingness to people displaced from their countries of origins. They live in the memories of their 'imaginary homelands' and start building transnational social networks, economic alliances and political ideologies to cross geographical and cultural boundaries of both their countries of origin and those of their settlement. The post-colonial writers narrate the histories of their homes that have been punctuated by recent colonial histories. In travel writing one can see the search for the location in which the 'self' is at 'home' is one of the major themes. Thus, home is a metaphor embedded in the mental map of a person set in a specific gender, culture and space.

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Impact of Bible in Dylan Thomas Poetry

*The research paper highlights the references of Bible in Dylan Thomas' poetry. The analysis of three poems has been given in my paper viz. 'Fern Hill' and 'Poem in October' and 'I See the Boys of Summer'. Dylan Thomas discusses birth, death and copulation in his poems. His poetry is marked by obscurity. He is a womb tomb poet. He is a metaphysical poet. Dylan Thomas is a challenging poet. To understand his poetry is hard nut to crack. **Key Words** : Bible, obscurity, religious, symbols, moon, horse.*

DR. INDIRA PARMAR

Dylan Thomas was a Welsh poet and a playwright. His poetry has got a musical quality. His poetry has Biblical themes. He is an apocalyptic poet. His poetry is famous for neo romanticism. He is a surrealist poet.

'Fern Hill' was published in 1946 in a volume of poems entitled Deaths and Entrances 'Fern Hill' is the description of holidays during childhood spent by the poet with his aunt Ann Jones and uncle in native South Wales. He felt at home among the apple trees. He was so very happy that the very house appeared to be singing is a Biblical symbol of life, growth and prosperity.

"Now as I was young and easy under the apple boughs.

about the lilting house and happy as the grass was green." (1)

He was as intensely happy as the grass in green. Green is a symbol of youth, the innocence and the joys of youth, like Adam in the garden of Eden the boy reigns over the farm. The wind fall light, which is that of the green, unripe apples, indicates a general fall in this Eden, crowded with apples or temptations. Dylan Thomas is reminded of Eden garden-where Adam and Eve were sole occupants. The poet means to say that the "fern Hill" was all Adams worlds.

*"Shining is was Adam and maiden
The sky gathered again." (2)*

The words 'Heydays of his eyes occurs in his poem 'Fern Hill'. It means in the golden or happiest period of his life, his eyes transformed all nature in to green and gold. All the sun long means as long as the sun shone, the poet kept running from place to place. He was full of life and vitality and eager to enjoy the pleasures of the

moment. Running suggests the zest for life of the boy Dylan.

"But for you who obey me, my saving power will rise on you like the sun and bring healing like the sun's rays." (3)

Malachi - 4:2

'Poem in October' celebrates his thirtieth birthday. The poet wakes up after hearing noises from harbour and neighbour. Many heron were shouting as though they were praying it was morning time seagull and cook were also praying morning hours the boats were also sailing at that time.

The water birds were singing as they were celebrating his birthday, he felt that the trees were shouting his name. October is an autumn month and it is often rainy, after autumn, spring is just to follow. The poet talks of autumn, spring and summer on the same day which seems to be contradictory. Water is a Biblical symbol of truth.

"Whosoever drinks of the water that I shall give him shall never thirst, but the water that I shall give him shall be in him a well of water springing up in to everlasting life," (4)

John - 4:14

The sunlight seemed to tell a religious story. The woods were also imparting to the poet legends or stones heroes. Here the words chapel, which stands for woods has been used in the religious sense. Woods or nature to Dylan is a great teacher just as it is to Wordsworth.

Green Chapel has been used by the poet for the green woods. The word "Chapel" again contributes to the holiness of the scene and the religious feeling of the poem.

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"These were the woods the river and sea where a boy.

In the listening." (5)

Sea means restless masses of humanity.

Esaiah also crieth concerning Isreal, though the number of the children of Isreal be as the sand of the sea a ramnant shall be saved. (6) Romans 9:27

'I See the Boys of Summer' is a poem in which three people speak and tell their feelings. The poem seems on the surface to be about the boy's future that a man sees and their own future that the boys see. Dylan Thomas opens the first part of the poem expressing a critics; he is a person that critiques, the situation of the boys. In the second part of the poem, the boys defend their interests and ideas. In the third and last part of the poem is the critic who talks about another time. In part III, the speaker is no longer the boys, it might be a boy looking back.

Nature enters the scene in the third stanza preparing the way for climatic range of christ and two thieves crucified on Calvary in the line "And nail the merry requires to the trees" of the fourth stanza.

Dylan Thomas was influenced by Freudians also. Dylan was profoundly influenced by the Bible, the church and the church ritual. This influence is seen where in his vocabulary, imagery and symbolism. Legouis and Cazamian remarks.

"Nurtured on Joyce, the Bible and Freud Dylan Thomas derived his original strength from that three fold source obscure incantatory a foreigner to the logic and cohesion of reasoning, He produced from an alchemy of words and structured combinations a strange poetry that acts in the manner of a sonorous spell."

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‘रिसर्च लिंक’ की सदस्यता का शुल्क भुगतान राष्ट्रीयकृत बैंकों द्वारा सीधे ट्रांसफर या जमा किया जा सकता है। बैंक का विवरण निम्नानुसार है-

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W.B. Yeats As A Symbolist

This paper deals with the development of symbolic system formulated by yeats in his poetry. The paper covers the source of Yeats' symbols and their use in poetry. W.B. Yeats is really the master of symbol. The symbols which are used by him in his poems are world famous. Yeats knows his theories on symbolism in poetry and how to apply them. He shows these qualities in his own work through mechanics and content. The ideas of his essay clearly define and influence his poetry and his perspective of it. Clearly, he is a master of symbolism even among his peers. Perhaps one of the effects of his knowledge of symbol is that the moon may be more than just a moon, and a flower more than a flower.

MR. NAVJIT SINGH

Introuction :

Yeats was considered to be one of the most important symbolists of 20th century. Yeats said that the value of a symbol is its richness or indefiniteness of reference which makes it far more mysterious and powerful than allegory with its single meaning. A hundred men would advance a hundred different meaning for the same symbol, for no symbol tells its meaning to any man. He said, "The symbol gives voice to dumb things and bodies to bodiless things. So, one of the central facts about Yeats' development as poet was his conscious desire to create a system which his symbols would have significance. His symbolism was based upon the poetry of Blake, Shelley and Rossetti. But, even more than that, his symbolism was based upon his reading of books on occult. In 1886, he fell under the spell of Madam Blavatsky and he also became acquainted with the doctrine of magical incantations, the doctrine of correspondence, the doctrine of signatures and symbols which have power over spiritual and material reality. Thus Yeats became a poetic visionary and a "magus" (that is, a master of magic who, through poetic symbols and trances, could reach the deepest realities.)

Discussion :

When Yeats was in his early twenties a single sentence formed itself in his head: "Hammer your thoughts into unity,"; for years, he writes in "if I were four and twenty," "I tested all I did by that sentence." Yeats, thus, considered life and art inseparable. Understandably, then, his concept of reality as unity and his belief symbols can evoke that reality evolved from his personal experience and his synthesis of numerous systems of thought. Unity of various kinds dominated his mind from his youthful involvement in the movement for

Irish nationalism to his later efforts to achieve "Unity of Being" through poetry. During his youth, he hoped to help unify Ireland by gathering together her literature- the fairy tales, Legends and myths-- thus gathering together her people; when the attempt failed, "Unity of Being" in a personal sense became his immediate interest. While engaged in synthesizing an Irish mythology, he became interested in the occult and was introduced to specific occult doctrines concomitantly. He was familiarizing himself with the works and theories of other artists and philosophers, some of whose ideas eventually melted into his own. Finally, a unique, personal symbolic system emerged.

Yeats' poetry is replete with symbol. He has been called "the chief representative" of the symbolist movement in English literature. Indeed Yeats uses innumerable symbols and sometimes he uses the same symbol for different purposes in different contexts. Many of his symbols are very obscure and almost unintelligible to the uninitiated reader. The reason for the obscurity or incomprehensibility of these symbols is that they are derived from Yeats' occult studies. In his early years, he had been a devoted student of theosophy and magic and a member of a society at Christiania. His study of occultism embraced the love of fairies, banshees, the sidhe, astrology, automatic writing and prophetic dreams. From Madam Blavatsky he had learned that the great memory of nature preserves the legends of all nations. That made him feel that he could get in touch with "Anima Mundi" through symbols drawn from Irish legends- the symbolic characters of Orin or Aengus, for example or the hound with one red ear or white deer with one red ear or white deer with no horns. He also made use of other arbitrary

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occult. Symbols of rose, cross, lily, bird, water, tree, moon and sun, which he found in the kabalistic, theosophical and other worlds.

It is true that French symbolist movement has a great impact on Yeats. But despite this fact, yeats use of symbols differs from that of them in several ways. Yeats makes use of complex system of symbols in his poems. In Yeats own words " a symbol is indeed, the possible expression of some invisible essence....." In yeats poetry symbols are of two kinds- the traditional and the personal as his repeated symbol of rose. The 'Rose' in Yeats poem is generally used to mean early love but in "The Rose of world" it also symbolize eternal love and beauty. In "The Rose of Battle" the rose is a refuge from early love. The symbol, thus, becomes complex and has to be read carefully in the context in which it is used. Similarly, In " The Tower"- tower is both traditional and personal symbol. It is used to suggest loneliness, national heritage and blood thirstiness. On the other hand, in "The Blood and the Moon, it becomes a symbol of the assertiveness of self, of physical egotism, of the urges of earth and blood.

The symbol of 'dance' is closely related to Yeats system and is often employed in his poetry. It gives the meaning on the one hand, of a patterned movement, Joyous energy and on the other hand, at times, a kind of unity. The symbol of dance evokes the concept of unity in among school children, as follows:

*"O body swayed to music, o brightened glance,
How can we know the dancer from the dance ?"*

Hence, the ideal state of balance and unity is associated with symbol of dance. The symbol of 'bird' is one of the most important symbols in yeats poem. It is a striking example of the dramatic nature of Yeatsian symbol, which grows, changes and acquires greater depth and destiny in their progression. The symbol of 'falcon' is also very important. In "The second coming" yeats says that the modren world is disintegrating and leading to chaos-

*"Turning and turning in the widening gyre,
The falcon cannot hear the falconer."*

A similar process may be traced in the "Beast imagery". The sphinx "a shape with lion body and the head of a man," in the "The Second Coming" represents the end of Christianity. Yeats uses this symbol with reference to his occult system.

"Byzantium" represents perfection and unity in Yeats poems. He feels that Byzantium symbolizes perfection, which the world has never known before. He believes that in Byzantium, all sphere of life are united, there is no fragmentation (Anarchy). In "Sailing to Byzantium"- Byzantium becomes symbol of perfection, free from the cycle of birth and death and also free from time because it is a world of art and an ideal existence, where is neither death nor decay.

Yeats most ambitious and elaborate symbolic work is the dramatic poem called "The Shadowy Waters". It is essentially undramatic, being a magnificent lyric in dialogue where all the characters speak with the voice of the poet.

The story of the Pirate Forgael, the queen Dectora whom he captures and bewitches and the birds with human heads who follow his ship has no meaning, that can be translated into intellectual terms, but these characters are highly successful symbols of emotional state that cannot be analysed.

Conclusion :

Thus it can be concluded that W.B. Yeats is really the master of symbol. The symbols which are used by him in his poems are world famous. Yeats knows his theories on symbolism in poetry and how to apply them. He shows these qualities in his own work through mechanics and content. The ideas of his essay clearly define and influence his poetry and his perspective of it. Clearly, he is a master of symbolism even among his peers. Perhaps one of the effects of his knowledge of symbol is that the moon may be more than just a moon, and a flower more than a flower.

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Twentieth Century Absurd Drama with special reference to Evam Indrajit

The play is in absurdist tradition in that we do not comprehend anything significant meaningful and traditional in it. Neither does it possess a logical or coherent plot. The inadequacy of language echoes the lack of meaningful human associations. The language verges on word play and is playful at times. The dialogue becomes purposefully elliptical. There is no realism and the play rather portrays a psychological realism where external conflict reveals internal chaos. There is no concrete characterization. The various characters around appear to be the projection of the protagonist himself.

SHIVANI SAMADHIYA

Rise of Drama :

The first half of nineteenth century was almost completely barren from dramatic output. There was a resurgence of drama in the last decade of the nineteenth century which reached its peak in the early decade of twentieth century. During the twentieth century especially after world war first realism, naturalism, and symbolism continued to form important plays. The main twentieth century playwrights include Henrik Ibsen, Tolstoy Gilbert, August Strinberg, Henry Arthur Jones, Oscar Wilde, Pinero, G.B. Shaw, Barrie, Chekhov, Luigi Pirandello, Gorky, Synge, Barker, Sean O Casey, Eugene O'Neill, Brecht, Beckett, Ionesco and Pinter.

Absurd Drama History And Characteristics :

The Theatre of Absurd are plays of absurdist fiction written by a number of European Playwrights in the late 1950s as well as one for the style of theatre which has evolved from their work. Their work expressed the belief that human existence has no meaning or purpose and therefore all communications break down. Logical constructions and argument gives way to irrational and illogical speech and its ultimate conclusion silence.

One of the most important aspect of Absurd drama was distrust of language as a means of communication. Language has become a vehicle of habitual, stereotyped, meaningless, exchanges. Words failed to express the essence of human experience not being able to penetrate beyond its surface.

Theatre of Absurd constituted first and fierce or destructive attack on language showing it as a very unreliable and insufficient tool of communication. Absurd drama uses habitual speeches a phrase or idea that has been overused

and has become uninteresting slogan and technical dialect. By ridiculing conventionalized and stereotyped speech patterns the Theatre of Absurd tries to make people aware of the possibility of going beyond everyday speech conventions and communicating more authentically.

Conventionalized speech acts as a barrier between ourselves and what the world is really about in order to come into direct contact with natural reality it is necessary to discredit and discard the false crutches of conventionalized language.

Absurd Drama Main Features :

Drama is a genre of literature in which the text and performance both have equal importance. It is true that firstly the ideas of the dramatist are penned down in the form of text and performance come secondly. A new form of drama made its appearance that disqualified all the standards and rules by which a drama has been appreciated from many centuries and was classified under the label "The Theatre of Absurd". Making the difference between a good play and an absurd play, Martin Esslin opines:

If a good play must have a cleverly constructed story, these have no story or plot to speak of, if a good play has to have a fully explained theme, which is neatly exposed and finally solved, these often have neither a beginning nor an end; if a good play has to hold the mirror up to nature and portray the manners and mannerisms of the age in finely observed sketches these seem often to be reflections of dreams and nightmares if a good play relies on witty repartee and pointed dialogues, these often consists of incoherent babblings. The original or dictionary meaning of absurd is 'Out of Harmony'.

C/o Ashok Sharma, Plot No. 141, Near Church, Jai Bhim Nagar, Polipather, Gwarighat Road, Jabalpur (Madhya Pradesh)

Uniqueness of absurd drama lies in that it presents on stage not characters but puppets who parrot the lines they have learnt long before, life seems to be a circle and is presented as an endless effort to gain the destination. The dramatists make an attempt to find out the equation between man and the world. The absurd theatre according to Ionesco is, "that which is devoid of purpose"..... cut off from his religious metaphysical and transcendental roots, man is lost all his actions become senseless absurd and useless. The major dramatists of this school of absurd drama are Samuel Beckett, Arthur Adamov, Eugene Ionesco, Jean Genet and Jean Tardieu. It has its centre in Britain, Spain, Germany, Switzerland, Eastern Europe Italy and the United States.

Evam Indrajit as An Absurd Play :

The 1960s in India saw the rise of four titans on the horizon of Drama viz Mohan Rakesh in Hindi, Badal Sircar in Bengali, Vijay Tendulkar in Marathi and Girish Karnad in Kannada. Sircar started his dramatic career with some comedies and came to limelight in 1965 with his celebrated Evam Indrajit. It deals with the ambitions and frustrations of the young generation. The characters of this play find happiness consolation relief when they move on their way. Mansi a woman character Amal, Vimal, Kamal and Indrajit are young youths. They change their roles language and dresses etc in the play. The play is tragic comedy contemporary and inventive. The language of Evam Indrajit transports us to the world of Absurd Drama with its cyclical and repetitive pattern.

The utterance of comments of desperation with lack of emotion add the Absurd. Amal, Kamal and Vimal become cogs in the wheel of society. Indrajit's endeavour to write a play at the cost of neglecting significant biological functions is an attempt to do something meaningful in life. Thus his attempt at penning a play transforms itself to the metaphor of living life evocatively and meaningfully. Badal Sircar's Evam Indrajit seeks to dramatize the disorganised and fractured life of modern man. It is a tale of playwright who struggles in vain to write a play. The writer is unable to write play because as a conscientious and an honest artist he finds modern life is too chaotic and fragmentary to have any meaning.

Therefore the play is in absurdist tradition in that we do not comprehend anything significant meaningful and traditional in it. Neither does it possess a logical or coherent plot. The inadequacy of language echoes the lack of meaningful human associations. The language verges on word play and is playful at times. The dialogue becomes purposefully elliptical. There is no realism and the play rather portrays a psychological realism where external conflict reveals internal chaos. There is no concrete characterization. The various characters around appear to be the projection of the protagonist himself.

Absurd drama is like modern art which tries to explain through signs and symbols a new meaning of life. The concern of the Absurd Dramatist is to show how absence

of all romance from life has resulted in a dry, logical and scientific existence which may by itself be justified but being human robs us of all charm and the great faculty of all imagination.

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