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George Bernard Shaw and His Iconoclastic Vision

George Bernard Shaw cannot tolerate the orthodox views of the church which do not satisfy reason. He believes in religion but not in the old conventional sense. According to him, apart from the church there may evolve superior being as the savior of mankind. And he holds the view that St. Joan is one of the superior beings incarnated on the earth. After critical analysis of Shaw's a plays it becomes obvious that he appears before us as a great social thinker. He is not a blind follower of any creed. He ponders over the existing creeds of life and reacts to it and comes out with his own thinking judged on the basis of reason. Basically he is a great iconoclastic viewer with an instinct to abolish old and out dated norms. His plays are the dramatization of his ideas. And as a metaphysical playwright he seems to be a champion among his contemporaries.

SHAFQUAT JAHAN* & PROF. D. K. SINGH**

It is worthwhile to elaborate G. B. Shaw as a metaphysical playwright after analyzing the speech of Lilith at the end of the play "Back to Methuselah" which is perhaps the key-note of the drama "I brought life into the whirlpool of force, and compelled my enemy, Matter, to obey a living soul. But in enslaving life's enemy I made him life's master; for that is the end of all slavery; and now I shall see the slave set free and the enemy reconciled, the whirlpool become all life and no matter."⁽¹⁾

We notice how the speech of Lilith presents Shavian hypothesis of the eternity of life. The physical entities may disappear in process of time, but the flow of life as a unitary whole continues eternally. Standing in sharp contrast with Schopenhauer, Shaw does not believe in the struggle for existence in any form. Shaw and Schopenhauer both believe in individual and general will and also in evolution. Schopenhauer believes that the individual will is helpless in comparison with the general will. But Shaw cannot accept this view of Schopenhauer in Toto. According to him individual will is free, to some extent, to act according to its choice.

It is necessary to analyze the concepts of Adam and Eve at the beginning. Adam hesitates facing the realities of life, while Eve proceeds eagerly to do so. Perhaps Adam's hesitation is due to the unknown fear of death.

"Adam (despairingly) But we shall cease to be we shall fall like the fawn and be broken. (Rising and moving about in his agitation) I cannot bear this knowledge. I will not have it. It must not be, I tell you, Yet, I do not know how to prevent it."⁽²⁾

We further find that Adam's instinct is to survive

eternally and he aspires to be better again and again. It seems to confirm Shavian instinct of Life-Force for evolutionary changes.

"Adam..... I like you; but I do not like myself. I want to be different; to be better; to begin again and again; to shed myself as a snake sheds its skin. I am tired of myself."⁽³⁾

Shaw expresses his philosophy of life through his characters. Sometimes he speaks through Adam and Eve and at certain point the serpent becomes his mouthpiece. His views seem to echo the principle of the Hinduism and Islam where it occurs that the entire cosmos came into existence after the will of God. In Shaw's "Back to Methuselah" also the Serpent's teaching seems to be the same. "The serpent: She told it to me as a marvelous story of something that never happened to a Lilith that never was. She did not know then that imagination is the beginning of creation. You imagine what you desire; you will what you imagine; and at last you create what you will."⁽⁴⁾

Shaw's "Man and Superman" is a superb literary creation ever written in English Literature. It has no parallel of its kind. Shaw rejects the existence of God in the traditional sense of Christianity. But he believes in a supreme spirit, a power which is found working through all living creatures. That is not omnipotent and omniscient, but it strives always to reach that stage, which is perfection, thus it is observed that Shaw is very iconoclastic in his approach. In a way Life Force is the name Shaw attaches to God. In "Man and Superman," Don Juan is the best exponent followed by John Tanner. Don Juan describes that Life Force is the creative power, all pervasive in the universe. It is present in an objective form in all the creatures it has created. This force

**Research Scholar **Ex- Head (Department of English), Veer Kunwar Singh University, Arrah (Bihar)*

causes the various species that exist to develop or evolve into better than their previous existence.

It may be said that Shaw holds the view that man is the best instrument of life force working in its direction of creation. So in matters of sex relation the woman takes the initiative and woos the man. And she chooses the most suitable person for this purpose. In the play 'Man and Superman' Shaw views that Life force, Ann is witnessed taking initiative in wooing her mate. She plays a little with Octavius, but finds that the romantic artist is not the suitable one for her. The Jupiter like Tanner is her object, but he considers himself worthy of higher roles than that of husband, whose only job is a biological one, that of an impregnate of woman. But the woman bears all the tortures and agonies unknowingly in order to promote the purpose of life force. "The woman is prepared to bear the monotony of household chores and the throes of child birth to fulfill Nature's purpose. Nothing, not even death, can deter her from her stupendous task of procreation."⁽⁵⁾

Opposing the traditional belief that man is chaser and woman is chased, Shaw holds the opinion that woman, under the pressure of life force becomes the chaser and man is the chased. Woman is like a Boa-constrictor which coils man in her trap. And at last man too surrenders, under the mighty force of life force, to woman which Tanner expresses:

"Tanner: (seizing her in his arms) it is false: I love you. The life Force enchants me: I have the whole world in my arms when I clasp you. But I am fighting for my freedom, for my honor, for myself, one and indivisible."⁽⁶⁾

Shaw may not be equated with great prophets like Mohammad, Lord Krishna, Kapil and so on but he can be treated as a champion among the social thinkers and well-wishers of mankind. He witnesses the world sincerely and tries to locate the follies, hypocrisies, religious rotteness, slavery and starvation of the world and satirizes those mercilessly in order to reform and give mankind fresh and reasonable and logical views which seem to be beneficial. The Hell scene is a brilliant display of that hypocritical view. Along with these the scene presents Shavian optimistic as well as pessimistic views of life. The discussion of creative Evolution among Don Juan, Dona Ana, The Devil and the Statue goes on like a musical symphony. The Tenor (Don Juan), Baritone, The Devil, Bass (The Statue) and Soprano (Dona Ana) mingle so well that the whole process resembles an orchestral symphony. The scene is known for its eloquence and rhetorical qualities. The Shavian ideas on marriage, sex relations, morality, and social obligation, all are discussed threadbare. Don Juan is a champion of life with all its weaknesses and with all its strength. But the Devil is in favour of death. The purpose behind nature and creation is the main point of argument. According to Don Juan life is "the force that ever strikes to attain greater power of contemplating itself." Nature has provided him with a fertile brain to act and also to know why he acts so. Juan realizes the imperfections of the human brain, but cannot agree to

the Devil's statement that "one splendid body is worth the brains of a hundred philosophers."

Shaw's famous play "Saint Joan" deals primarily with spiritual evolution, whereas "Back to Methuselah" deals with the creative evolution. And it is worthwhile to elaborate Shaw's concept of spirituality is quite different from the conventional concept of spirituality. The old and traditional people were of the opinion that spirituality has nothing to do with the worldly affairs. According to them spirituality means the only concern with religion and unseen power. They were busy discovering the truths which lie beyond this physical world. But Shaw's concept of spirituality is different in the sense that he combines celestial bodies, all pervasive spirit working in all creature human values, morality, religion and all that concerns life as a whole.

Thus we find that Shaw's concept of religion is iconoclastic. He holds the views that- "Religious teaching, he declares, there must be. But he recognizes two varieties, objective and subjective, objective religious teaching should consist of an impartial and historical presentation of the main facts of all the religions of the world, and demonstration of the probability that each religion is well suited to the races which hold it, and gives as good a chance as the others of ultimate salvation."⁽⁷⁾

It can be well said that Joan's personality combines in herself driving force that is divine and morality without any attachment to her own self. She always works for other's rights and happiness. She is genius and a saint, upright, patriot and she knows her mission and she is a woman of great organizational ability. She possesses peculiarity in the sense that she is crazy for soldiering and the masculine life. Shaw declares it in his preface to saint Joan entitled Joan summed up: "We may accept and admire Joan, then, as a sane and shrewd country girl of extraordinary strength of mind and hardihood of body. Everything she did was thoroughly calculated; and though the process was so rapid that she was hardly conscious of it, and ascribed it all to her voices she was a woman of policy and not of blind impulse."⁽⁸⁾

At several points and in almost all ages it has been noticed that some peculiar personalities have been in the world where physical might seems to surrender. In some cases even the fierce animals too have surrendered before such persons and they are spell bound and follow the commands of such persons. Though such type of incidents is rarest of the rare yet its truth cannot be denied. Joan is one of those rarest persons who possessed some magnetic qualities in herself. Be it called spirituality or divine influence or something of that kind. This is why that great warriors and physically stronger people fail to contradict Joan in her presence. Right at the beginning of the play Joan appears before Robert, Steward and Poulengy and they feel overwhelmed by her personality. "Poulengy (with deliberate impressiveness) I should as soon think of the Blessed virgin herself in that way, as of this girl."⁹

It can be said that Shaw cannot tolerate the orthodox views of the church which do not satisfy reason. He believes in religion but not in the old conventional sense. According to him, apart from the church there may evolve superior being as the savior of mankind. And he holds the view that St. Joan is one of the superior beings incarnated on the earth.

After critical analysis of Shaw's a plays it becomes obvious that he appears before us as a great social thinker. He is not a blind follower of any creed. He ponders over the existing creeds of life and reacts to it and comes out with his own thinking judged on the basis of reason. Basically he is a great iconoclastic viewer with an instinct to abolish old and out dated norms. His plays are the dramatization of his ideas. And as a metaphysical playwright he seems to be a champion among his contemporaries.

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Use of Electronic Media as an Emerging Trend

Use of electronic media is being canonized as emerging trend in education system. It has become integral part in teaching learning process. If used judiciously, the electronic media can accentuate a learner's for skills of listening, speaking, reading and writing. With its mind stimulating quality, electronic media can play pivotal role in ELT process. In simple words, 'Media' can be defined as a means of distribution of a message, thought, opinion or view point to a person or people. There are two types of media, Print Media and Electronic Media. Use of electronic media can be traced back to the decades of 1950s when few selected schools in India began using phonographs and movies. In present times, there is plethora of electronic media used in English language teaching and learning such as, internet, social media, interactive games, DVDs, CDs, chat rooms, E Books, E Library, power point presentations, overhead projectors etc. Today, electronic media is indispensable for both English teacher as well as student. Day by day, technology is becoming tutor and teacher is acting as facilitator.

DR. NIDHI MISHRA

Use of electronic media is being canonized as emerging trend in education system. It has become integral part in teaching learning process. Use of electronic media is very beneficial in teaching learning process. If used judiciously, the electronic media can accentuate a learner's for skills of listening, speaking, reading and writing. With its mind stimulating quality, electronic media can play pivotal role in ELT process. To quote McLuhan:

Modern audiences have found current media to be soothing, enjoyable, and relaxing.....All media works us over completely. They are so pervasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us touched, unaffected, unaltered. (26)

In simple words, 'Media' can be defined as a means of distribution of a message, thought, opinion or view point to a person or people. There are two types of media, Print Media and Electronic Media. Print media consists of all printed forms of books, magazines, newspapers, printed literature etc. While, Electronic Media can be defined as, "media that use electronics or electromechanical energy for the end users to access the content" (2). There are different types of Electronic media such as computers, software, internet, television, mobiles, e-library, radio and many more which can be used in English teaching learning process. Use of electronic media can be traced back to the decades of 1950s when few selected schools in India began using phonographs and movies. Later

in 1970s and 1980s, the use of tape recorders and television was in vogue. In 1990s the use of computer and language lab started. In present times, there is plethora of electronic media used in English language teaching and learning such as, internet, social media, interactive games, DVDs, CDs, chat rooms, E Books, E Library, power point presentations, overhead projectors etc. Some of the important types are:

(1) Computer :

Today computers are fast replacing blackboards in the class. The use of computer is changing the traditional class room of 'chalk and talk.' Computers have transcended "teaching to e-teaching." The importance of computers can hardly be denied. Computers can improve all the four skills of the learner. For example, it provides students with visual and audio inputs. While using computer software, the system can immediately point out or correct the spelling or grammatical mistakes. Today there are numerous and meticulous software's, which can teach students grammar, writing applications, letters, resumes, English literature etc. Remarkable thing about these software's is that students can go through these study materials at their own pace and practice whenever they want to. Similarly, teachers can give assignments to the students and these assignments can be even checked instantly by the students themselves.

(2) Internet :

Internet has taken the world by the stride. Internet has opened innumerable avenues in teaching and learning

Assistant Professor (Department of English), Govt. Naveen Law College, Bhatapara (Chhattisgarh)

process. It has opened a whole new rubric of information. It is because of internet that teaching learning process has become dynamic and updated. Internet helps access to many websites which cater grammar, literature and different exercises to improve LSRW skills. There are many search engines which can help in accessing rich database of scholarly articles. There are also E-Libraries which can be accessed with minimal amount of fee or are free. These e libraries provide vast number of books, journals, magazines and articles. These days there are also numerous Blogs and Vlogs surfacing on internet, which provides English language learning study materials and related articles. Some of these blogs and vlogs have been created by teachers themselves who provide authentic study materials and articles. These days on internet, You-Tube Video channel also provides videos which gives information about English learning and teaching. Many subject experts have been uploading their lecture and presentations on you tube channel.

(3) Mobiles :

In contemporary times, mobiles have overtaken the desktop computers. These days, android application mobiles are ruling the roost. With free internet service providers, mobiles have replaced computers. Android mobiles offer vast number of English learning applications and software. Students can access internet through mobiles whenever they want. They can reap the advantage of internet anytime. They can anytime and anywhere access dictionaries, encyclopaedia, scholarly articles, E Books etc. Through various social media platform like Wats App, Facebook, Twitter, students can follow and be in contact with their mentors and teachers even out of the class and college. They can also create their own study group and exchange various type of information.

(4) Television :

Television has farfetched impact in Indian society. Today, television or better known as T.V. has become part and parcel among masses. Television programmes can be used to teach English in most efficient manner. Television programmes have to be meticulously prepared and broadcasted through viable medium. It is actually a one way process and has limited interaction but coverage can be humungous. Indian government has long been using television for educational purposes. Government and University Grants Commission (U.G.C) have been broadcasting many educational programmes for the students and teachers. Similarly, renowned institutions like IIT, IIM, ISC etc have been creating their own educational programmes which are sometimes broadcasted on national channel, Doordarshan.

(5) Video :

Video is another important electronic media which is effectively used for teaching English. Videos have repetitive quality and can just be used like print material. Video programmes can be used in teaching grammar, spoken English, communication skills, group discussions etc. Stories,

anecdotes, literature can be presented visually to the students and thus they can comprehend the study material in more effective way.

(6) Language Laboratory :

Language laboratory is one of the most important electronic media to be used in ELT. Swamy defines it as, “this consists of actually a system which makes use of tape recorders to provide individualized learning facilities” (46). Language Lab can help students to improve their grammar, pronunciation, as well as, vocabulary. Language lab is getting more and more technologically advanced these days. There are readymade software's as well as, a trainer can create his own tailor made program. Trainer can create batches and use the training program according to the existing capacity and skill of the students. Emphasising the importance Language Lab, Warschauer says,

“We can see that the use of computers has evolved in the past thirty years from having students work on computer-fed drills to students' long distance communication and collaboration in authentic research and multimedia publication. How do we see the use of computers in the language classroom in the next 30 years? It seems to us that there are two main directions worth exploring : (1) an increased emphasis on electronic literacy, and (2) the increased incorporation of Intelligent CALL into the classroom.” (64)

Thus, a language lab reduces the effort of a teacher , speeds up the process and doubles up the benefit of the student. It is a very good means of remedial teaching.

There are also some other types of electronic media such as tape recorders, radio which have become archaic in use. However, they are still being used in rural areas where other means are not available.

Today, electronic media is indispensable for both English teacher as well as student. Day by day, technology is becoming tutor and teacher is acting as facilitator. Instead of relying only on books and teachers, students are taking help of multiple types of electronic media for their own betterment. Teachers should encourage students to use electronic media for academic and educational purposes.

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Globalization in The Novels of Amitav Ghosh

Amitav Ghosh's skills in playing the roles of anthropologist, historian and novelist simultaneously, particularly in books such as In an Antique Land. Several critical essays illuminate the parallels between Ghosh's narration of his own experience as an Indian travelling in Egypt and India that are manifest in the relationship between the Egyptian trader Ben Yiju and his Indian slave. While both are transnational relationships, the centuries that separate Ben Yiju and his trade with India from Ghosh's encounter with villagers in Egypt points toward the changing nature of globalization as Ghosh's experience in Egypt are enabled through the globalization of capital.

DR. ARCHANA VERMA

Amitav Ghosh is an outstanding postmodern writer of Indian literature in English. His fictions and non-fictions are based on transnationalism and globalization. Ghosh's novels occupy a unique place in the arena of post-modern literature: they critique both globalization and nationalism. Amitav Ghosh is a writer centrally concerned with the intricate pasts and presents of the global south. In his work globalization is an emerging phenomenon with a unique combination of progress and destruction. His work weaves together much of the Indian Ocean border taking in South East Asia, South Asia, the Middle East and Africa. Ghosh brings a multidisciplinary lens to show on all of his work: anthropology, literature and history are present in his fiction and non-fiction, which can speak to different audiences. Ghosh offers a multidisciplinary vision rooted in the global south that can speak to the emerging realities. Global and world literatures emphasis on the mobile and fluid aspects of economic and cultural globalization, which may lead to a neglect of the abiding importance of the local and the national.

Ghosh's focus is on decolonization and neo-colonization of the globe by multinational companies. Ghosh's utopian humanism besets contemporary theories of colonial discourse and their tendency to become globalize. In Circle of Reason The tools of Balram for self-reliance are carbolic acid, loom and sewing machine remind us Gandhi's Charkha. Ghosh shows how socialism and democracy have been betrayed in India. Post colonial countries face decolonization in the form of globalization and commercialization. These countries on the one hand go for extreme glorification of their past and on the other hand wishes to compete in today's globalize world.

Nikos Papastergiadis discusses in the - 'The Turbulence of Migration' - 'The binaries of nationalism and globalization is caught in the dilemma of the implication that there is no 'culture' implicit in the process of globalization and that cultural interaction is confined to the exchanges between national cultures. This tension between the status of cultural difference within the nation and the pressures of globalization is evident in the redefinition of the role of diasporized cultures.' In Ghosh's fiction the Diaspora entity continuously discusses between two lands, separated by both time and space history and geography and attempts to redefine the present through an understanding of the past.. Ultimately, Ghosh suggests three things :

- (1) Community, like memory is transnational.
- (2) The awareness of inter-national migrants can also be proof to the material and psychic violence of globalization.
- (3) The transitional and detransnational space occupied by migrants is a transnational linking community across borders.

According to Ghosh I think the world has been globalising for a long time. It is not a new phenomenon, but one that has achieved a new kind of intensity in recent years. The only real barrier to a complete uniformity around the world is not the image but language. Images can be exchanged between cultures, but the domain where globalization has truly been resisted is that of language. We can send e-mails, which can be instantly translated, but that is shallow communication. For any kind of deeper, resonant communication, language is essential. All such communication is always deeply embedded in language'

According to Manjushree Thapa - 'Amitav Ghosh is

Assistant Professor, Shri Vaishnav Institute of Management, Indore (Madhya Pradesh)

foremost a superb narrator. Whether writing novels like *The Circle of Reason*, *The Shadow Lines* or *The Calcutta Chromosome*, or literary non-fiction like *In an Antique Land*, he is capable of moving forward several stories simultaneously, shifting gracefully from character to character, setting to setting, genre to genre, fiction to non-fiction, and past to present to future'. His novels are about Indians living in other countries. Each book of Ghosh is born out of a conviction Ghosh projects through his characters the anger and frustration of the postmodernism rage against humanism and the enlightenment legacy. Ghosh is one of the leaders of that global league, and no one would today dare categorize him as an 'Indo-Anglican novelist': in fact, Ghosh, in the tradition of Rushdie, is one of the key figures to have crated that global leaguer which every Indian writer would today aspire to join.

According to Anjali Gera - 'While acknowledging the contribution of nationalism in affirming Indian people's identity during the Independence struggle, Ghosh attempts to fill the gaps in nationalist histories by telling alternate revisionist stories suppressed or elided by nationalism's dominant discourse even as he interrogates the validity of the nation and nationalist identity in an era of global capitalism. Amitav Ghosh's novels examine the relevance of nationalism's concern with geographical restoration in the context of a new border less global landscape.'

The postmodern world has taken away from the middle class its heroes (in Hungary Tides). Post modernity concentrates on the tensions of difference and similarity erupting from process of globalization: the increasingly dense and frequent cross-cultural interactions, and the unavoidable intersections of local and global knowledge.

Patricia Yaeger has commented on the curious characterization of space by some postmodern philosophers (such as Baudrillard, Foucault and Lefebvre) through metaphors of 'emptiness, vacuity, or amnesia'. She wonders whether their pessimistic conception of the postmodern experience of space is the right response to the changes brought about by globalization and the adjacent processes of territorialisation and translocality. *The Shadow Lines* can be seen as a product of the processes and the depiction of space in it. In relation to space, the novel is occupied with the transcending of differences and the establishing of connections between various representational models and epistemologies. The contradiction between actual and imaginary in the novel can surely be seen as a typical instance of both discursive and epistemological alienation characteristic of the modern and postmodern condition.

The narrative gives the London of nationalist history and of actual present sense perception, but also the London of personal imagination and an imaginary past that was constructed mainly in the Calcutta of the 1960s. Des Kothay, is an icebreaker that one Bengali uses when he meets another, says Anjali Gera in 'Amitav Ghosh Tells Old Wives Tales'. It means, 'where is your country?' 'The Shadow Lines', she

writes, 'attempts to explore the disjunctures between multiple constructions of the nation in the Indian imaginary'.

In his *Shadow Lines*, Ghosh offers not only a conjugation of the personal and the national, setting the personal conflict against the backdrop of national turmoil, but he deals with other people's memories of times and places the narrator has never known, thus showing on one hand that the lines dividing peoples and countries have always existed and, on the other, that these invisible borders are and have always been - 'shadowy', 'illusory', often born out of different strands of nationalism and ideology which can be potential and often disrupting sources of violence. It's no more a matter of a single 'shadow line', then: there are innumerable borders which divide peoples from others and from themselves, borders separating the people in the past and 'us' from 'them' in the present; borders changing continuously, as the perspective from which we look at them changes. Moreover, there are other invisible mental lines separating past and present, memory and reality, identity and mask. In *The Shadow Lines* the narrator embarks upon a journey of discovery of roots and reasons.

'A man has to learn everything', is the moral teaching of Conrad's *The Shadow Line*. And Ghosh's narrator, speaking about Tridib's death, shows that he has learnt how to face the past and live the present, at the end of his story. In the very last page of the novel, realizing that Tridib's death was a sacrifice, and for this reason cannot be understood, 'for any real sacrifice is a mystery' He links the end of his cousin's life to all great religious mysteries, thus creating an extreme shadow line which connects the countries instead of dividing them. Cosmopolitanism and Diaspora are familiar concepts within contemporary discussions of globalization.

Amitav Ghosh's first novel *The Circle of Reason*, marked a break from the traditional themes of the Indian English novel and the form and structure of the well-made novel. Lives of the characters in his novels are determined largely by their idea of freedom this idea is shaped by the history of the times. The major characters here move towards a global humanitarianism, coming to grips with the realization that freedom cannot be geo-politically defined or delimited.

The impact of globalization can be seen in the novel *In an Antique Land*. *In an Antique Land* is a unique experiment in fiction writing. It can be read at different levels, a work of history or anthropology, or a travelogue. Amitav Ghosh creates an authentic world, an Egyptian village or recreation of Ben Yiju's life in India. A postmodern novel should accomplish the supreme intellectual synthesis which *In An Antique Land* attain. It satisfies our longing for the far off lands as well as Indian's prime achievement in the by gone era in the field of navigation.

Literary representation of migrant women's experiences in Amitav Ghosh's novels points to the need to rethink the relation between the desire for a home and belonging, and the desire for capital that often drives migration. Amitav Ghosh's *The Circle of Reason* and *The Shadow Lines* reveals

his critique of nationalism and globalization. Both *The Circle of Reason* and *The Shadow Lines*, through the experiences of poor and middle class female migrants, Ghosh makes visible the bodily and psychic violence done to those who are minor to the hegemonic languages of the nation and of globalization by their class, gender, race.

According to Kavita Daiya - 'Amitav Ghosh's novel *The Circle of Reason* offers a grim exploration of the oppressions of migrancy, where reason and capital become metonym, circulating forces in the world. Focusing on migrants drawn from various parts of India on an imaginary island al-Ghazira and then Algeria, the novel marks the search for meaning of those whose lives are displaced by globalization, and whose very bodies bear the violent marks of the history.

Mariam's migrant women's condition is the most illustrative of migrancy's paradox of opportunity and oppression, betterment and loss.

The Circle of Reason, which circle becomes a metaphor for the historical circulation of capital first through colonialism and then through the neo-colonialism of globalization. It reveals the structural failure of the promises of both nationalism (and citizenship) and globalization for the working class migrant women-represented minors by her gender, class and race.

Ghosh's skills in playing the roles of anthropologist, historian and novelist simultaneously, particularly in books such as *In an Antique Land*. Several critical essays illuminate the parallels between Ghosh's narration of his own experience as an Indian travelling in Egypt and India that are manifest in the relationship between the Egyptian trader Ben Yiju and his Indian slave. While both are transnational relationships, the centuries that separate Ben Yiju and his trade with India from Ghosh's encounter with villagers in Egypt points toward the changing nature of globalization as Ghosh's experience in Egypt are enabled through the globalization of capital.

In *An Antique Land* open a floodgate of knowledge about the co-existence of different cultures in India. The ride and commerce between India and Egypt as well as Aden and Middle East countries brought immense wealth to India. Ghosh as well as the reader feel indignant for: 'The remains of the civilization that had brought Ben Yiju to Mangalore were devoured by that unquenchable, demonic thirst that has raged ever since, for almost five hundred years over the Indian Ocean, The Arabian Sea and the Persian Gulf'.

In 'The Discoverer Discovered: The Calcutta Chromosome', John Thieme argues that Ghosh is not just another post-Rushdie Indian novelist "for whom globalization is an every day fact of existence" His essay also "endeavours to discuss Ghosh's work in relation to the Subaltern Studies project and to argue that *The Calcutta Chromosome* exposes the limitation of post-colonial theory. In *Calcutta Chromosome*, Murugan become a symbol of the postmodern cynicism about the binary opposition of truth/falsehood.

The Glass Place starts of the twenty-first century reminds us how much our lives have been linked by transnational spaces and transformation well before the contemporary preoccupation with notions of globalization. Peoples have moved and been forced to move as a result of European imperialism and nationalism.

The Shadow Lines is a great novel. This book captures the perspective of time and events. It draws a line that brings people together and holds them apart. These lines are visible on one perspective and nonexistent on another. Lines that exist in the memory of one and therefore in another's imagination. These lines constantly forms the criss-crossing web of memories of many people, it never pretends to tell a story. Rather it invites the reader to invent one out of the memories of those involved. *The Shadow Lines* reflects the thought of common people. The book carries some philosophical meaning.

Thus his work is characterized by Postmodernity and globalization. His writing is attentive to the details of local persons and places while demonstrating in global historical movements. The novel could be taken as the starting point of a whole generation of new writers-often called Ghosh generation or Stephanie School who have left a lasting imprint on the novel of the eighties setting the sense for a new thrust in Indian fiction in English

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Shakespeare in The Realm of Wit and Humour

The impression is common that Shakespeare made a practice of introducing amusing characters, wit or humour, in his tragedies, for the purpose of "comic relief." But this is not entirely well founded. Such variety is seen in some of his tragedies and historical plays, but not in others. There is little or nothing to provoke mirth, or even a smile, in "King Richard II," "King John," "Pericles," the three parts of "King Henry VI," "King Henry VIII," "Titus Andronicus," and "Coriolanus." King Richard III, in the play of the same name, exhibits much biting satire, but it is far from laughable. In "Julius Caesar" there is nothing comic other than a few lines given the cobbler in the opening scene.

JUGAL PRASAD* & DR. D. K. SINGH**

Wit has originated from an old English term Wit, which means "to know." It is a literary term used to make the readers laugh, but as the years passed its meaning kept changing. Today it is used in association with laughter and comedy, as a fact, a clever expression of thought ambiguity, etc.

Wit has a paradoxical quality, it is a cleverly woven with expression and ideas. Wit has historically been sign of a cultivated intellect and mind. Wit is especially found in poetry, but even then it also can be found embedded in Shakespearean tragedies, historical plays and comedies, similarly John Donne has used plenty of wit and conceit in his poems e.g. "The Good Morrow"

*"My face in thine eye, thine in mine appears,
And true plaine hearts doe in the faces rest,
Where can we find two better hemispheres
Without sharpe North, without declining west?
What ever dyes, was not mixt equally;
If our two loves be one, or, thou and I
Love so alike, that none doe slacken, none can die"*

Wit is frequently used in literature in public speeches, media, politics, everyday conversation, so on and so forth. An inferior form of wit lies in the use of word play, puns, and paradoxes, where as higher wit appears in the use of conceits, metaphors and arguments and such kind of elements are found in Shakespearean plays. It is a tool which can be used to bring out the social foibles and follies of the society.

In the vast realm of English literature there is a large number of writers right from the beginning of Chaucer to the contemporary writers. The modern English literature writers are more interested in the presentation of their various thematic perceptions with the help of wit and humour. Wit and humour in English literature are not mere the literary devices rather these are the part and partial of literary techniques employed by great writers from the very beginning of English literature. For instance, Chaucer in his 'The Canterbury Tales,' Spenser

in his book of sonnet popularly known as "Amoretti" and in his 'Farrie Queen,' Ben Johnson in his 'The Alchemist' and 'Volpone,' John Donne in his metaphysical poems, Dryden in his plays, William Congreve in his 'Comedy of Manners,' Pope in his mock epics, Oliver Goldsmith and Sheridan in their anti sentimental comedies, Joseph Addison and Richard Steele in periodical essays, Jonathan Swift in his Allegorical prose, Jane Austen in her domestic novels has made a wide use of irony, humor and wit.

Wit has been defined by many critics and literary theorists in different manners. In the opinion of a large number of critics and literary theorist, it is not possible all the time to separate wit from humour or humour from wit. Wit cannot be isolated from humour. For instance M. H. Abrams in his book the 'A Glossary of Literary Terms' writes about wit and humour in these words.

"Wit, humour and the comic, 'At present both "wit" and "humor" designate species of the comic: any element in a work of literature, whether a character, event, or utterance, which is designed to amuse or to excite mirth in the reader or audience. The words "wit" and "humor," however, had a variety of meanings in earlier literary criticism, and a brief comment on their history will help to clarify the differences between them in present usage."

According to some of the critics, wit is mental faculty of intelligence or inventiveness. Wit is the display of intelligence and way of the presentation of the thoughts with double or triple effect. In the Neo Classical period, we notice an excessive use of wit because of the satirical tone and temperament of the writers. In their cases, wit is one of the recourses of attacking the vices and follies of the contemporary society. Alexander pope has also defined wit when he writes:

*"Is Nature to advantage dress'd,
What oft was thought, but ne'er so well expressed;
Something, whose truth convinc'd at sight we find,
That gives us back the image of our mind."*

*Research Scholar (Rajiv Gandhi National Senior Research Fellow), V. K. S. U., Ara (Bihar)

**Former Professor & Head (P. G. Department of English), V. K. S. U., Ara (Bihar)

Now wit has become a kind of gentle verbal expression of the writer which contains a paradoxical meaning by which the writer makes a surprising and comic effect. Thus, wit is the medium of the expression in which serious matters and thoughts are conveyed in light hearted manner enable talk. The use of wit also shows and displays the intelligence, brilliance, and readiness of the writers.

William Congreve is also known for his witty writings; in fact he is known as the master of wit. His remarkable play "The Way of the World" displays the witty conversation of characters that have been portrayed brilliantly in this play by him. Some critics have criticized this comedy for its lack of originality and reality. They opine, Congreve has only portrayed and imaginative picture that lacks the reality. But after viewing the play, we find the characters presented in realistic situation which proves those criticism to be false. The dialogues between Millament and Mirabell are full of wit which make thing real like. The dialogue between King Lear and Cordelia, Lear and Kent, and Lear and Fool. King Lear, the grim tragedy of Shakespeare displays a kind of realism as such situations can take place in any society and in any age. Wit is the essence of this tragedy. Shakespeare occupies a special place among the play wrights of the Elizabethan age because of his outstanding display of witty dialogues. In the play 'King Lear' we find Kent, Fool, and Cordellia competent enough to deliver witty conversation.

Lear incensed by his daughter Gonerill's treatment and ingratitude, denounces her and sets forth to make his home with Regan, from whom he is destined to receive even worse unkindness. Scene Court before the Duke of Albany's Palace.

Fool. . . . Thou canst tell why one's nose stands V the middle on 's face ?

Lear. No.

Fool. Why to keep one's eyes of either side's nose, that what a man cannot smell out, he may spy Into.

Lear. I did her wrong,

Fool. Canst tell how an oyster makes his shell?

Lear. No.

Fool. Nor I neither; but I can tell why a snail has a house.

Lear. Why ?

Fool. Why, to put his head in; not to give it away to his daughters, and leave his horns without a case.

Lear. I will forget my nature. So kind a father! Be my horses ready?

Fool. Thy asses are gone about 'em. The reason why the seven stars are no more than seven is a pretty reason.

Lear. Because they are not eight?

Fool. Yes, indeed: thou wouldst make a good fool.

Lear. To take 't again perforce I Monster ingratitude I

Fool. If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

Lear. How's that?

Fool. Thou shouldst not have been old till thou hadst been wise.

Lear. O, let me not be mad, not mad, sweet heaven! Keep me in temper: I would not be mad I A later scene, before the castle of the Earl of Gloucester.

Fool. Winter's not gone yet, if the wild geese fly that way. Fathers that wear rags do make their children blind; But

fathers that bear bags Shall see their children kind.

Kent. How chance the king comes with so small a number?

Fool. An thou hadst been set I' the stocks for that question, thou hadst well deserved it.

Kent. Why, fool?

Fool. We'll set thee to school to an ant, to teach thee there's no labouring In the winter. Let go thy hold when a great wheel runs down a hill, lest It break thy neck with following It; but the great one that goes up the hill let him draw thee after. When a wise man gives the better counsel, give me mine again: I would have none but knaves follow It, since a fool gives It. That sir which serves and seeks for gain, And follows but for form. Will pack when It begins to rain, And leave thee in the storm. But I will tarry; the fool will stay, And let the wise man fly: The knave turns fool that runs away; The fool no knave...

The impression is common that Shakespeare made a practice of introducing amusing characters, wit or humour, in his tragedies, for the purpose of "comic relief." But this is not entirely well founded. Such variety is seen in some of his tragedies and historical plays, but not in others. There is little or nothing to provoke mirth, or even a smile, in "King Richard II," "King John," "Pericles," the three parts of "King Henry VI," "King Henry VIII," "Titus Andronicus," and "Coriolanus." King Richard III, in the play of the same name, exhibits much biting satire, but it is far from laughable. In "Julius Caesar" there is nothing comic other than a few lines given the cobbler in the opening scene. In "Macbeth" one of the most tense situations is relieved by the porter's humourously coarse observations when knocking is heard and he admits Macduff, but otherwise the drama is wholly sombre. The tragic strain of "Othello" on the other hand, is somewhat offset by the cynical wit of Iago. "Romeo and Juliet" has much wit and humour, to which Mercutio, the friar and the nurse contribute richly. The bitter wit of the fool In "King Lear" is scarcely mirthful, but exceedingly incisive and illuminating. Of the historical plays "King Henry IV" is remarkable for comic features, each of the two parts into which the play is divided being lavishly enriched by the wit and humour of Prince Henry and inimitable Falstaff, with his retinue of entertaining characters. There is also much amusement in "King Henry V." Even the pervading melancholy and gloom of "Hamlet" are relieved by the ironical wit and philosophic humour of the prince, and also by the chop-logic of the grave-diggers.

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Sri Aurobindo's Discovery of 'Overmind Aesthesis' : A Transcendent 'Rasa' in Savitri

Sri Aurobindo write, "Overmind in all its dealings puts truth first; it brings out the essential truth (and truths) in things and also its infinite possibilities ... When it speaks through poetry, this remains its first essential quality." (1990: 743) These considerations demand a certain kind of readiness on the part of the writer in order to receive that overhead inspiration. It is not that he should be a spiritual person but perhaps that can extend to him the possibility of receiving such inspiration on a sustained basis. There is also a sufficiently important demand as far as the recipient or the reader is concerned. He too has to be quite alert to the moods and manners of that aesthesis.

CHANDAN KUMAR* & DR. NIKHIL KUMAR**

When in the 1940s Sri Aurobindo was extensively revising Savitri and giving to it the final shape, he also took some time off for the writing detailed letters or notes to explain the various criticisms that were leveled on certain aspects of his poetry, particularly his magnum opus. During this period some texts were sent to his disciple Amal Kiran at his request when, at time, he was staying in Bombay. He used to raise several literary or technical points and seek elucidation from Sri Aurobindo. About this correspondence between them Nirodbaran writes as follows :

Sri Aurobindo's "long answers and illuminating self-commentary on his own poetry dictated at his time, consumed much of our time but we could see from the reply how Sri Aurobindo welcomed such remarks from Amaql whom he had prepared in the art of poetry. No one except Amal, or perhaps Arjava another disciple of Sri Aurobindo had he lived could have talked with Sri Aurobindo almost as equals on English poetry and drawn out many intricate movements on rhythm, overhead poetry, etc., which are now a permanent treasure in English literature."

We should indeed be quite thankful to Amal Kiran for these invaluable letters most of which now form the Letter - section of Savitri. After completing Savitri, Sri Aurobindo actually intended to write a long introduction to it but it never happened. These letters with their tone of informality, at the same time possessing an inspired professional tightness, serve that purpose of the introduction well. In this mode the writer can, dispossessing pedantism, present his point of view in a more intuitive way to the perceptive reader who has also the necessary background to understand and appreciate its

nuances and subtleties. The correspondence is undoubtedly of rare literary eminence forming "agreat poet's informal self-commentary." (Savitri: 954 : 873)

About the overhead note in poetry and particularly the nature of overmind aesthesis we have a number of expressive revelations made by Sri Aurobindo says that one significant character of the Overmind Poetry is that there is something behind it which comes from the cosmic self that puts us also in direct contact with that greater consciousness. There is a wide and happy globality in it which luminously comprehends that play of multiplicity in the creative delight of the one in its relationship with all. A language that has its joy of the beautifully true has also the power to express that true beautifully. "... there is always an unusual quality in the rhythm ... often in the very building and constantly in the intonation and the association of sounds... linked together by a sort of inevitable felicity. There is also an inspired selection or an unusual bringing together of words which has the power to force a deeper sense on the mind ... (Deshpandey 2000: 30). The second characteristic is that the overmind "thinks in a mass; its thought, feeling , vision is high or deep or wide or all these things together... it goes vast on its way to bring the divine riches, and its has a corresponding language and rhythm." (2000: 22) These are present on a great sustained scale in the Vedic poetry.

Maintaining that the aesthesis is the very soul and essence of poetry, Sri Aurobindo writes that it brings us a Rasa not only "of word and sound but also of the idea and, through the idea, of the things expressed by the word and sound and thought, a mental or vital or sometimes the

*Research Scholar (P. G. Dept. of English), V. K. S. U, Ara (Bihar)

**Department of English, V. K. S. U. Ara (Bihar)

spiritual image of their form, quality, impact upon us or even, if the poet is strong enough, of their world - essence, their cosmic reality, the very soul of them, the spirit that resides in them as it resides in all things.” (2000: 35) In the overmental aesthesis Rasa or essence and its enjoyment can get linked up with the Ananda that creates everything in this world.

As the growing aesthesis enjoyment enters in, he further adds, “the overhead planes the ordinary aesthesis turns into a pure delight and becomes capable of a high, a large or deep abiding ecstasy. The ground is... a spiritual ease and happiness upon which the special tones of aesthetic consciousness come out or from which they arise ... In the overmind we have a first firm foundation of experience of a universal beauty, a universal love, a universal delight. This universal aesthesis of beauty and delight... draws a Rasa from them and with that comes the enjoyment, Bhoga, and the touch or the mass of the Ananda,” (2000 : 36 - 37) There is a completeness of the expression and of the sense of beauty; the truth of things and the underlying harmony become natural in that delight of creation.

In another letter Sri Aurobindo write: “Overmind in all its dealings puts truth first; it brings out the essential truth (and truths) in things and also its infinite possibilities ... When it speaks through poetry, this remains its first essential quality.” (1990: 743) These considerations demand a certain kind of readiness on the part of the writer in order to receive that overhead inspiration. It is not that he should be a spiritual person but perhaps that can extend to him the possibility of receiving such inspiration on a sustained basis. There is also a sufficiently important demand as far as the recipient or the reader is concerned. He too has to be quite alert to the moods and manners of that aesthesis.

When the overmind word finds its natural expression we have the supreme Mantra with the power to speak the Truth and give to that Truth the means to assert itself in life. In the transmission of that word there has to be no distortion, no mutilation, no discordant element to take away its executive harmonies. When received thus its metrical movement can set into motion newer worlds. 'In the system of the Mystics... the Word is a power, the Word creates.' We should also recognise that “the sacred mantras as symbolic of the rhythms in which the universal movement of things is cast” (Sri Aurobindo 1987: 258) is an ancient Vedic knowledge based on spiritual experiment. Indeed, the Sanskrit word Brahma also means the creative Word, the sacred and mystic syllable Om. In its manifestive - expressive sense it connotes the Gayatri Mantra. Thus it is in the dynamic breath of Gayatri as Chhanda - Devata, Goddess of the Metre, that the universe grows more and more in Light. This transcendental Gayatri, the radiant Spouse of Brahma, (1991 : 525) in Truth - movement the Force of the Supreme, comes to the evolutionary world and takes the name of Savitri, the Daughter of the Sun; she becomes the incarnate Word. (175: 693) It is she who upon the earth sets those ever widening movements of Light into truth - rhythms. The Symbol Dawn

with which Sri Aurobindo's epic Savitri opens is actually the hour before the gods awake, the early dawn, brahmaratra, in which the manifestation is about to take place. A new creation is soon to begin, to get going. It will happen by the double action of Yajna and Mantra which recover the lost Sun of the Veda. (1987: 147) It will happen by the holy sacrifice and the affirmative will in creation, by Ashwapati's Brahmic tapasya and Savitri's assertive Truth - dynamism.

In his exposition of the poetry of the future Sri Aurobindo writes about the Mantra as follows :

It is “... a direct and most heightened, an intensest and most divinely burdened rhythmic word which embodies an intuitive and revelatory inspiration and ensouls the mind with the sight and the presence of the very self, the inmost reality of things and with its truth and the divine soul - forms of it, the Godheads which are born from the living Truth. Or, let us say, it is a supreme rhythmic language which seizes hold upon all that is finite and brings into each the light and voice of its own infinite.” (1991: 200)

In other words, the overhead inspiration is unpredictable, and come without any antecedent mental activity. Once the wonder of poetic expression has been spontaneously accomplished, the meddling intellect can, if it likes, try to anatomise the poetry. It would , perhaps, be wiser on the whole to surrender to the poem instead of dissecting it, for, when the sahrdaya properly responds to the poem, he cannot fail to experience a feeling of freedom and joy. As Charles Morgan writes, “In a great style there is pressure behind the form. As you read, you are made aware of this pressure. You feel that all the heavens of reality are pressing upon the writer's mind; you look up, you imagine, and your own heavens open before you.”(English Critical Essays XX 2nd Series: 73) Longinus said simply that the 'sublime' was the 'echo of a great soul'; that it involved, at one end, elevation of language, and at the other end (the hearer's), 'transport'; and that, above all, the sublime pierces everything “like a lightning flash”, a knockout blow. Haas said “shack like inspiration”, 'a sudden burst of light'. Sri Aurobindo's phrases, while describing Intuition, were “outleap of a superior light... a projecting blade”; and A. E. spoke of the sudden rising of a water lily from the bottom of a tarn. Longinus 'transport' itself has been made to mean 'religious mysticism' Abbe Bremond and some sort of 'ecstasy' by Arthur Machen, but all are agreed that there is a suparational element in both the creation and the enjoyment of such 'great' or 'sublime' poetry or poetry written in the 'grand style.' But the Aurobindonian theory of 'overhead poetry' is no question begging phrase that these others are, for his theory is intimately, linked up with his philosophy and his own Yogic experiences and poetic experiments and achievements during the later half of his life. His aesthetics chimes perfectly with his metaphysics and his psychology, and hence his theory of overhead aesthesis seems to come perhaps much nearer to an explanation of the mystery of poetic creation than almost any other theory that has been

advanced hitherto. Being intimately related to his own integral view of Reality, Reality that is both Being and Becoming the Aurobindonian theory of overhead aesthesis appears to have a sufficiency and inner logic of its own that is rather lacking in most other theory of poetry.

This is precisely what we have in Savitri. There is no doubt that it is by entering into that Mantra that we shall spiritually profit from it in the completest manner conceivable. Indeed “the epic is a Song of Joy, the Spirit of Delight itself borne by the might of the Calm. It is the Mantra of the Real in whose body of Silence is enshrined the soul of Rapture, Ananda Rasa flowing in the ocean of Shanta Rasa.” In it is present “all that is needed to realize the Divine,” (2000; 45-46) The Divine not only in the radiant world, divyaloka, but also in the mortal world, mrityuloka. Thus when the truest and the widest sense of the overmind aesthesis arrives at this satyanwtra, the Mantra of the Real, the Word of Truth - Revelation, then in the evolutionary everlastingness is also achieved at once the highest possible realization.

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