

Diploma in Comparative Literature
Semester - 1
DCL 03
Approaches to Comparative Literature: Theme



Message for the Students

Dr. Babasaheb Ambedkar Open University is the only state Open University, established by the Government of Gujarat by the Act No. 14 of 1994 passed by the Gujarat State Legislature; in the memory of the creator of Indian Constitution and Bharat Ratna Dr. Babasaheb Bhimrao Ambedkar. We stand at the seventh position in terms of establishment of the Open Universities in the country. The University provides more than 70 courses including various Certificates, Diplomas, UG, PG, as well as Doctoral degree, to strengthen Higher Education across the state.

On the occasion of the birth anniversary of Babasaheb Ambedkar, the Gujarat government secured a quiet place with the latest convenience for University, and erected a building with all the modern amenities named 'Jyotirmay' Parisar. The Board of Management of the University has greatly contributed to the making of the Univer-sity and will continue to this by all the means.



Education is the perceived capital investment. Education can contribute more to improving the quality of the people. Here I remember the educational philosophy laid down by Shri. Swami Vivekananda:

"We want the education by which, the character is formed, strength of mind is increased, the intellect is expand and by which one can stand on one's own feet".

In order to provide students with qualitative, skill and life-oriented education at their threshold, Dr. Babasaheb Ambedkar Open University is dedicated to this very manifestation of education. The university is incessantly working to provide higher education to the wider mass across the state of Gujarat and prepare them to face day to day challenges and lead their lives with all the capacity for the upliftment of the society in general and the nation in particular.

The university, following the core motto "स्वाध्यायः परमं तपः" does believe in offering enriched curriculum to the student. The university has come up with lucid material for the better understanding of the students in their concerned subjects. With this, the university has widened scope for those students who are not able to continue with their education in regular/conventional mode. In every subject a dedicated team for Self-Learning Material, comprising of Programme advisory committee members, content writers and content and language reviewers, has been formed to cater the needs of the students.

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With all these efforts, Dr. Babasaheb Ambedkar Open University is in the process of being core centre of Knowledge and Education and we invite you to join hands to this pious *Yajna* and bring the dreams of Dr. Babasaheb Ambedkar of Harmonious Society come true.

Prof. (Dr.) Ami Upadhyay

Vice Chancellor

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Dr. Babasaheb Ambedkar Open University
(Established by Government of Gujarat)

Diploma in Comparative Literature

Paper- DCL 03
Approaches to Comparative Literature: Theme

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UNIT : 1**DEFINITION OF THEME, STOFF,
ROHSTOFF, MOTIF****:: STRUCTURE ::****1.0 Objective****1.1 Introduction****1.2 Comparative literature****1.3 Three schools of comparative literature****1.4 What is Theme?****1.5 Motif, Stoff, Rohstoff****1.6 Terminology****1.7 Key Words****1.8 Let us sum up****❖ Check Your Progress****❖ References**

1.0 OBJECTIVE

In this unit we shall

- Discuss approaches to comparative literature
- Definitions of themes and its significance in comparative literature
- Learn about Stoff ,Rohstoff and Motif

On Completing this Unit you should be able to

- Understand various approaches to literature
- Significance of theme in Comparative literature
- Understand the concept of Stoff, Rohstoff and Motif

1.1 INTRODUCTION

As discussed in the introduction to the course and the Block, the thrust of this course is to make you understand the Approaches of Comparative literature. The important thing, for us is to understand that Why is studying literature and culture important? What is comparative literature? What approaches have been prominent in literary and cultural studies and how can we continue to draw from them today? In this Block you will explore the different aspects of Comparative studies. Before we undertake a detailed discussion on the approaches of literature it would be appropriate here to first explain the word approach; in simple terms it means a way of dealing with something but when it deals with literature the connotation differs and here approach deals with the literal level (subject matter) ,The affective values (emotional, mood, atmosphere, tone attitudes, empathy) ,The ideational values (themes, visions, universal truths, character) Technical Values (plot, structure, scene, language, point of view, imagery, figure, metrics, etc.

1.2 COMPARATIVE LITERATURE

Comparative literature is an academic field dealing with the study of literature and cultural expression across linguistic, national, geographic, and disciplinary boundaries. Comparative literature "performs a role similar to that of the study of international relations, but works with languages and artistic traditions, so as to understand cultures 'from the inside'". While most frequently practised with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken.

The characteristically intercultural and transnational field of comparative literature concerns itself with the relation between literature, broadly defined, and other spheres of human activity, including history, politics, philosophy, art, and science. Unlike other forms of literary study, comparative literature places its emphasis on the interdisciplinary analysis of social and cultural production within the "economy, political dynamics, cultural movements, historical shifts, religious differences, the urban environment, international relations, public policy, and the sciences".

❖ Check Your Progress

Choose the correct option:

1. Comparative literature may also be performed on works of the same language.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above
2. Comparative literature does not place its emphasis on the interdisciplinary analysis of social and cultural production.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above
3. The characteristically intercultural and transnational field of comparative literature concerns does not itself with the relation between literature and other spheres of human activity.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above
4. The study of Comparative literature is frequently practised with works of different languages.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above

1.3 THREE SCHOOLS OF COMPARATIVE LITERATURE

French school

From the early part of the 20th century until World War II, the field was characterised by a notably empiricist and positivist approach, termed the "French School", in which scholars like Paul Van Tiegham examined works forensically, looking for evidence of "origins" and "influences" between works from different nations often termed "rapport des faits". Thus a scholar might attempt to trace how a particular literary idea or motif travelled between nations over time. In the French School of Comparative Literature, the study of influences

and mentalities dominates. Today, the French School practices the nation-state approach of the discipline although it also promotes the approach of a "European Comparative Literature".

German school

Like the French School, German Comparative Literature has its origins in the late 19th century. After World War II, the discipline developed to a large extent owing to one scholar in particular, Peter Szondi (1929–1971), a Hungarian who taught at the Free University Berlin. Szondi's work in *Allgemeine und Vergleichende Literaturwissenschaft* (German for "General and Comparative Literary Studies") included the genre of drama, lyric (in particular hermetic) poetry, and hermeneutics: "Szondi's vision of *Allgemeine und Vergleichende Literaturwissenschaft* became evident in both his policy of inviting international guest speakers to Berlin and his introductions to their talks. Szondi welcomed, among others, Jacques Derrida (before he attained worldwide recognition), Pierre Bourdieu and Lucien Goldman from France, Paul de Man from Zürich, Gershom Sholem from Jerusalem, Theodor W. Adorno from Frankfurt, Hans Robert Jauss from the then young University of Konstanz, and from the US René Wellek, Geoffrey Hartman and Peter Demetz (all at Yale), along with the liberal publicist Lionel Trilling. The names of these visiting scholars, who form a programmatic network and a methodological canon, epitomise Szondi's conception of comparative literature. German comparatists working in East Germany, however, were not invited, nor were recognised colleagues from France or the Netherlands. Yet while he was oriented towards the West and the new allies of West Germany and paid little attention to comparatists in Eastern Europe, his conception of a transnational (and transatlantic) comparative literature was very much influenced by East European literary theorists of the Russian and Prague schools of structuralism, from whose works René Wellek, too, derived many of his concepts, concepts that continue to have profound implications for comparative literary theory today"

American (US) school

Reacting to the French School, post-war scholars, collectively termed the "American School", sought to return the field to matters more directly concerned with literary criticism, de-emphasising the detective work and detailed historical research that the French School had demanded. The American School was more closely aligned with the original internationalist visions of Goethe and Posnett (arguably reflecting the post-war desire for international cooperation), looking

for examples of universal human "truths" based on the literary archetypes that appeared throughout literatures from all times and places.

Prior to the advent of the American School, the scope of comparative literature in the West was typically limited to the literatures of Western Europe and Anglo-America, predominantly literature in English, German and French literature, with occasional forays into Italian literature (primarily for Dante) and Spanish literature (primarily for Miguel de Cervantes). One monument to the approach of this period is Erich Auerbach's book *Mimesis: The Representation of Reality in Western Literature*, a survey of techniques of realism in texts whose origins span several continents and three thousand years.

The approach of the American School would be familiar to current practitioners of cultural studies and is even claimed by some to be the forerunner of the Cultural Studies boom in universities during the 1970s and 1980s. The field today is highly diverse: for example, comparatists routinely study Chinese literature, Arabic literature and the literatures of most other major world languages and regions as well as English and continental European literatures.

❖ Check Your Progress

Choose the correct option:

1. In the French School of Comparative Literature, the study of influences and mentalities does not dominate.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above
2. The field of Comparative Literature was characterised by a notably empiricist and positivist approach termed as
 - a. French school
 - b. German school
 - c. American school
 - d. None of the above
3. Today, the French School do not practice the nation-state approach of the discipline although it also promotes the approach of a "European Comparative Literature".
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above

4. Paul Van Tiegham is a scholar of _____ School.
 - a. America
 - b. Germany
 - c. France
 - d. Hungry
5. Peter Szondi is a scholar of _____ School.
 - a. America
 - b. Germany
 - c. France
 - d. Hungry
6. German comparatists working in East Germany were not invited, nor were recognised colleagues from France or the Netherlands by Szondi.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above
7. Peter Szondi was from_____.
 - a. France
 - b. Germany
 - c. America
 - d. Hungry
8. The "**American School**" _____ sought to return the field to matters more directly concerned with literary criticism, de-emphasising the detective work and detailed historical research.
 - a. French school
 - b. German school
 - c. American school
 - d. None of the above
9. Chinese literature, Arabic literature are routinely studied at _____.
 - a. French school
 - b. German school
 - c. American school
 - d. None of the above
10. Mimesis: The Representation of Reality in Western Literature was a book written by
 - a. René Wellek
 - b. Paul Van Tiegham
 - c. Peter Szondi
 - d. Erich Auerbach

1.4 WHAT IS THEME?

Theme OR Thematology

It is the contrastive study of themes in different literary texts. As a subfield in comparative literature according to the French school, thematology is a comparative study of literary works as they relate to other literary works beyond their national borders as far as the themes are concerned. It is a more specific and limited investigation in the field of comparism.

A literary text has two main components i.e. form and content. The form is about the language and the structure. It is how the content is presented. A specific form may help putting a specific content into value. For instance, Alice Walker's *The Colour purple* is a novel about an oppressed and silenced girl. Walker used the epistolary form (letter novel). Celie addresses letters to God. It is more likely for a silenced girl to write letters for their private and discrete nature instead of being a traditional narrator protagonist in a novel. Also because Celie is almost illiterate, her letters are written in the dialect of blacks in the south instead of standard English and the epistolary form meets the purpose of that informal situation.

After reading a work sensibly or listening a story or watching movie, with mind and spirit full open to activities, events, people, places, times, sounds, images, words and patterns, a reader or engrossed listener might feel overwhelmed. This thing triggered a question why does this happen? What is the point? What am I supposed to get from this? What is the lesson here? What is the author trying to say? And ultimately what is this all about? These are the questions often come insistently to us, giving us the sense that even though the work evoked a definite response, something has been left undiscovered. The **theme** becomes an answer for all the questions.

There are many explanations about theme. Theme is the vital unifying element of the story which links together all of the other elements of fiction such as plot, character, setting, point of view, which is used by the author while writing. Blaze O. Bonazza, Emil Roy and Sandra Roy in their book entitled *Studies in Fiction* say that:

The theme of a story is the generalization about human life that can be drawn from the outcome of the conflict and from the support provided by tone, attitude, atmosphere, setting and symbolism or allegory.

It means that the theme of the story is an idea that can be broadly applied both to the story itself and to real life situations outside the story.

The theme of a story may be definite very briefly or at great length, but in stating the theme, one must pick the significant insight, the one that explains the greatest number of elements in the story and relates them to each other. All stories have theme as purpose, no matter how artfully the author chooses to present it. The task of discovery and stating theme is often considered as an easy but at once a difficult thing to do, sometimes we feel that we understand the theme of a story but we find it difficult to express it into words. In order to identify a theme of a story, one must know the whole story. The ability to recognize a theme is important because it allows readers to understand the author's purpose in writing the book.

John Gardner in his book *The Art of Fiction* says that:

Every fiction must have a theme as fundament of an intention. The writer will describe the characters in the novel by using that fundament.

It means that it is writer's insight and the fundamental thing that makes the work sublime and on that ground the artistic endeavor is progressing to mould the characters which reflect the theme. It means that theme is a very important element beside others, and another literary author K.L Knickerbocker in his book interpreting says that:

Every good story is shaped by controlling theme or idea. This controlling theme selects and arranges everything which goes into the story the characters, the action, the resolution of the conflict and anything else, using by the writers to dramatize his total meaning.

According to him a theme is a monitoring idea, it means that the function of the theme here is as a control of the idea in a novel. It will control the characters, the action of the characters and even resolve the conflict in the novel.

In this way every literary work conveys the Theme. It depends on how writer convey that and reader grasp that. Whether or not there is something to be learned depends on what the reader discovers in the work and how those findings interact with what the readers already know, think and feel about the subject of the work. Sometimes it reinforces what we already believe, adding new details to support our

current beliefs and emotions, sometimes we encounter a work whose main idea offends or angers us.

Finally, the value of thematic ideas in a story can be considered only in their relation to the entire work. Regardless of how true, universal, or appealing an idea may seem or not seem, the primary concern of a reader should be with how well the ideas is exemplified and brought to life in the story. What matters is how artistically, how concretely and how compellingly the author gives shape and substance to a guiding principle apart from the readers' appraisal of the validity, intellectual worth, or originality of the idea embodied.

❖ Check Your Progress

Choose the correct answer:

1. It is the _____ study of themes in different literary texts.
 - a. Contrastive
 - b. Similarities
 - c. Both of these
 - d. None of these
2. A literary text has _____ main components.
 - a. One
 - b. Two
 - c. Three
 - d. Four
3. "Every good story is shaped by controlling theme or idea" is stated by
 - a. K.L Knickerboecker
 - b. The book Studies in Fiction
 - c. John Gardner
 - d. Alice Walker
4. "Every fiction must have a theme as fundament of an intention" is said by
 - a. K.L Knickerboecker
 - b. The book Studies in Fiction
 - c. John Gardner
 - d. Alice Walker
5. "The theme of a story is the generalization about human life that can be drawn from the outcome of the conflict and from the support provided by tone, attitude, atmosphere, setting and symbolism or allegory." Is stated by
 - a. K.L Knickerboecker
 - b. the book Studies in Fiction

- c. John Gardner
 - d. Alice Walker
6. The name of Alice Walker's novel is
 - a. The Colour Red
 - b. The Colour Yellow
 - c. The Colour Green
 - d. The Colour Purple
 7. Whether or not there is something to be learned depends on
 - a. The novel
 - b. The writer
 - c. The reader
 - d. None of the above
 8. The Theme controls the characters, the action of the characters but does not resolves the conflict in the novel.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above
 9. The value of thematic ideas in a story can be considered only in their relation to the entire work.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above
 10. The theme is not a specific and limited investigation in the field of comparism.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above

1.5 MOTIF, STOFF, ROHSTOFF

Motif is one of the literary elements. It has a close relationship with theme. So that it is sometimes used interchangeably with theme. The writer tries to find some definition of motif.

Martin Gray, A Dictionary of Literary Term defines motif as “some aspects of literature (a type of character, theme or image) which recurs frequently.” And Morris William in his book The Heritage Illustrated Dictionary of the English says that motif is; “a recurring thematic element used in the development of an artistic or literary work,” through this definition William states that motif is a kind of element on literary work.

H. L. Yelland in *A Handbook of Literary Terms* defines motif as a recurring theme or basic idea while theme is the central thought in a literary work. There is a certain tendency that shows that theme is abstract while motif is concrete. A. F. Scott in *Current Literary Terms* states:

“Motif is a particular idea or dominant element running through a literary work, forming part of the main theme.”

We can see the phrase ‘dominant element’ and ‘forming part’. The words inform us that motif is an element, which is dominant throughout a literary work, and the function of the element is a part to form a main theme. On the other word we can say that theme is larger than motif and a theme consists of several motifs.

The term ‘theme’ is usually employed to describe a topic or problem which is found in the action and which seems both authentic and significant in our experience with the world of reality.

Motif may also be meant the important incidents or the dominant description of human feeling or emotion. To state the theme of a story is to generalize upon the particulars of the narrative, to place upon the fiction characters in their fictional situations. When we describe the theme of a novel, we tend to suggest that it involves problems and situations which we have. It is certainly useful to recognize the important problems, familiar situations and universal human traits are represented in a work of fiction. Theme has something to do with the intention or purpose of a literary work. The interference of moral judgment, it causes theme to be identical with morality, intention and meaning.

Motif and theme actually has become the subject of scholarly studies in the beginning of nineteenth century in **German criticism**. They called the two terms as the thematological systems which consist of all three parts, rohstoff, stoff and motive.

Rohstoff is raw material, also known as a feedstock, unprocessed material, or primary commodity. It is a basic material that is used to produce goods, finished products, energy, or intermediate materials that are feedstock for future finished products. It is the raw material in literary matters. Stoff is motif while motive is theme. Rohstoff consists of all three parts of discourse, of words designating objects, qualities, action, and ideas.

Stoff is explained as motif and associated with the concrete. Stoff is logically or chronologically organized by rohstoff. Stoff is necessarily

expressed in specific characters, places and times. Motive is structure by stoff and associated with the abstract.

The three basic themalogical elements are put together to make coherent story. Basically, theme in a story and it is illustrated with the aid of stoff by using rohstoff. It is noticed that theme can be found in most literary works, implicitly expressed. The motif itself is the incarnation of theme and theme will be manifested by motif. Theme emerges in and through the dialogue, development of character, setting and plot. Finally from some definitions above the writer can get the answer that motif and theme have their own definition and moreover we have known that motif is concrete while theme is abstract. That is why the two terms are not similar.

If we talk about the relationship between motif and theme, they cannot be separated from each other because they always occur together, since motif is a particular idea of dominant element which has a function to form the main theme. In other word we can not decided the theme of a story without finding out the motifs.

❖ Check Your Progress

Choose the correct answer:

1. _____ is sometimes used interchangeably with theme.
 - a. Theme
 - b. Motif
 - c. Stoff
 - d. Rohstoff
2. _____ is explained as motif and associated with the concrete.
 - a. Theme
 - b. Motif
 - c. Stoff
 - d. Rohstoff
3. The _____ basic themalogical elements are put together to make coherent story.
 - a. One
 - b. Two
 - c. Three
 - d. Four
4. Motif and theme actually has become the subject of scholarly studies in the beginning of nineteenth century in...
 - a. German criticism
 - b. French criticism
 - c. Both of these

- d. None of these
- 5. _____ is concrete while _____ is abstract.
 - a. Theme and motif
 - b. Motif and theme
 - c. Stoff and rohstoff
 - d. Rohstoff and stoff
- 6. _____ consists of all three parts of discourse.
 - a. Theme
 - b. Motif
 - c. Stoff
 - d. Rohstoff
- 7. It is used for future finished products.
 - a. Theme
 - b. Motif
 - c. Stoff
 - d. Rohstoff
- 8. _____ as a recurring theme or basic idea while _____ is the central thought in a literary work.
 - a. Motif and theme
 - b. Theme and motif
 - c. Stoff and rohstoff
 - d. Rohstoff and stoff
- 9. _____ is a particular idea or dominant element running through a literary work.
 - a. Theme
 - b. Motif
 - c. Stoff
 - d. Rohstoff
- 10. The Heritage Illustrated Dictionary of the English is written by
 - a. Martin Gray
 - b. A. F. Scot
 - c. H. L. Yelland
 - d. Morris William

1.6 TERMINOLOGY

Theme vs Subject matter: The subject matter is larger and wider in scope in comparison to the theme. The theme is more specific. For instance, "love" is the subject matter in Fitzgerald's *The Great Gatsby*. The theme is more precise. It is love in the age of materialism.

Motif vs Theme: The theme is the central idea or message where as the motif constitutes the unit from which the theme is built. The motif could be an image, a sound, an action, an object, a character, a literary

device, a word, a phrase... with a symbolic significance that helps constructing and consolidating the central idea or the theme. It contributes towards the development of the theme. A motif is a recurrent idea or symbol or image that develops and explains the theme.

The theme of "the corruption of the American dream" in *The Great Gatsby* is built up and consolidated by the succession of certain motifs like the green light at the end of Daisy's Dock. Green the colour of the American shores as first perceived by the Dutch sailors who came to America to fulfil their dreams is also the colour of dollars (materialism). Another motif is the movement east instead of west. Most characters moved east to fulfil their dreams as young people. It is the opposite direction of the American dream. This explains why the narrator Nick Caraway decided to return to the Midwest at the end of the novel. the dichotomy east/west is a recurrent motif in the novel that serves the purpose of consolidating the theme of "the corruption of the American dream"

Symbol vs Motif: There is a difference between a symbol and a motif in that the symbol is an image, idea, sound, or words that represent something else and help understanding a given idea or a thing where as a motif is an image, idea, sound, or word that help understand the central idea in the literary work. Another difference is that the motif is recurrent where as the symbol may appear once or twice in a literary work.

Leitmotif vs Motif: the literal translation of leitmotif (a German word) is leading or guiding motif. However the real meaning of the concept is different. A leitmotif is more easily noticeable in opera and cinema where a specific melody is associated to character or a given situation or a given setting. Examples from literature: In Shakespeare's *Macbeth*, thunder and lightning are associated with the supernatural world of the witches. In Ngugi's *A Grain of Wheat*, water imagery is always associated with Mugo. In *The Great Gatsby*, white is always associated with Daisy or again the word "voice".

❖ Check Your Progress

Choose the correct option:

1. Leitmotif is a leading or guiding motif.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above

2. Leitmotif is difficultly noticed in opera and cinema where a specific melody is associated to character or a given situation or a given setting.
 - a. True
 - b. False
 - c. Both the above
 - d. None of the above
3. _____ helps to understand the central idea of a literary work.
 - a. Motif
 - b. Theme
 - c. Rohstuff
 - d. None of the above
4. _____ is the central idea or message of a literary work.
 - a. Motif
 - b. Theme
 - c. Rohstuff
 - d. None of the above
5. The theme of "the corruption of the American dream" is _____.
 - a. The Great Gatsby
 - b. Macbeth
 - c. A Grain of Wheat
 - d. None of the above
6. In Shakespeare's Macbeth, thunder and lightning are associated with the...
 - a. Supernatural world of fairies
 - b. Supernatural world of demons
 - c. Supernatural world of witches
 - d. None of the above
7. The _____ is larger and wider in scope in comparison to the theme.
 - a. Theme
 - b. Motif
 - c. Subject matter
 - d. None of the above
8. Motif is _____.
 - a. Once or twice
 - b. Recurrent
 - c. Both the above
 - d. None of the above
9. The symbol may appear _____ in a literary work.
 - a. Once or twice
 - b. Recurrent
 - c. Both the above
 - d. None of the above

10. _____ is the theme of Fitzgerald's *The Great Gatsby*.
- a. Love
 - b. Love in the age of materialism
 - c. Both the above
 - d. None of the above

1.7 KEY WORDS

Dominant	more powerful, important or noticeable aspect when compared to others
Approach	a way of dealing with something, in literature it is used to understand why a work is constructed and what are its social and cultural implications
Forays	make or go; a sudden attack or incursion into enemy territory, especially to obtain something; a raid
Comparatists	one who compares
Friction	stories or novels which describe events and people that are not real
Human traits	a distinguishing quality
Scope	the chance or opportunity to do/ use something; the variety of subjects that are being discussed or considered
Age of materialism	the age of materialism (1832-1914) explains how the philosophers who dominated the new age in Germany were materialist where their predecessors had been idealist, and socially autonomous where their predecessors had been dependent.
Dichotomy	the separation that exists between two groups or things that are completely opposite to and different from each other
Consolidate	to join together into one; to make your position of power firmer or stronger so that it is likely to continue
Concept	an idea or a basic principle

❖ Check Your Progress

Short Question

1. What is comparative literature? Answer in your own words.

2. Write a short note on the three schools of comparative literature.

3. Write a short note on motif, stoff and rohstoff.

4. What is theme?

5. What is the importance of theme?

6. Write a short note on terminologies.

7. What is the difference between theme and subject matter?

8. What is the difference between motif and theme?

9. What is the difference between symbol and motif?

10. What is the difference between motif and leitmotif?

1.8 LET US SUM UP

Here in this unit you have learnt about:

- Comparative literature
- Three different schools of comparative literature
- Theme, motif, shoff and rohstoff
- Difference between theme, motif, shoff and rohstoff
- Terminologies and their differences.

Answers

3. Answers of Check Your Progress

1. A
2. B
3. B
4. A

4. Answers of Check Your Progress

1. B
2. A
3. B
4. C
5. B
6. A
7. D
8. C
9. C
10. D

5. Answers of Check Your Progress

1. A
2. B
3. A
4. C
5. B
6. D
7. C
8. B
9. A
10. B

6. Answers of Check Your Progress

1. B
2. C
3. C
4. A
5. B
6. D
7. D
8. A
9. B

10. D

7. Answers of Check Your Progress

1. A
2. B
3. A
4. B
5. A
6. C
7. C
8. B
9. A
10. B

:: STRUCTURE ::**2.0 Objectives****2.1 Introduction****2.2 Meaning and Origin of Myths****❖ Check Your Progress I****2.3 Important Myths of India****2.4 Greek and other Important Myths of the World****❖ Check Your Progress II****2.5 Functions of Myths****❖ Check Your Progress III****2.6 Rewriting Mythology****2.7 Retelling of Myths from Feministic Perspective****❖ Check Your Progress IV****2.8 Let's Sum Up****❖ References**

2.0 OBJECTIVES

In this unit, we shall

- Discuss what are myths and their types and some important Indian and global myths
- And also the retelling of myths, their need, and importance.

On completing the unit you will be able to

- Comprehend the importance and function of myths
- Different kinds of myths
- Important myths of different cultures
- The retelling of myths from different perspectives.

2.1 INTRODUCTION

Stories are ever dynamic and create a connection between the characters and the readers in an unassuming way. Some stories are told and retold according to the changing tastes of the people. But, some remain constant, do not change with time, and are popular. These stories are used to keep the moral fabric of the society intact and give us through their characters qualities that should be practiced to love a simple and highly moral life.

The characters categorized into good and evil give us the reason why certain characteristics are important to living a celestial life. These stories are often about figures and subjects which are central to the culture of those societies. Some of these stories function as explanations of how the world was created or how society functioned. These cannot be termed as history as most of the time there is no evidence of the things narrated in them. These stories are what are called myths. The Greeks used the word *mythos* about any story, but now scientists often use the term “myth” for stories that existed in “historical” consciousness which often were the subject for religious cults.

2.2 MEANING AND ORIGIN OF MYTHS

According to the Cambridge dictionary the meaning of myth is “an ancient story or set of stories, especially explaining the early history of a group of people or about natural events and facts”

Myth can be described as a story told orally about heroes and gods. Mythology is the knowledge about these myths and the collections of them, often belonging to a particular religious or cultural tradition – such as ancient Greece –or as a set of stories or beliefs about a particular person or situation, often exaggerated or fictitious (Lothe, Refsum & Solberg, 2015, p. 147 – 148).

According to Mann “Myth is the foundation of life; it is the timeless pattern, the religious formula to which life shapes itself...” (Mann 1936). According to Claude Levi Strauss, myths are the building blocks or governing thought structure of collective human existence. (Mikics, 2007,p 197). Roland Barthes in his path-breaking book *Mythologies* (1972) says that myths are the ideological forms that organize and direct social life and studies myth as a vehicle for perpetuating ideological schemes and exercising power. He considers myth as a type of speech a second-order semiological system of communication that is a special preconditioned form of language with a message. (p107)

The word myth comes from the Greek word ‘mythos, which means a word or a story. Myth, according to some, is derived from the Greek word ‘muthos’, which means anything uttered by word of mouth. Homer used ‘muthos’, to mean a narration or conversation, but not fiction. Later the Greeks used ‘muthos’ to mean fiction. To Plato, ‘muthos’ denotes, “Something not wholly lacking truth but for the most part fictitious” (Cuddon 71).

According to Devdutt Pattanaik, ancient Hindu seers thought of myths as *mithya*. He thinks that *Mithya* gave a narrow and biased view of reality. Myth is a misconception that can be corrected or improved. Myth is a social construct, a common understanding of the world that binds individuals and communities together. The understanding can be religious or secular. Myths make sense to some groups and not to everyone. They cannot be rationalized beyond a point. It has two important characteristics: significance and staying power. Significance means the myth's content is about something important and staying power means they last for a long time, maybe a million or more years. Mythology simply put is the study of myths. It also means an explanation or the analytical study of myths.(xv, xvi). Richard Chase explains that ‘myth is clearly a value term’. “Myth,” he writes, “is only art” (11). Theodore Reik says the myth is, “not a story told as history but history told as a story. . . . In other words it is a narrative of a real experience in the past. What we call myth today is not an imaginary tale but a real-life experience of the primordial society” (9). According to Burke, “Myth is ultimately the expression of non-temporal truths ... the expression of them in story form ...story is still what makes myth myth” (qtd. in Segal 85). Myths present the norms for how to behave. Myths are perennial

The word myth is a continuous source of knowledge that can be used to solve problems during war and peace, life and death, truth and falsehood, good and evil.

The myths, unlike folklore or legends, deal with the creation of the world and so most often the myths are religious or quasi-religious and the characters in them are mostly Gods and Goddesses. But, there might be myths that do not deal with gods and talk about superheroes or at times there could be myths in which there are no superheroes. We still categorize them as myths because they have the staying power as from ages they are being told and retold. Myths are connected to a certain time, place, and people and can produce new myths. They are different from fairytales as their only purpose is not only entertainment but also to provide inspiration, motivation, morals, and the way of life of a particular time. Myths were revered in ancient Greece as they were about gods and goddesses and conveyed significant information about how to lead life. Simply put myths can be seen as “traditional tales relevant to society.”

Many people like Plato consider myths as lies or fallacies that cannot be believed, but he divides the myths into the myths that talk about gods as far away from reality, devoid of truth, and the myths related to philosophy as factual. Myth can be seen as history as it talks about events of the past. They are also connected to religious and its documents as it was inspired by gods and their qualities. Myth can also be considered as literature. But before historians, or theologians, or literary critics, can successfully study mythology they must ascertain which discipline the myth belongs to. Myths do not have any authors as we get the oral version passed from one person to the other, we inherit them. Myth helps us in creating an image of the universe in accordance of the time the myth belongs to. Myth helps us in validating and maintaining some specific social order.

Myth also helps us in explaining a particular custom, its origin and also its explanation. There is “no attempt to fix the myth into a coherent chronology related to the present day, though myths or a cycle of myths may have their own internal chronology” (Web). The stories explained in the myths are eternal and symbolic rather than the way they occurred.

The myths have the following characteristics: a) a myth is a narration of events b) the narration is sacred c) the sacred communication is made in symbolic form which means that the events described may not exist but in the myth itself d) the narrative is dramatic. The narrative distinguishes a myth from a general idea. The sacred quality that pervades a myth makes it different from a legend or folklore. It is different from history as it describes and narrates characters and objects unknown in the realm of reality. Myths are associated with

many branches of knowledge like Anthropology, History, Language, Sociology, Science, Psychology,, and mothers.

There are many different kinds of myths and many theories on myths. But to make it simple we discuss three types of myths a) Aetiological myths b) Historical myths c) Psychological myths

Aetiological Myths: The word aetiological is a Greek word that means purpose or description. These myths explain the reason why something is the way it is. These explanations are not based on scientific reason makes it more meaningful to us humans. These myths can be divided into two parts: An **etymological aetiological myth** explains the origin of a word. (Etymology is the study of word origins.) For example, Parvati got her name as she was the daughter of the mountain king, Himavan and thus it means daughter of the mountain. A **religious aetiological myth** explains the origin of a religious ritual. For example, the performing of Yagna, which means sacrifice or offering started in the Vedic times, to please God Agni and it was believed that he would in return give benedictions. Till today during auspicious occasions yagna is performed in Hindu households.

Historical myths as the name suggests are about a historical event. Through these myths, the memory of the important events is kept alive. E.g. The Adam's bridge between India and Srilanka, commonly known as Ram Setu connects Pamban Island near Rameshwaram in India and Mannar Island in Sri Lanka. According to the Hindu epic, Ramayana, this bridge was constructed by Vanara to cross the huge ocean and help Rama in the attempt to rescue Sita.

Psychological myths try to explain why we feel and act the way we do. In a psychological myth, the emotion itself is seen as a divine force, coming from the outside that can directly influence a person's emotions. For example, Kam dev is seen as the god of erotic love. When someone is blinded by love people say they are overpowered by the Kama.

❖ Check Your Progress I

What is the etymology of the word myth?

What are the different kinds of myths?

2.3 IMPORTANT MYTHS OF INDIA

Indian mythology consists of its Vedas, Puranas, and Upanishads which date back to the creation of the most ancient Veda Rig Veda. (2000 1000 BC), which contains the hymns on Vedic Gods. The Vedas consist of the perceptions of the universe and the meaning of various natural phenomena personified by about 3000 gods and goddesses. Ideas about the struggle between the good (suras) and the evil (asuras) were reflected in most of these renderings which created a path to be followed by the followers of the religion. The evolution of the earth by Lord Brahma with his egg (brahmand) who hence is called the creator is one of the myths related to cosmology. There are hundreds of other stories on various deities like Indira, the tridev; Brahma, Vishnu & Mahesh, their families, and their struggles to keep heaven in their control and to make the people on earth moral constitute the stories. The most famous are the myths about Vishnu and his various forms (avatars) on the earth in the form of human incarnation to destroy the evil force. Myths about Rama and Krishna are also widespread which constitutes the famous mythology The Ramayana and the Mahabharata. Concepts of the reincarnation of souls (samsara) and requital (karma) played an important role in Brahman mythology. There are many myths about the rishi (wise men). Rishi Vyasa was believed to be the author of the Vedas, the Mahabharata, and the Puranas, as well as an enlightener of humanity.

Buddhist myths are also associated with India which talk about the Buddha and bodhisattva deities. Jainism myths relate principally to the feats of Mahavira and the 23 “founders of faith” (Tirthankara) who preceded him. Indian mythology has a profound impact on the literature and life of the people in India and the neighbouring countries.

2.4 GREEK AND OTHER IMPORTANT MYTHS OF THE WORLD

Every country and region of the world for e.g. Africa, America, Japan, East Asia, and Central Asia has its famous mythologies. But, the most famous mythology in the world is Greek Mythology. There are a lot of similarities between Greek and Indian mythologies. The mythologies can also be divided according to religion and age i.e. the period. The Greek mythologies are ancient and are mostly about the Greek Gods and Goddesses and their heroes. It has thirteen main gods known as the Twelve Olympians plus Hades, the brother of Zeus. The twelve Gods were Zeus, Poseidon, Hera, Hephaestus, Dionysus, Athena, Artemis, Apollo, Ares, Demeter, Aphrodite and Hermes. There are many stories related to each one of them that are famous.

2.4.1 Japanese Mythology:

Japanese mythology includes Shinto and Buddhist traditions. The Shinto religion alone has many kami (Gods & Spirits). Japanese myths are based on the Kojiki, Nihonshoki, and some other books. The Kojiki which is the 'Record of Ancient Things' is the oldest known book of myths, legends, and history of Japan. The Shintoshu explains the origins of Japanese gods and goddesses from a Buddhist point of view while the Hotsuma Tsutae has a very different version of mythology. This mythology is different from all other mythologies in a way that it also deals with the origin of the Royal family of Japan and assigns them divinity. Tenno (emperor in Japanese) means 'heavenly emperor'.

2.4.2 Chinese Mythology:

Chinese mythology is believed to have originated in the twelfth century BC. Chinese mythology is very interesting as it talks about adventurous people with magical powers and astounding settings. This mythology is most of its part a factual recording of history. The teachings of Taoism, Confucianism, and Buddhism are connected to this mythology. Many Chinese myths are about cosmology and the creation of the universe. Some are related to prehistoric times where a hero taught people to cook, build houses or write. This hero is mostly from a dynastic family. Shui Jing Zhu and Shan Hai Jing are the two books that tell us widely about Chinese myths.

2.4.3 Australian Mythology:

Dreamtime(refer to a religion-cultural worldview attributed to Australian Aboriginal beliefs) that dates back to 65000 years back is supposed to be the beginning of Australian mythology which is the aboriginal belief system. The aboriginals believed that the Earth was created by spiritual beings and everything created in this natural world

is the result of these metaphysical beings. The mythology consists of dance, stories, and art. Bunyip, Drop Bear, and Yowie are some famous mythical creatures of this mythology.

Check Your Progress II

What is the number of main Gods in Greek Mythology?

What are some famous Greek and Australian Myths?

2.5 FUNCTIONS OF MYTHS

After understanding the basic concepts of mythology and myths let's look into what are the functions of mythology. Mythology serves several functions. The first function of mythology is to bring to the readers the history of a certain time when the myth took place. Though at times it might be distorted or everything said in the myth might not be true. E.g. There might have been a Trojan War and it becomes certain when Heinrich Schliemann found Troy, but the war of that scale happened because of a woman is not a certainty.

Mythology can provide historians with motivation and can encourage them to find out the different cities and the reality of the characters being present at that period of time.

The second function mythology serves in society is to teach the youth of the societal social norms and expectations as well as the consequences of actions. E.g. The story of the demon Bhasmasur who after getting a boon from Lord Shiva that anyone whom he touches would be incinerated, tried to incinerate Lord Shiva himself. As a punishment, he was incinerated.

The third function is to tell why a certain culture did something. E.g. Swami Mahavir Jain broke his one-year fasting and prayers with sugarcane juice. Since then whoever fasts for a year break their fast with sugarcane juice. One of the functions of the myth is also to answer the question of creation. For E.g. Creation from chaos myths talks about how the world was created by bringing order from the disorder and it also is believed and at some point, the world will again go into an abyss or disorder.

To answer questions on what happens when we die is also the function of myths. The story of God Yama, the God of death is in many stories like the famous story of Savitri. The Lord Yama with his black clothes and buffalo comes with a long rope to take the deceased.

The last function of myth is Entertainment. There are many who do not believe in the truth of the stories but still enjoy reading the stories as fiction.

2.5.1 Problems in Studying Myths

There could be many problems in studying myths, some of them are given below:

- a) Deciding on the discipline of the myth is one of the most difficult parts while studying them. Myths are part of History, Literature, or Theology.
- b) There are many versions of myths and it becomes difficult to decide which version is the first and which version is the most accurate as many myths are changed according to the audience and the listener.
- c) The period when the actual event took place and the time when it was recorded might be different that could lead to some discrepancies. E.g the gap between the Iliad taking place and the time it was recorded by Homer was about some five hundred years and this gap must have led to many gaps.
- d) Another problem that arises in the study of mythology is the problem of modernization, which is changing the story to reflect current social ideals or to address current political problems. Using myths to show current societal problems is a common practice but in this, the original myth is often distorted.

❖ Check Your Progress III

1) Mention any three problems in studying myths.

2) What are the functions of myths?

2.6 REWRITING OF MYTHS

Myths have stayed with us for more than centuries. They do not become stale as they are recycled in newer forms to keep the interest in reading them. Moreover, everyone is not familiar with mythology, especially the newer generations as they do not form the part of any syllabus at school. The myths have lasted long and it's important to preserve them by telling them to the present generation in a way that interests them. With globalization, the sharing of myths of every region and culture and analysing them for their similarities and differences also adds an interesting aspect. There are many ways in which the myths can be retold or rewritten. The common ones that attract attention are poems, novels, cartoons, blogs, soaps, and serials. Each medium attracts and interests a certain audience. By retelling the myths we can preserve a large part of our history too.

Myths are being retold and rewritten for centuries. The Indian myth The Ramayana has been told and retold and rewritten in multiple ways. India has the culture of orally retelling the myths for e.g Ramlila is one such way where the epic is retold almost in every street of the country in different ways to suit the taste and needs of the audience. In South India, the Haridas tell the story of Ramayana in his own style to attract the audience. There are many rewritten forms of Ramayana as it is rewritten in almost all the languages both Indian and foreign. In his well-known essay, "Three Hundred Ramayanas", A.K. Ramanujan points out that the Rama story is found in at least twenty two different languages (Indian and South East Asian) with some of these languages hosting more than one telling (Sanskrit alone accounting for more than twenty five). "If we add plays, dance-

dramas, and other performances, in both the classical and folk traditions” and forms of spatial arts like paintings and sculpture, the total number may easily be three hundred! (Ramanujan 133-34).

A myth changes and takes a newer form with the change in the writer, the basic tale may remain constant but its cultural details get added or changed according to the times. The rewriting of myths take a new aesthetic, cultural, moral form.

2.7 RETELLING FROM A FEMINIST PERSPECTIVE

The retelling of myths from a feministic point of view is taking the mythological world by storm. Most of the myths be they of any geographical region or religion were mostly told from a masculine perspective mostly told by or written by men. The men cast the women in supporting roles and the mythologies often reflect the expectations of a patriarchal society. The mythologies are narrated to the younger generation as bedtime stories and have very set ideas of good and evil, purity, and also a definition of an ideal woman (pativrata stree). Now, when they are being rewritten and are being telecast in different forms it is important to broaden the horizons of the narrow narratives and retell the stories from a feminine perspective. Creating awareness about topics like inclusivity, diversity, casteism, gender through these writings also will make the younger generation more open to accepting these ideas. The Ramayana is full of women characters like Urmila, Kakeiyee, Sumitra, Ahalya, Shabri, Mandodari, Surpanakha, and many more. There could be many interesting facets that could open if we look at these from the perspective of these women. The injustice meted out to these women by either cursing them or testing their chastity through different tests is being questioned by these women characters in the rewritten versions. In the book by Volga ‘Liberation of Sita’ (an author) now translated into English, the Ramayana is narrated from the perspective of these women, where Surpanakha questions the apathy shown by Lakshmana and Ahalya is a happy single woman, enjoying the bliss of singlehood and thinks that the loss is of the rishi who debarred her not hers. A powerful subversion of India’s most popular tale of morality, choice, and sacrifice, *The Liberation of Sita* opens up new spaces within the old discourse, enabling women to review their lives and experiences afresh. Authors like Amish Tripathi, Devdutt Patnaik are remodeling the women in a new avatar which fits the narrative of this century. Similarly, the character of Draupadi, which is destined to marry five men and also face the humiliation of the Kauravas is looked at from a feministic lens by authors like Chitra Banerjee Divakaruni in her book ‘Palace of

Illusions', where Draupadi, when summoned to the Kauras court for disrobing her, says "I'm a queen. Daughter of Drupada, sister of Dhristadyumna. Mistress of the greatest palace on earth. I can't be gambled away like a bag of coins, or summoned to court like a dancing girl." According to Linda Hess in her work 'Rejecting Sita: Indian Responses to the Ideal Man's Cruel Treatment of his Ideal Wife' the retelling does not show Sita proving her chastity instead they show Sita and Ram living happily ushering in the golden age of Ayodhya. Kavita Kane is one of the authors who builds her stories around the women characters in the famous Mahabharata and The Ramayana. E.g 'Karna's Wife: The Outcast's Queen' (2014), which told the story of Karna through his (fictional) wife, Uruvi, and starts the narrative of two important issues: women and casteism. In her other two books named 'Sita's Sister' and 'Menaka's Choice' she brings forth two characters who are very minor but retells the story from their point of view. Saiswaroop Iyer's book 'Abhaya' retells the story of the myth of Narakasura and Krishna. Iyer refashioned Satyabhama's character as Abhaya – which literally means the fearless one. Utkarsh Patel's debut novel 'Shakuntala: The Woman Wronged' positioned its heroine as one who dared to love, accepted the consequences, but kept her pride intact. Geetha Hariharan in her first novel 'The Thousand Faces of Night' links the dilemma of her three female characters Devi and Sita with the legendary female characters of Indian mythology.

Indian society has a long way to go towards the fair treatment of women and other genders, but retelling mythology from a feministic lens can bring the change quickly.

Greek mythology is also written from the patriarchal point of view. The women characters are endowed with negative emotions like anger, jealousy, promiscuity, and male subversion. They are now being rewritten from the perspective of women. 'The Memoirs of Helen of Troy' written by Amanda Elyot gives a voice to Helen which was missing in the original work. It transforms into a fascinating novel about love, passion, sacrifice, and revenge that explores the events from a woman's perspective. Madeline Miller in her book 'Galatea' gives a feminist retelling of the Pygmalion myth from the perspective of the statue who, after given the gift of life is forced to live one she didn't choose, this captivating short story changes how one sees the original myth. 'Xo Orpheus: Fifty New Myths' edited by Kate Bernheimer retells fifty famous mythological stories from women's point of view.

2.7.1 Mythology in Different Genre:

Mythology is being rewritten in different genres. At times the whole mythology is written with a newer twist or a character's story is given a new analysis. Myth has always given a creative impetus to the producers of the content all over. The stories and tales are so magnificent that the authors can display arrays of dynamic and divergent attitudes revolving around the characters and portray them in various lights. This reworking of mythological subject matter through new modes of expression has proved to be an effective strategy that connects one to the cultural past on the one hand and helps to assert the present cultural and socio-political identity on the other. (Nivargi, 2014)

Movies: There are a number of movies that take the crux of every mythology which is good versus bad. The plot moves around the theme that the protagonist or the good may face a lot of problems but in the end wins over the evil, the antagonist. The characters of the Ramayana like Ram, Sita, Laxman, Bharat, Hanuman, and Ravana are being represented in the movies in different ways. There are movies that tell the story directly of these mythological characters and there are some which weave the plot indirectly around the narrative of a well-known character. There are a number of movies where the theme of the mythologies is represented in some or another way. 'Ravan' directed by Maniratnam shows the antagonist as Ravan who kidnaps the wife of Ram, the protagonist. The same way the epic story of bonding between the brothers in Ramayana is shown in movies like 'Kalyug' directed by Shyam Benegal. Rachel Dwyer in her book on religion in Indian cinema, *Filming the Gods* says: 'in the social, mythological stories are brought into the everyday world, where they are retold as part of daily life until the division between religion and the mundane is blurred' (Dwyer 2005, 145–6).

Greek mythology, because of its grandeur and magnificence has been attracting filmmakers at large. Many stories of the lore are retold in a very interesting way. 'Clash of Titans' (1981, 2010) tells the story of the Greek myth of Perseus and the sequel 'Wrath of Titans' shows Perseus and his rescuing Zeus to save the world. 'The First King: Birth of an Empire' is an Italian historical drama film based on the famous Romulus and Remus myth, the story of two shepherd brothers, one of whom was raised by a wolf. The Legend of Hercules (2014) the origin story of the Greek demigod Hercules (which is actually the Roman name for Heracles), son of the god Zeus and the mortal Queen Alcmene (Roxanne McKee).

Cartoons and Animations:

The retelling of mythology is also being done in the form of cartoons and animations which is a newer form and attractive to the younger generation. The animated films have no visual limitations and this advantage is being fully exploited by the stories on mythology. The liberal dose of imagination added by these animations makes the kids believe the mythology and suck the virtues of the mythological characters into their own lives. When the oral tradition of passing the mythologies to the next generation ceased, as the younger generations did not feel captivated and believe in the mythologies, the newer way of retelling the mythologies through animation brought interest in them. The example of 'Chota Bheem' is a classic one where the children in the younger generation got attracted to it and then followed the trend of retelling the tales through cartoons and animations that aroused the interest in mythologies once again and the side effect of this trend was that they started exploring their culture and took pride in it. Many animated movies or serials followed each other in recent times that struck a chord with the younger generation like Hanuman, Ganesha and Luv Kush. Ramayana: The Legend of Prince Rama (1992) is a notable animation film. A child's mind is crucial in grasping and imitating anything they are exposed to which is also interesting to them. Therefore children are found to be following the religious views and practices of the popular 'Chhota Bheem' irrespective of their own religion and practices (Maqsood & Amer, n.d).

In 1997 Disney started to retell Greek mythology through the story of 'Hercules' (1997). This film introduced the basic themes and characters of Greek mythology to children through an entertaining comedy. Ulysses 31(1981-82) is a French Japan anime series that talks about the character Odysseus and Telemachus and their adventures. Mythic Warriors: Guardians of the Legend (1998-2000) is an animated series that showed various Greek myths in an interesting way to the children and was released by the country Canada. Metamorphoses (1978) is an 80 minute animated show released in Japanese and English.

As we note that there are many forms of even cartoons right from Manga, Anime to animated versions of Greek mythology available to attract the young generations and retell them the myths to satiate their need for adventure, entertainment, and above all give them a peek into the glorious past. Along with entertainment they also provide knowledge of the culture and people of the past times. This helps them to stay rooted in their culture and traditions.

Though most of the time the mythologies retold have very little connection with the real mythologies but they at least make the characters likable to these generations. Many like Devdutt Patnaik feel that the retold stories are too simple and they fail to catch the essence and the complexities of the mythologies and also establish some prejudices like the fat and the ugly are evil.

Mythology in Literature:

Myths and literature are interdependent and it's difficult for one to stay without the other. Literature offers the myths in a beautiful tapestry sometimes as expansions, sometimes as modifications, and yet at times as rewritten forms. There are many examples of mythology in literature.

Raja Rao's 'Kanthapura' is a great example of mythical adaptation. In this rustic novel, Rao frames the Gandhian revolution in terms of Ram leading his army to rescue Seeta. The British are symbolized as the evil-spirited villain Ravana. Kanthapura signified Ayodhya, Gandhi as an epitome of divine Ram. The mythical story of Rama's victory over Ravana is symbolically presented as the victory of Indians over Britishers. Raja Rao skillfully blended mythical figures in his writings to convey patriotic messages. Besides the mythical setting, the novel also portrays socio-economic division, superstitions, and caste system of the pre-independent south India.

Another prolific writer, R.K. Narayan wrote various versions of Ramayana and Mahabharata. He creates a rustic town Malgudi with real-life but situations and the characters have the imprint of Indian mythology. The myth of 'Bhasmasur', the famous story of the self-destructive asura is used very creatively in 'Man Eater of Malgudi'. Shashi Tharoor's 'The Great Indian Novel' is a perfect concoction of fiction and myth where he used Mahabharata to showcase the emergency situation during the reign of Indira Gandhi.

Contemporary Indian writer, Amish Tripathy wrote the Rama Chandra series titled Scion of Ikshvaku, and the Shiva trilogy rests on the ideals of Ram Rajya where myth, history, and fiction are blended to tell the story of Shiva who tries to unite India. Mythologist, Devdutt Pattanaik has written over thirty books on Indian myths. His works include 'Sita: An illustrated retelling of the Ramayana', 'Seven secrets of Shiva', 'The book of Ram', 'Seven secrets of Vishnu', 'Jaya: An illustrated retelling of Mahabharat', 'Shikhandi: and the other tales they don't tell you', 'My Gita', etc. All these literary works are based on Indian myths. For these writers myth served as an extended metaphor in terms of presenting modern life stories. In

‘Where Shall We Go this Summer Anita Desai creates the tale of a patient and bearing Sita who mirrors the image of Sita in Ramayana. Sashi Deshpande has given voice to such mythological characters and made an attempt to relive mythology through Amba in ‘The Inner Rooms’, Kunti in ‘Hear me Sanjaya’, and Sita in ‘The Day of the Golden Deer’. ‘Hear me Sanjaya’ is a mythological story based on the life of Kunti.

Poetry also lends itself to extend and recreate the magic of myths. ‘Savitri: A Legend and a Symbol’ is an epic poem in blank verse by Sri Aurobindo, based upon the theology from the Mahabharata. Keki Daruwala a prominent poet also picturizes myths in many of his poems like ‘Shiva: At Timarsian’ where he shows the ancient place and Shiva’s concept with the use of vivid imagery. In his other poem ‘Dialogues with a Third Voice’, we can see glimpses of myths in the form of dramatic mythic monologues. ‘Apparition in April’ is a collection of poems that show mythology and philosophy on a large scale. Here he throws light on two legendary tragic figures from the Indian epic Mahabharata, Karna and Carvak.

Shakespeare in his narrative poem Venus and Adonis recreates the mythology of the love Goddess Venus. His other poem ‘Orpheus with lute made trees’ also talks about the mythology of Orpheus. Alfred Tennyson in his lesser-known poems ‘Tithonus’ (in Greek mythology, Tithonus was a handsome mortal who fell in love with Eos, the goddess of the dawn). T.S Elliot in ‘The Wasteland’ puts many mystical characters like Tiresias, the seer from numerous Greek myths. Sylvia Plath in her acclaimed poem ‘Medusa’ writes about the myth of Medusa and Perseus. Carol Duff’s ‘Mrs. Midas’ from her poetry collection ‘The World’s Wife’ mingles mythology with a touch of modern perspective.

Check Your Progress IV

1) Name some of the movies where mythology is recreated.

2) Who is Perseus, in Greek mythology?

3) Name some other novels where the characters resemble mythological characters.

2.8 LET'S SUM UP

As we have seen the myths are given myriad colours through different genres and made it interesting for the younger generations to read and understand from a modern perspective. Many Indian writers used mythological stories to evoke the feelings of nationalism and evoke spiritual, moral, and creative pursuits in their readers. There are also works that are used as a satire against the prevalent social norms. Whatever is the form and the function, the rewriting of myths has certainly enriched the modern world and has kept us closely rooted in the glorious past. Let's conclude with the explanation given by Banker on mythology- "Mythology is the foundation of culture, memory, self-awareness, and identity. It's like the original Facebook of cultural identity connecting us all, directly and indirectly. These are our shared memories — sometimes hazy, perhaps unreliable but still powerful and alive."

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❖ **Answers**

Check Your Progress I

- 1) The word myth has come from the word mythos that means stories or according to some from the word Muthos which means from the mouth. According to Pattanaik, the word myth originates from the word mithya.
- 2) The different kinds of myths are Aetiological Myths, Historical Myths, and Psychological Myths.

Check Your Progress II

- 1) There are thirteen main Gods in Greek mythology. Some of them are Zeus, Hera, Poseidon, Demeter, Athena, Apollo, Artemis, Ares, Hephaestus, Aphrodite, Hermes, and either Hestia or Dionysus
- 2) Some famous Greek mythologies are Heracles and the 12 Labors, Prometheus and the Theft of Fire, Narcissus and Echo, Sisyphus' Punishment, Perseus' Slaying of Medusa, Orpheus', Theseus and the Labyrinth, Icarus' Flight. Some famous Australian mythologies are: Baijini – Unknown race mentioned in Yolngu folklore, Bora – Sacred Aboriginal initiation ceremony, Bunyip – According to legend, they are

said to lurk in swamps, billabongs, creeks, riverbeds, and waterholes

Check Your Progress III

1) Problems in studying mythology are a) understanding which disciplines it belongs to b) Modernisation of myths distorts it c) to understand out of many written which one is the correct one.

2) a) to entertain b) to lead the youth and tell them the norms of life c) to connect with the glory of the past d) to tell why a certain culture did something.

Check Your Progress IV

1) Indian: A short movie Ahilya, Rajneeti, My Friend Ganesha, English: Black Orpheus, The Trojan Women, Thor.

2) In Greek mythology, Perseus is the legendary founder of Mycenae and of the Perseid dynasty. He beheaded the Gorgon Medusa for Polydectes and saved Andromeda from the sea monster Cetus.

3) Shivaji Savant- Mrityunjaya, Iravati Karve-Yuganta, and MT Vasudevan Nair- Randamoozham, Udayshankar-Aryavarta Chronicles.

(Study of Theme in History – Partition Literature)

:: STRUCTURE ::

3.0 Objectives

3.1 Introduction

3.2 Two-Nation Theory

3.3 Artistic Depictions of the Partition of India

3.4 Fictions

3.5 Plays

3.6 Let Us Sum Up

3.7 Key Words

❖ Check Your Progress

❖ Answers

3.0 OBJECTIVES

Here in this unit, you will learn about:

- The two-nation theory and the impact of partition on literature.
- You will learn about various fictions and plays based on the partition of India and Pakistan.

3.1 INTRODUCTION

The Partition of India was the division of British India into two independent Dominions: India and Pakistan. The two states have since gone through further reorganization: the Dominion of India is today the Republic of India (since 1950); while the Dominion of Pakistan

was composed of what is known today as the Islamic Republic of Pakistan (since 1956) and the People's Republic of Bangladesh (since 1971). The partition involved the division of two provinces, Bengal and Punjab, based on district-wide non-Muslim or Muslim majorities. The partition also saw the division of the British Indian Army, the Royal Indian Navy, the Indian Civil Service, the railways, and the central treasury. The partition was outlined in the Indian Independence Act 1947 and resulted in the dissolution of the British Raj, i.e., Crown rule in India. The two self-governing independent Dominions of India and Pakistan legally came into existence at midnight on 15 August 1947.

3.2 TWO-NATION THEORY

The two-nation theory is the basis of the creation of Pakistan. The two-nation theory in its simplest way means that cultural, political, religious, economic and social dissimilarities between the two major communities, Hindus and Muslims of the Subcontinent. These differences of outlook, in fact, were greatly instrumental in giving rise to two distinct political ideologies which were responsible for the partition of the sub-continent into two independent states. The two-nation theory was a founding principle of the Pakistan Movement (i.e., the ideology of Pakistan as a Muslim nation-state in South Asia), and the partition of India in 1947. This leads to "Mental trauma". It is not to be confused with head trauma.

Psychological trauma is damage to a person's mind as a result of one or more events that cause overwhelming amounts of stress that exceed the person's ability to cope or integrate the emotions involved, eventually leading to serious, long-term negative consequences. Trauma is not the same as mental distress.

Check Your Progress

State whether the statement is true or false:

1. Psychological trauma is caused due to excess amount of stress.
2. The two-nation theory is not the basis of the creation of Pakistan.
3. The two-nation theory was a founding principle of the partition of India in 1947.
4. Physical and psychological trauma are same.

3.3 ARTISTIC DEPICTIONS OF THE PARTITION OF INDIA

The partition of India and the associated bloody riots inspired many creative minds in India and Pakistan to create literary/cinematic depictions of this event. While some creations depicted the massacres during the refugee migration, others concentrated on the aftermath of the partition in terms of difficulties faced by the refugees in both side of the border. Even now, more than 60 years after the partition, worksof fiction and films are made that relate to the events of partition.

Source-<http://ijllc.eu/wp-content/uploads/2019/01/THE-PARTITION-OF-INDIA-AND-PAKISTAN-IN-THE-NOVELS-OF-SELECTED-WRITERS-IN-SOUTH-ASIAN-COUNTRIES.pdf>

Literature describing the human cost of independence and partition comprises Khushwant Singh's *Train to Pakistan* (1956), several short stories such as *Toba Tek Singh* (1955) by Saadat Hassan Manto, Urdu poems such as *Subh-e-Azadi* (*Freedom's Dawn*, 1947) by Faiz Ahmad Faiz, BhishamSahni's *Tamas* (1974), ManoharMalgonkar's *A Bend in the Ganges* (1965), and BapsiSidhwa's *Ice-Candy Man* (1988), among others. Salman Rushdie's novel *Midnight's Children* (1980), which won the Booker Prize and the Booker of Bookers, weaved its narrative based on the children born with magical abilities on midnight of 14 August 1947. *Freedom at Midnight* (1975) is a non-fiction work by Larry Collins and Dominique Lapierre that chronicled the events surrounding the first Independence Day celebrations in 1947. There is a paucity of films related to the independence and partition. Early films relating to the circumstances of the independence, partition and the aftermath include Nemai Ghosh's *Chinnamul* (1950), Dharmputra (1961), RitwikGhatak's *Meghe Dhaka Tara* (1960), KomalGandhar (1961), Subarnarekha (1962); later films include *GarmHava* (1973) and *Tamas* (1987).From the late 1990s onwards, more films on this theme were made, including several mainstream films, such as *Earth* (1998), *Train to Pakistan* (1998) (based on the aforementioned book), *Hey Ram* (2000), *Gadar: EkPrem Katha* (2001), *Pinjar* (2003), *Partition* (2007) and *Madrasapattinam* (2010). The biopics *Gandhi* (1982), *Jinnah* (1998) and *Sardar* (1993) also feature independence and partition as significant events in their screenplay.

Some of the books and films are discussed here. However, the list is far from being exhaustive.

❖ Check Your Progress

Choose the correct answer:

From the late _____ onwards, more films on the theme of partition were made, including several mainstream films.

- a) 1990
 - b) 1991
 - c) 1992
 - d) None of the above
1. The release date of *Gadar: EkPrem Katha* is:
- a) 2000
 - b) 2001
 - c) 2002
 - d) None of the above
2. _____ is a film by Ritwik Ghatak is:
- a) *Tamas*
 - b) *Meghe Dhaka Tara*
 - c) *Jinnah*
 - d) None of the above
3. _____ won the Booker Prize and the Booker of Bookers, weaved its narrative based on the children born with magical abilities on midnight of 14 August 1947.
- a) *Midnight's Children*
 - b) *Meghe Dhaka Tara*
 - c) *Tamas*
 - d) None of the above

3.4 FICTIONS

1. *Hyder, Qurratulain, AagKa Darya (River of Fire) (1959).*

It was translated into English by the author in 1998 and Reprinted in 2019 by New Directions. "River of Fire" tells a completist and syncretistic version of 2,500 years of history in modern-day India, Pakistan, and Bangladesh. Beginning with the Nanda Dynasty on the brink of defeat by the founder of the Mauryan Empire (323 to 185 BCE), and ending in post-Partition despair."

2. *This is Not That Dawn (Jhootha Sach)*

Jhootha Sach is arguably the most outstanding piece of Hindi literature written about the Partition. Reviving life in Lahore as it was before 1947. The book opens on a nostalgic note with vivid descriptions of the people that lived in the city's streets and lanes like Bhola Pandhe Ki Gali; Tara, who wanted an education above marriage; Puri, whose ideology and principles often came in the way

of his impoverished circumstances; Asad, who was ready to sacrifice his love for the sake of communal harmony. Their lives and those of other memorable characters are forever altered as the carnage that ensues on the eve of Independence shatters the beauty and peace of the land, killing millions of Hindus and Muslims and forcing others to leave their homes forever. Published in English translation for the first time, Yashpal's controversial novel is a politically charged and powerful tale of human suffering.

3. *Khaak aur Khoon*

Khak aur Khoon is a historical novel by Naseem Hijazi that describes the sacrifices of Muslims of the sub-continent during the time of partition in 1947.

When a portion of the Muslims from the various regions of India were trying to get to Pakistan, some faced attacks from Hindu and Sikh groups during their journeys that involved snatching of money, and jewellery of their wives and daughters.

4. *The Weary Generations*

The Weary Generations is an Urdu novel by Abdullah Hussein. It tracks the prehistory of the partition through the experiences of the main character, Naeem, a veteran of the First World War who faces up to the futility and meaningless of the partition.

5. *Basti*

Basti by Intizar Hussain is an Urdu novel that focuses on the partition as memory, through the lens of protagonist Zakir, a historian who seeks to come to terms with this memory in the context of the happenings in 1971 in Pakistan leading up to the formation of Bangladesh.

6. *Sunlight on a Broken Column*

Sunlight on a Broken Column is a novel by Attia Hosain which depicts the experiences of the protagonist, Laila, a young woman from a taluqdari family of Oudh, in the years leading up to the partition.

7. *Pinjar*

Pinjar is a Punjabi novel written by Amrita Pritam. It is a story of a Hindu Girl who was kidnapped by a Muslim young man who married her later. At the time of partition that girl again got chance to go to her family and re-unite which she refuses as she starts loving her husband.

It was a film based on the novel that released in 2003 while the TV series adapted from the novel was broadcasted on TVOne Pakistan in 2018.

8. *Bano*

Bano is an Urdu novel by Razia Butt. It is the story of a Muslim family in Ludhyiana (located in undivided Punjab) and two lovers Hassan and Bano who got separated during partition. The heart breaking story of the partition of India further continues after the independence of Pakistan. Later, the novel was also adapted into a TV series which broadcasted on Hum TV (Pakistan) in 2010.

9. *Kingdom's End and Other Stories*

Kingdom's End and Other Stories (1987) is a collection of stories written by Saadat Hasan Manto, published by Penguin Books India (ISBN 0-14-011774-1). The majority of stories by this Urdu writer from Punjab revolve around the end of the Raj, Partition and communalism. His stories include Thanda Gosht, Khol Do, Toba Tek Singh, Iss Manjdhar Mein, Mozalle, Babu GopiNath etc. Some of his characters became legendary. An online translation of Toba Tek Singh is available.

10. *Sacred Games*

While Vikram Chandra's 2006 novel Sacred Games is not about partition, it does contain a long and graphic chapter describing the main character's mother's flight as a young Sikh girl from what would become Pakistani Punjab, during which her beloved older sister was abducted.

11. *Train to Pakistan*

This saga by Khushwant Singh was first published in 1956. Singh's version of the Partition is a social one, providing human accounts in a diverse, detailed character base where each person has unique points of view, pointing out that everyone is equally at fault and that placing blame was irrelevant. Interwoven with this point are the subtle questions of morality which Singh asks through his characters, such as whether or not the bad needs to be recognized to promote the good, and what constitutes a good deed. It was adapted into a Hindi film by the same name by Pamela Rooks in 1998.

It's probably the best fictitious work on the partition of two countries. Khushwant Singh himself is no more, yet his legacy is! Train to Pakistan may be in the fiction genre, yet it's an ultimate read. Singh

employs the usage of a fictional village called Mano Majra in it. Now this village is located on the border of India and Pakistan. Both Muslims and Sikhs live together in it. Yet they become susceptible to certain viewpoints and stereotypes. Muslims think Sikhs will murder them. Sikhs think the vice versa. Thus, Khushwant has shown human predicament during trying times beautifully. Critics say he hasn't described politics much in the book. That's true because he tried highlighting human elements more. While reading the book, you will also encounter protagonists like Iqbal and Juggut Singh.

12. *Tamas*

Penned by Bhisham Sahni and the winner of the Sahitya Akademi Award in 1975, *Tamas* depicted riots in a small Indian town. The novel was later adapted into a TV series by the same name for Doordarshan, and later a one-off four-hour feature film. *Tamas* – RajkamalPrakashanPvt.Ltd..

This is a very lucid book showing glimpses of Hindu Muslim riots. The story is woven yet it's somehow true. Bhisham himself saw the riots that happened in the book, in Rawalpindi. It basically follows the trajectory of a person Nathu. He is Hindu and is bribed by a Muslim politician. He thus kills a pig, which is later found near a mosque. Thus the tensions increase and riots erupt. In them, so many people of different faiths get killed. Muslims kill Hindus, while Hindus go about killing Muslims.

Although the riots are controlled, yet they leave an indelible impression. That's how Bhisham explains about the partition woes. It's a very emotional and pricking account.

13. *Midnight's Children*

Salman Rushdie wrote this famous surrealistic fiction full of satirical references to the event of partition and independence. The "midnight" alluded to in the title is the moment at which partition and independence became official. It was later adapted into a film by the same name by Deepa Mehta.

Salman Rushdie is probably the most controversial writer of the World. Yet his art is worth all the awards and recognition. That's the reason that "Midnight's Children" won the Booker Prize. The story is told right from colonialism to Partition and post Independence. The plot is definitely very complex, yet interesting. The protagonist of the novel is Saleem Sinai. He is born exactly the date when India got independent. Thus, he was born on the midnight of 15th August 1947.

Soon, Saleem realizes he has got Telepathic powers. He discovers that all children born between 12 and 1 on that day got miraculous powers. So, they together convene a conference that is called “Midnight’s Children Conference’. So, the conference discusses problems that independent India faces or it faced before. The idea behind the book is excellent. Rushdie has carefully depicted reality in fiction form. It’s truly a wonderful piece!

14. *Purbo-Paschim*

Purbo-Paschim (East and the West) is an epic Bengali saga by Sunil Gangopadhyay. The narrative deals with a particular family that had to migrate from East Pakistan to West Bengal, and their fight against the tide. The story stretches from a pre-independence period to early 1980s and reflects the socio-economical changes that this region went through during this long period of time.

15. *The Shadow Lines*

The Shadow Lines is a novel by Amitav Ghosh. It is a non-linear narrative that covers several crucial periods in the history of India, Bangladesh, and Pakistan. It explored the themes of violence, memory, loss, and of the 'grand narratives' propagated by those in power, as opposed to the more individual and personal 'little narratives' seen through its central characters, Thamma, Tridib, and the unnamed narrator.

16. *Aangan*

Aangan is a Urdu-language award winning novel by Khadija Mastoor. Aangan means Courtyard, thus as the name represents it deals with the events of life inside the house walls at the time of partition and depicts the stories of its characters Chammi, Aaliya, Tehmina and Salma from Aaliya's perspective. The novel was also adapted into a TV series with the same name by Hum TV (Pakistan).

17. *The Great Partition by Yasmin Khan*

Yasmin Khan is a British writer and historian. This book by her is definitely the most famous partition literature work. She is currently a professor at the University of Oxford.

In this book, she has described it all. Beginning from the execution of partition to the aftermath. She explains how the partition was a carefully devised plan. Later, she explains the recklessness with which it was implemented. Woven in the book are local stories too. She narrates tales of common people. Then these tales are interlinked to

the larger politics that was behind partition. Many critics have also said that her work talks about obliviousness of the partition. She talks about how the partition as a moralistic plan was oblivious about its repercussions. Thus, it's a great read!

18. *Clear Light of Day* by Anita Desai

This book was published in 1980. It is written by one of the most brilliant Indian writers – Anita Desai. She has been nominated 3 times for the Booker Prize.

It basically talks about tensions in a family post the partition era. The setting is in Old Delhi. The story is divided into 4 parts, usually following the age group line. It ends with the adulthood part. It centers around the Das family. The family breaks away during the adulthood period. The protagonists of the novel are Tara, Bakul, Bimla, Raja and the Misras. In the second part of the book, the partition era is discussed. While in the last part, modern India is depicted. Finally, the climax ends with Tara adoring their neighbour Misras. They stand as an epitome of love and understanding, as opposed to their own family. Thus, it's a really touching book!

19. *India Divided* by Rajendra Prasad

There's no doubt in it that he was a person who had closely watched everything. Right from Colonialism to Nationalism and then Partition. Although this book is now largely available only in fragments, efforts have been made to bind it all together. The book was published before Partition in January 1946. Most part of it was written in prison. It talks about Prasad's views on how Hindus and Muslims are two nations. And in this, it's proposed that a secular state be made for them with cultural autonomy. The book brings to light other such issues too. This includes the history of the two-nation theory. It also traces the chronology of the Hindu- Muslim conflict.

20. *The Broken Mirror* by Krishna Baldev Vaid

The Broken Mirror, a Hindi novel by Krishna Baldev Vaid, portrays the psychological and sociological transformations in a West Punjabi village in the phase leading up to the Partition, with emphasis on communal taboos and hardened community boundaries.

“The Broken Mirror” is again a fictitious piece of literature. Probably, very few people may have read it. Yet this story is simply subtle and sober. It brings out ethos that was related to the Partition times. The protagonist of the story is Beero- a village boy in Western Punjab. He

has a whole gang of friends. They all are basically quite insane and crazy. Yet when partition arrives, some critics say that they transform into mature individuals. There are instances in the book which show Hindu-Muslim strife. Devi, Beero's sister throws herself into the well. Yet the Hindus don't allow Muslim guys to get her out. Moreover, one sees dreadful incidents of rape and looting all around in the book as partition nears. It is definitely a strong metaphorical book, with the title being carefully chosen. The broken Mirror has a lot to say.

21. *Ice Candy Man* by Bapsi Sidhwa

Now the title of this book looks quite weird and incongruous. There's hardly anything related to partition in it. Isn't it? But still, it's about the Partition era. But the writer encompasses other topics too like women objectification and child sexuality. Bapsi is a Pakistani author and writer. She is currently based in Texas, USA. The story is told from the point of view of a little girl. It's a touching account of Hindu-Muslim tensions, communal riots, child rape, and massacres. The main protagonist is a girl named Lenny Sethi. She is a Parsee. She is just 4 years when she narrates the story and dies four years later. There are other colorful actors like Ayah, Sikh Zoo attendant, etc in the story too. It is through them that she explains various sentiments associated with Partition. The narrative is brilliant. At times it's emotional, but funny also.

22. *Mottled Dawn* by Saadat Hasan Manto

Saadat Hasan Manto is the most famous Colonial Indian writer and playwright. He was born in Ludhiana, Punjab. Though originally, he is a Pakistani writer. Yet his book is simply scintillating. This book is not a single chain narrative. It is rather made up of many short stories together. These stories are real and not wholly superficial. Though some have a tinge of fiction, yet they aren't entirely untrue. Some stories are extremely short in length. Yet the context of stories is in pre and post-partition times. Manto traces how pre-partition Bombay and Amritsar looked like. Thus through myriad characters, he portrays the partition quite vividly. Obviously, it doesn't follow a storyline, yet the account is vivid. Also, the main stories were in Urdu.

23. *Midnight's Furies: The Deadly Legacy of India's Partition* by Nisid Hajari

This book is written by an Indian-American writer. Rather than taking up the repeated narrative, it has something fresh to offer. It not only discusses the communal conflicts. It rather showcases how decisions by leaders and others were responsible for the Partition. It looks at

new and fresh historical resources. Nisid is said to have conducted a good research before writing it. That's how he manages to write a masterpiece. It is a narrative that contains emotions and details both. It does talk about trains with carcasses, deaths, rapes, etc. However, he adds additional details to them. He goes into the depth of this topic to find reasons and problems

❖ Check Your Progress

Choose the correct answer:

1. The train to Pakistan is written by:
 - a) Saadat Hasan Manto
 - b) Baldev Vaid
 - c) Khushwant Singh
 - d) None of the above
2. The book *Midnight's Furies: The Deadly Legacy of India's Partition* by Nisid Hajari deals with:
 - a) Child abuse
 - b) Mental conflicts
 - c) Communal conflicts
 - d) None of the above
3. Bapsi is a/an _____ writer.
 - a) Indian
 - b) Pakistani
 - c) Bangladeshi
 - d) None of the above
4. *Mottled dawn* is written by:
 - a) Saadat Hasan Manto
 - b) Baldev Vaid
 - c) Khushwant Singh
 - d) None of the above

3.5 PLAYS

Meghe Dhaka Tara (The Cloud-Capped Star)

Directed by Ritwik Ghatak, *Meghe Dhaka Tara* (1960), never explicitly mentions the Partition, but takes place in a refugee camp in the outskirts of Calcutta, and concerns an impoverished genteel Hindu *bhadralok* family and the problems they face because of Partition.

Dharmputra

It was first Hindi film to depict the partition of India, and Hindu fundamentalism, *Dharmputra* (1961) directed by Yash Chopra, two

years after he made his debut with *DhoolKaPhool* (1959), steeped in Nehruvian secularism, wherein a Muslim brings up an 'illegitimate' Hindu child and featured classic song, *Tu Hindu baneganaMusalmanbanega, insaankiaulaadhai, insaanbanega*, the theme was reverse in this film as herein a Hindu family brings an illegitimate Muslim child, who grows up to become a Hindu fundamentalist. The film was critically acclaimed, and won the 9th National Film Award for Best Feature Film in Hindi., however its release saw near riots at the theatre, discouraging other Hindi film directors from approaching the theme for another decade, although subtly.

Earth

Directed by Deepa Mehta, *Earth* (1998), an India/Canada co-production, is a thoughtful examination of a circle of friends and acquaintances affected by the Partition. A scoundrel uses communal violence as an excuse for retaliation against a romantic rival. The film is based on BapsiSidhwa's *Cracking India*; Sidhwa co-wrote the screenplay with Mehta. Contains brutal scenes of communal carnage.

Hey Ram

Kamal Haasan wrote, directed, and starred in *Hey Ram* (2000) film about the Partition and the assassination of Gandhi. The story follows the life of a south Indian Brahmin man caught up in the madness surrounding the direct action day in Calcutta and the subsequent events culminating in the assassination of Gandhi. It portrays the greatness of M.K. Gandhi in a telling way and also shows how even educated men acted mad out of grief and rage during the partition. The screenplay is done brilliantly touching many things that are common to the modern nations of India and Pakistan, starting from the Indus valley civilisation.

Gadar: EkPrem Katha

Directed by Anil Sharma, *Gadar: EkPrem Katha* (2001), is an Indian movie about the Partition; notable for shocking scenes of riot and massacre of Hindus and Sikhs being killed in the famous scene of train full of dead bodies of Hindu and Sikh people escaping from Pakistan. The train was marked by Pakistani mobs by writing "*AjadiKaTohfa*," that translates as "Gift of Independence" on it. In the movie the trains that came from Pakistan had another sentence written on them, which translates as "Indians! learn cutting from us." It was a major hit.

KhamoshPaani (Silent Waters)

Directed by SabihaSumar, KhamoshPani (Silent Waters) (2003), depicts the partition ironically and shows the situation of Jihadis in 1979 Pakistan.

Pinjar

Pinjar was a 2003 film, adapted from the novel by same name by Amrita Pritam, and had UrmilaMatondkar in the role of the protagonist, Puro.

Partition

Directed by Vic Sarin Partition, is a Canada/UK/South Africa co-production. A retired Sikh military officer (played by Jimi Mistry) helps and falls in love with a Muslim teenaged girl (played by Kristin Kreuk).

Tamas

Based on author, BhishamSahni's acclaimed Hindi novel, Tamas (1987) depicted the makings of riots in a small Indian town, and its aftermath, first shown adapted into a TV series by GovindNihalani for Doordarshan, and later shown as a one-off four-hour feature film.

Gandhi

Richard Attenborough's film on Gandhi's life has several scenes dealing with the lead up to partition, the violence, and Gandhi's reaction. The movie won 8 Academy Awards

The Sky Below

A feature-length award-winning documentary by Sarah Singh which explores the history and current climate on both sides of the Indo-Pakistani divide (2007).

Advertisements

The 2013 Google India advertisement Reunion (about the Partition of India) has had a strong impact in both India and Pakistan, leading to hope for the easing of travel restrictions between the two countries. It went viral and was viewed more than 1.6 million times before officially debuting on television on 15 November 2013.

Check Your Progress

Choose the correct answer:

1. The 2013 Google India advertisement Reunion, about the Partition of India, went on television on _____.
 - a) 14 November 2013
 - b) 15 November 2013
 - c) 16 November 2013
 - d) None of the above
2. _____ movie won 8 Academy Awards.
 - a) Jinnah
 - b) Gandhi
 - c) Gadar
 - d) None of the above
3. _____ is a thoughtful examination of a circle of friends and acquaintances affected by the Partition.
 - a) Partition
 - b) The Sky Below
 - c) Earth
 - d) None of the above
4. It was first Hindi film to depict the partition of India.
 - a) Dharamputra
 - b) Pinjar
 - c) KhamoshPani
 - d) None of the above

Check Your Progress

Answer the following questions:

1. Discuss the two-nation theory and its effects on literature.

2. Discuss the effects of partition on literature.

3. Discuss the film Gadar and its theme in your own words.

4. Discuss the book by Bapsi Shidhwa.

5. Which is your favourite fiction or play from the above discussed list? Give reasons to support your answer.

3.6 LET US SUM UP

There are many first-hand accounts by people who actually saw the partition. There are many secondary accounts too in the form of books, letters, journals, etc. They depict moments of happiness, sadness, anger, hatred, and varied emotions. It is through these books and accounts that partition is still living in our memories. Almost 70 years have passed since that day, yet we still feel it's so vivid.

Here in this unit, you have learnt about:

- Partition and its effect on literature.
- The different themes related to the partition to create fictions and plays.
- The writers of the era.
- The famous fictions and plays.

3.7 KEY WORDS

Trauma	a deeply distressing or disturbing experience
Fiction	novels that describe imaginary events and people
Vivid	having/ producing a strong and clear picture in your mind
Viral	quickly and widely spread by means of social media
Bhadralok	gentleman
Aftermath	result/ consequences
Culminating	to reach a result

❖ Answers

❖ Check Your Progress

1. True
2. False
3. True
4. False

❖ Check Your Progress

1. A
2. B
3. B
4. A

❖ Check Your Progress

1. C
2. C
3. B
4. A

❖ **Check Your Progress**

1. B
2. B
3. C
4. A

:: STRUCTURE ::**4.0 Objectives****4.1 Introduction****4.2 Gandhiji as Communicator****4.3 Gandhiji as Multi-faceted Personality****4.4 Impact of Gandhiji on Writers****4.5 Important Themes portrayed by Gandhian Novels****4.6 Famous Novels and Characters influenced by Gandhiji****4.7 Some Works based on Gandhiji's life****❖ Check Your Progress****4.8 Let Us Sum Up****4.9 Key Words****❖ References**

4.0 OBJECTIVES

In this unit, you shall learn

- About various aspects of Gandhiji's life.
- About socio-political and cultural aspect of this age.
- About Gandhiji's impact on the lives of common people, society and literature.

4.1 INTRODUCTION

One of the most popularly discussed figures of Indian politics is Mahatma Gandhi. There is hardly any area in the pre or post-independence era that he had left unturned for the sake of Indian development and independence. He is such a socio-political figure who is barely possible for someone to forget or ignore. He has influenced every aspect of human consciousness and there is hardly any discipline that he has left uncommented. He is an immense source of writing himself and has influenced different disciplines and many writers from different fields like history, politics, philosophy, literature, sociology and so on, have him as their central themes.

4.2 GANDHIJI AS COMMUNICATOR

It is a very interesting fact that Gandhiji was one of the supreme communicators who could bring ignorant people out of doors; make illiterates sing one song, gather all women at a venue and make children chant his name as God, at his single call. That Gandhiji was a classic media-man, is proved by his journalistic activities and his use of journalistic writings throughout his life. He very aptly exploited the nationalist press, and his own journals, 'Young India', 'Navijivan', 'Indian Opinion' and 'Harijan', though were restricted to the literary urbans of India, yet he well knew the secret of reaching out to the hearts of the millions in the rural areas by means of 'Padayatra' or mass procession and motivating speech. He was much an advanced social worker and was well aware of the power of communication. He weighed and measured the Indian colonial situation and the existing psychological and physical state of Indians and thus concluded that the accurate means to reach them was by the folk media and group communication. He achieved identification with the masses through "Sadharanikaran" or simplification of his message, through common religious symbols, Vedas, myths, and of course making his life very simple to establish an easy identification. Whatever Gandhiji's influence may have been on political and economic spheres of the country, there is hardly any doubt that he has left a deep impression on our literatures. He is a mine of themes for writers and commentators though he himself never worked on any literary topic or genre. Dramatic reconstructions of Gandhiji's life in film and fiction range from Richard Attenborough's academy award winning film, GANDHI, in 1982 to Indian English novels like Mulk Raj Anand, Raja Rao and R.K Narayan. Gandhiji gave new strength and new confidence to Indian languages that suffered contempt, neglect, indifference, and disgrace for a long time. Gandhiji insisted on high

thinking and simple living which was reflected and highlighted by the literary English authors of the time, who in their novels and short stories, portrayed the real picture of the the-then society from various sides, thereby presenting the influence of Gandhi on Indian villages and towns, letting us a scope to probe how Gandhiji's ways of developmental communication created effects on human lives bringing a sea change in their thoughts, views and living. Almost all of their novels represent events, which distinctly correspond to the examples of actual incidents, and teachings that Gandhiji in real life encoded during his visits at various places. The writers working in different languages in those days either were mostly persons who had come directly under Gandhiji's influence, many had even taken part in the freedom movements, or they were highly influenced by his ideals. Their writings were immensely burdened with Gandhian idealism, lifestyle, his teachings, and anti-colonial stands. Gandhiji was so much part and form of any literary genre of that period that he made appearance in many dramas, novels, stories and in poems. In most of the cases, the Gandhian writers, especially the novelists and short story writers, made Bapu an important, guest character or they made a local Gandhi replica and presented him in the light of Mahatma. Not only did the Indians turn Gandhiji into a veritable cult but also a flesh & blood Rama or Krishna who could change the society by his single finger touch. P. Rama Moorthy in 'Gandhi's letters to the West' quotes: "For me there were only two God & Bapu, and now they have become one."

4.3 GANDHIJI AS MULTI-FACETED PERSONALITY

Gandhiji had a multi-faceted personality. He has been the only Indian after the Buddha to attain worldwide fame. It would not be an exaggeration to say that he had performed many miracles during his lifetime and his message was a source of inspiration and strength to the people for all times. Gandhiji was a psychologist in one sense and an idealist on the other as he could feel the pulse of India and its people on whom he could exert a tremendous influence and preach his Gandhian ideology. He realized that India being a religion-oriented country with a majority of half-literate and illiterate population can only be motivated and mobilized through a traditional mode of communication and in addition, Gandhian philosophy was mainly based on traditional and labour-oriented technologies. The folk or traditional arts of India have from the ancient times been used for moral, religious socio-political purposes. It is a classic communicative medium which appeals to the personal and emotional level of the people, avoiding any cross-cultural hurdles, expensive entertainment

programmes and above all, the message is dispersed in a familiar format and content in local and colloquial dialects to a homogeneous group, surpassing all literacy and socio-economic barriers. Gandhiji though not in-person but in ideologies, teaching, views, had reached the stage and in hearts of people through various forms of Tamasha, Jatra, Keertan, Nautanki, Pala, Yakshagana, Ramlila, Raslila, Puppetry, and Street Theatre, to name a few folk forms, at all corners of rural and urban India and of course the literary artists and art directors were behind to provide a firm support in popularizing Gandhiji. He was the one who could clearly mention that our India is our Sita 'maiya' (mother) and we are the Ramas who would drive the red-faced Ravana (British) away and bring back our mother. This very use of the Ramayana concept deep-rooted in the religious tradition of India ignited the dormant national consciousness and deeply founded the concept of freedom movement in the illiterates and by dint of this religious proforma, he could bring about a united upheaval in the country for its development. Moreover, his mission was backed by the messages that could remove social evils and vices from the country. Shahid Amin in his essay "Gandhi as Mahatma: Gorakhpur District, Eastern UP", says, "The 1910's movements and organizations of Hindi, Hindu Culture and social reform 'nagri sabhas', pathshalas (vernacular schools), 'gaushalas' (asylums for cattle), 'sewa samithis' (social service leagues) and 'sudrak sabhas' (reform associations) of various sorts provided the support and cover for nationalist activity all backed by popular Gandhi belief even in the rural villages and undeveloped regions. Each type of these socio-political movements served nationalism in its own way, but there was a considerable amount of overlapping in their functions and interests... Yagya (sacrifice) was performed; a Sanskrit Pathshala and a gaushala endowed with financial support from traders, arrangements made for the orderly running of Ramlilas and melas, and panchayats set up for the arbitration of disputes."

4.4 IMPACT OF GANDHIJI ON WRITERS

The name Gandhi and his prescribed guidelines were means enough to resolve the village disputes. Gandhiji gave new strength and new confidence to Indian languages which suffered contempt, neglect, indifference and disgrace for a long time. In his relation to art Gandhiji describes, "I can make no literary pretensions. My acquaintance with Gujarati, and, for that matter, any literature, is, for no fault of mine, next to nothing."

The inspiration and influence which our literatures of all languages have imbibed from him is well noted in the theatre, folk activities and

literary writings based on his life, preaching, and ideologies and of course his welfare activities nationwide. Such a medium produced an immediate feedback from the audience from all parts of the country, as things got well assimilated into their hearts and minds, and the whole of India could respond unitedly at his call.

The literary writers of the period were also no exceptions to the above phenomenon. The writers working in different languages in those days were mostly persons who had come either directly under Gandhiji's influence and many had taken part in the freedom movements, or they were highly influenced by his ideals. Their writings were immensely burdened with Gandhian idealism, lifestyle, his teachings and anti-colonial stands. Bhabani Bhattacharya specifically sums up the elements that the then writers incorporated from Gandhiji: "In every Indian literature a new thinking emerged. There was to be shift of emphasis from the rich to the poor, from the intellectual to the man of character and inner culture, from the educated to the illiterate and the voiceless, and deep rooted in these revaluations was social reform."

Krishna Kripalani puts, "apart from its political repercussions, it was both moral and intellectual and at once inhibitive and liberating.... Gandhi stripped urban life and elegance of their pretension and emphasized that religion without compassion and culture without conscience were worthless. He transfigured the image of India as she was poor, starving and helpless, but with an untapped potential of unlimited possibilities."

Gandhiji was so much part and form of any literary genre of that period that he made appearance in many dramas, novels, stories and in poems.

Gandhiji's social activities were development oriented and his idealism was democratic, rural and homogeneous in nature. It was not only the literary writers who played an active role in reflecting the then Gandhi-mania of the entire country but also the nationalist Press and local newspapers and journals which portrayed the bhakti cult of the Mahatma through different anecdotes, feature articles, soft news and of course, snippets, thereby proving the immense popularity of the political figure who was slowly turned into a divine entity, a messiah who was sure to bring a revolution in human history as Buddha or Christ could. Newspapers like the 'Swadesh', 'Aaj', 'Abhyudaya', 'Gyan Shakti' and local dailies, pamphlets etc all contributed accordingly and respectively in portraying the local reactions in favour of Gandhiji and thereby popularizing him.

4.5 IMPORTANT THEMES PORTRAYED BY

GANDHIAN NOVELS

Gandhiji insisted on high thinking and simple living which was also reflected and highlighted by the literary English authors of the time, mainly Raja Rao, Mulk Raj Anand, R. K. Narayanan, who in their novels and stories portrayed the real picture of the the-then society from various perspectives, thereby presenting the influence of Gandhi on Indian villages and towns, letting us a scope to probe how Gandhiji's ways of developmental communication created effects on human lives bringing a sea of change in their thoughts, views and living. Almost all of their novels represent events which distinctly correspond to the examples of actual incidents and teachings that Gandhiji in real life encoded during his visits at various places. The crux of the morale or bottom spread of Gandhism, which the novels often portray by vicarious means and events are:

1. Unity among all religions especially Hindu-Muslim Unity.
2. People should not adhere to extremist means of protest, i.e. they should be non-violent and not use domestic arms like lathis, sharp weapons, and stop picketing and looting places.
3. Stop the evil practices of untouchability, castism, enmity among classes, hatred, lying, swearing but spreading of brotherhood, love and unity among all races instead.
4. Stop consumption of tobacco, ganja-smoking, gambling, stop swearing, using slang, whoring, and beating the womenfolk at home, sex-crimes and the like.
5. Boycotting foreign goods, educational, economic and legal institution.
6. Take up the initiative to spin, weave, cultivate, study, learn and teach, control sex, family planning, lead a simple living, self-sacrifice and self- purification.
7. People will not betray their help-seeker; they should be honest, progressive and self-confident about their country, resources and abilities.
8. Believe in the truth, face the truth and apply it in life, realization of Swaraj, grace of God, strength of the united people when motivated towards one goal peacefully

The most important and common fact that we find in the Gandhi novels is that they talk of a distinct village, a representative of all villages in rural India and the rural folk same as others, immersed in their Gandhi- their saviour, their God. Mahatma's image takes form within pre-existing patterns of popular belief and ritual action corresponding to their demographic customs. There are few who oppose him and are swept away in importance and deeds by the Gandhi followers and the whole lot take Gandhian as their life irrespective of any troublesome consequence. The procedure of development as said before was through group communication, through the political meetings held by the Mahatma or occasional visits by him at various places to perform a righteous deed for a great cause, i.e., freedom. The other way was automatic trans-creation of religious slokas to Gandhi slokas or Gandhi Puranas, which found way to stages, temples through songs, Keertans and Jatras.

4.6 FAMOUS NOVELS AND CHARACTERS

INFLUENCED BY GANDHIJI

Such was his popularity that things associated with him got his name attached to it as a suffix or a prefix like Swaraj was called as 'Gandhi-Swaraj' or 'Mahatma Swaraj' only because of his tremendous influence. Gandhi is now transformed into 'Mahatma', great souls, whose words are like that of the Lord and must be adhered to, and the authenticity or the purpose, the deep-rooted meaning is never to be questioned. Such feeling was common to most of the ignorant people and women folk of the village who went on chanting stories and songs about the Mahatma without even properly understanding them; such is the scene in R. K. Narayanan's *Waiting for the Mahatma*, where we find the hero Sriram becoming a blind follower of Gandhiji and joining the freedom movement but not at all understanding what Gandhian is actually about. There are people who still remain a Gandhian even if their leader leaves them or the Mahatma is defeated, severely criticized or if the Sahibs put them behind bars. In Narayanan's *The Vendor of Sweets*, Jagan considers himself a staunch Satyagrahi, spins the charka regularly, and equates himself with achieving Nirvana, like the Buddha, by following the principles of Gandhism. Bakha in Anand's *Untouchable*, is introduced before Gandhism in the end, as redemption from the social evils of untouchability and casteism. After listening to the speech of Gandhiji as a counsel from God, Bakha's life becomes more tolerable from the next day.

Kanthapura sketches the step-by-step social development of a south Indian village Kanthapura, and its people, who following Gandhiji became successful not only in forming a Swadeshi or anti-colonial group and performing anti-colonial protests but also redeeming their village from the social evils of untouchability, Castesism, women backwardness, dis-unity and toddy or wine drinking. Gandhiji's popular effects are noticed when we hear him chanted in a Keertan or in a village-made swadeshi song, songs sung as preface to anti-colonial protests, as he is considered as the main Lord of inspiration behind all actions and all political activities. When the entire village carries out an anti-colonial protest against the Skeffington Estate, the coolies cry out, "Mahatma Gandhi ki jai!" and "we (the villagers) say 'Mahatma, Mahatma, Gandhi Mahatma! and they put their mouths to our ears and say 'Gandhi Mahatma ki jai!'", as a source of inspiration, strength and will power. Kanthapura experiences a total reformation from a place with a common term, 'village' to a village in the real sense of the term, in the end, where there is no caste distinction, backwardness and religious fanaticism, but self-employment, women emancipation, love, social awareness and of course the pride of their Sthalapurana. The enthusiasm that Gandhiji generated, the expectations he aroused and the attack he launched on the British authority, had all combined to initiate the very first anti- colonial movements in the peasant India which could lead to the conceptualization of an over turning of the power structure not only in its international aspect between the British and India but also within the country where a peasant could now dare to violate a landlord, a farmer the unjust priest or police, or a high class - a pariah. The development is gradually noticed in form of the incidents throughout the novel, from the mouth of the narrator, Moorthy and the village folk, all in an interesting and storytelling manner. "So Moorthy goes from house to house, and from younger brother to elder brother, and from elder brother to the grandfather himself, and what do you think? He even goes to the Potters' quarter and the Weavers' quarter and the Sudra quarter, We said to ourselves, he is one of these Gandhimen, who say there is neither caste nor clan nor family, and yet they pray like us and they live like us. Only they say too, one should not marry early, one should allow widows to take husbands and a Brahmin might marry a pariah and pariah a Brahmin." (p.15). Again, when we come to matters like keeping an uncorrupted spirit by the grace of God, we see Achakka narrating: "Ah! says Range Gowda. 'And I shall not close my eyes till that dog has eaten filth,' but Moorthy interrupts him and says such things are not to be said, and that hatred should be plucked out of our hearts and that the Mahatma says you must love even your enemies." (p.75). The development is prominent and is bound to take place as we find the villagers equating

Gandhiji with Brahma, Shiva and Krishna who were all Saviours in our Hindu mythology and anything said by them is bound to be true. The most interesting matter that one must note is that the entire change or transformation, social and civic, as carried on by Moorthy, the representative of Gandhiji, is done only by different modes of communication through group discussions, religious chants, Ramlilas, gram sabhas, etc. based on Gandhi-talks and no non-violent measures are needed or introduced. The Harikatha man, Jayramachar while telling a story from Hindu mythology tells "You remember how Krishna, when he was but a babe of four, had begun to fight against demons and had killed the serpent Kali. So too our Mohandas began to fight against the enemies of the country. And as he grew up, and after he was duly shaven for the hair ceremony, he began to go out into the villages and assemble people and talk to them, and his voice was so pure, his forehead was so brilliant with wisdom, that men followed him, more and more men followed him as they did Krishna the flute-player, and so he goes from village to village to slay the serpent of the foreign rule. Fight, says he, but harms no soul. Love all, says he... He is a saint, the Mahatma, a wise man and a soft man, and a saint. You know how he fasts and prays. And even his enemies fall at his feet." (p.18). All the village folk irrespective of their caste distinction now came up to the temple and swore the oath unanimously to serve the county "My Master, I shall spin a hundred yards of yarn per day, and shall practice ahimsa, and I shall seek Truth', and they feel prostrate and asked for the blessings of the Mahatma and the gods, and they rose and crawled back to their seats." (p.81). A certain village gossip reveals that girls, who are quite aged to bring up children, go to the universities and "talk to this boy and that boy and one, too, I heard went and married a Mohammedan." (p.33). Moorthy, the miniature Mahatma, in the story, experiences an epiphany and it is Gandhiji's loving touch and words that makes him a Gandhi-man, leading him to boycott foreign goods and quit foreign university. In a progressive meeting, Moorthy counsels a woman: "To wear cloth spun and woven with your own God given hands is sacred, says the Mahatma. And it gives work to the workless and work to the lazy. And if you don't need the cloth sister, 'give it away to the poor'..... Our country is being bled to death by foreigners. We have to protect our mother" (p.23). Again, in the village Brahmins sit with the Pariahs in the meetings and eat and sing in the temple. Kanthapura now arranges for even adult Night Schools and Pariah Night Schools. Once in an anti-colonial protest, a Pariah saves a Brahmin and a Brahmin leaves way to a Pariah too.

But Moorty, the village Gandhi, in the end, leaves Gandhism, joins the Nehru group and writes in a letter "Is there no Swaraj in our states

and is there not misery and corruption and cruelty there? Oh no, Ratna, it is the way of the master that is wrong. And I have come to realize bit by bit..." (p. 183). Though the magical effect of Gandhiji was found bulletted through, to a certain extent, by the introduction of other idealisms, for the common people it was like the God imprisoned for His wrong ways and the huge mass of disciples found no soil under their feet, but still they managed to keep faith on the Lord as He still was the source of strength and existence in their lives. Though Moorthy leaves Gandhi and Kanthapura, yet the other village members stay back firm rooted in Gandhi and the narrator says, "They say Rangama is all for the Mahatma. We are all for the Mahatma. Pariah Rachanna's wife, Rachi, and Seethamma and Timmamma are all for the Mahatma. They say there are men in Bombay and men in Punjab, and men and women in Bombay and Bengal and Punjab, who are all for the Mahatma. They say that the Mahatma will go to the Red-man's country and he will get us Swaraj. and Rama will come back from exile, and sita will be with him for Ravana will be slain and Sita freed, and he will come back with Sita on his right in a chariot of the air, and brother Bharata will go to meet them with the worshipped sandal of the Master on his head." (p. 183). The faith and religious coating on the bitter political truth is prominent and 'Rama', i, e the Mahatma, will go to England in the Round Table Conference and bring back 'Sita' i, e independent India from the 'Ravanas' i, e the British and Pt. Neheru i.e., 'Bharata' will welcome the Mahatma as The Ramayana dictates. It was essentially a Gandhi-Purana that the ordinary village folk understood and because of such religious orientation, the majority of the people blindly followed Gandhi. Despite everything, it is an uncontested truth that it was Gandhiji who introduced the National consciousness among people irrespective of class, caste and religion, not only through religious coated speeches or political campaigns but also bringing the genuine realization of the need to be united against the British to fight back freedom by observing certain social, civic, psychological and behavioural changes in society.

R. K. Narayanan's *The Guide* takes us back to the Natyashastra's philosophy, where the communication for certain development a 'Guru-Chela' relationship should be maintained and the ways of the Guru is to be taken as the ways of the Lord. Unquestionable faith and devotion lead to 'moksha' or union with God and thus whatever Raju, a railway guide utters becomes a Vedanta and his life a doyen for all common people. His sacrifice takes form of a divine contribution for the people of the earth. So, Velan like the others is unwilling to believe Raju's past, that he was a fraud and prisoner after all, and thus acts obediently according to his holy words.

Some of the

4.7 SOME WORKS BASED ON GANDHIJI'S LIFE

01 'The Story of my Experiments with Truth' by Mahatma Gandhi

No one can write better about the Mahatma, than he himself. With all the other interpretations and studies of his life, it's good to take in his own perspective. In his autobiography he tells us about his life from childhood to 1921. It was written in Gujarati, in weekly instalments and was published in Navjivan from 1925 to 1929. The English version was translated by Mahadev Desai in 1940. It is an honest account of his early life, ideologies, his mistakes and the lessons he learnt from them.

02 'Gandhi before India' by Ramachandra Guha

Written by the respected historian Ramachandra Guha, this book takes us to Gandhi's youth. Starting from his birth in 1869, the book tells of his childhood years, his years studying in London and the time he was practicing law in South Africa. Guha uses private papers of Gandhi's contemporaries and co-workers; newspapers and court documents of the time; as his sources and he creates an interesting narrative showing how Gandhi's formative years shaped his philosophy.

03 My Dear Bapu: Letters from C. Rajagopalachari to Mohandas Karamchand Gandhi, Devadas Gandhi and Gopalkrishna Gandhi

Chakravarti Rajagopalachari or Rajaji needs little introduction as his contribution to India's struggle for freedom is invaluable. He was the first Indian-born governor-general and the last Governor-General of India and a leader of the Indian National Congress. He was described by the Mahatma as his "conscience keeper" and, once, as his "only possible successor". This book compiles an exchange of letters between them from the years 1920 to 1945. The dialogue not only gives an insight into their lives but also provides food for thought.

04 'The Good Boatman' by Rajmohan Gandhi

The author of this book, Rajmohan Gandhi, is a known biographer and the Grandson of the great man he's writing about. In this book, he tries to look into Gandhi's philosophy and the success he had in applying it in detail. As time passes, new generations are taught a simplified version of his struggle, making him but a simplified archetype and with this book, the attempts to show Bapu's struggles and achievements in real light.

05 'Gandhi: Prisoner of Hope' by Judith M. Brown

Judith M. Brown is a British historian who was born in India and being deeply interested in Indian politics, she's written several books on it. Her biography of Gandhi is both fair and insightful. She doesn't deify or try to make him look like a canny politician but rather she writes about his life and shows how it shaped his philosophy and how he attempted to follow what he believed in. It's a good biography of his whole life.

06 'The Death and Afterlife of Mahatma Gandhi' by Makarand R Paranjape

As the title suggests, this book looks into the assassination of the father of our nation, and its implications. The book examines in detail Gandhi's last six months and all he did to prevent bloodshed as the nation he fought for was being torn apart. This book looks for a deeper meaning behind his death and is an interesting take.

07 'Why I Assassinated Mahatma Gandhi' by Nathuram Godse, Gopal Godse

This book contains the account of Nathuram Godse, the man who shot Gandhi thrice in the chest, which killed him. It's written by his brother Gopal Godse and tells of what happened during the assassination and after, until when Nathuram Godse was hung. Though one might not agree with his actions, it's good to know what provoked such an act.

08 'I am Gandhi' by Brad Meltzer

After all the heavy books that examine Gandhi's life, this slim tome is but a simple introduction to the great soul, for children. With few words and detailed images, this book is targeted towards those beginning to read. It simplifies and summarizes his life and philosophy but it's up to parents to provide context for his actions, keeping the child's maturity in mind.

❖ **Check Your Progress**

Answer the following Questions:

1. How did Gandhiji communicated with common people?

2. Describe Gandhiji as a communicator.

3. Compare the changes in the mode of writing before and after the influence of Gandhi?

4. Write about the common factors of Gandhian novels.

5. What were the important characteristics of Gandhian literature?

6. Name some writers who were greatly influenced by Gandhiji.

7. Name some famous books written on the life events of Gandhiji.

8. How was Natyashastra's philosophy explained by R. K. Narayan?

9. How the characters of Ramayana were compared to the characters of real life in Kanthapura?

10. Which character went against the ideologies of Gandhiji?

Short questions:

1 _____ book written by _____ on the life and philosophy of Gandhiji is best suited for children.

2 _____ wrote the book 'Why I Assassinated Mahatma Gandhi'.

3 The Guide is a story about _____.

4 C. Rajagopalachari was _____ to Gandhiji.

5 _____ was the Harikathamam.

6 _____ was the grandson of Gandhiji.

7 _____ and _____ social evils were the matter of conflict in Anand's novels.

8 _____ book tells us about the childhood stories of Gandhiji.

9 The book that was authored by Gandhiji himself was published in _____.

10 Gandhian philosophy was mainly based on _____ and _____ technologies.

Answers

1. 'I am Gandhi' by Brad Meltzer
2. Gopal Godse
3. Raju, a railway guide
4. "conscience keeper"
5. Jayramchar
6. Rajmohan Gandhi
7. Untouchability and casteism
8. Gandhi before India
9. Navjivan
10. Traditional and labour-oriented

4.8 LET US SUM UP

In this unit, you have learnt about

- Personality and idealisms of Gandhiji
- How Gandhiji influenced literature in India
- How different writers portrayed Gandhiji in different light

4.9 KEY WORDS

Literary topic	main idea or underlying meaning of novel, short-story or other literary work
Actual incident	real life events
Idealism	the belief that a perfect life, situation, etc. can be achieved, even in difficult situations
Replica	an exact copy of something
Cult	group
Multi	faceted personality- someone with different talents in all kinds of fields and subjects
Preach	teach

Cross	cultural hurdle- challenges or conflicts between people of different culture
Dispute	conflict
Feedback	comment about some work done
Imbibe	to absorb something, especially information
Homogeneous	made up of parts of same type
Emancipation	free/ liberate

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:: STRUCTURE ::**5.0 Objectives****5.1 Introduction****5.2 Birth of Draupadi and Childhood****Check your Progress I****5.3 Marriage****Check your Progress II****5.4 The Struggle of Draupadi****Check Your Progress III****5.5 Representation of Draupadi in Literature****Check your Progress IV****5.6 Let us Sum up****Answers****References**

5.0 OBJECTIVES

After studying this unit, the learner shall:

- Understand the life journey of Draupadi
- Analyse her character from a feministic perspective
- Evaluate the life of Draupadi and learn from her qualities.

5.1 INTRODUCTION

The life of a woman in the Indian society is conditioned to be like a sacrificing, meek, humble and docile person. Indians admire if a woman endures the agony and suffers in silence. In contrast to this, Draupadi was a compassionate, merciful but a revengeful woman against the evil that was done to her. She is not an example of idealism as per the standards set by the Indian society of an ideal woman. She was a strong, brave and courageous woman who could question the injustice imposed on her life. Indian Mythology has portrayed her as the cause of the Mahabharata war. It is her firm determination, grit and the spirit in which she continued to kindle the fire of revenge in her husbands. Her husbands did not rest until they avenged her insult and humiliation. This fiery spirit is what makes Draupadi the strongest woman in the world history.

5.2 BIRTH OF DRAUPADI AND CHILDHOOD

"Draupadi has five husbands - but she has none -She had five sons - and was never a mother ...The Pandavas have given Draupadi ... No joy, no sense of victory No honour as wife No respect as mother -Only the status of a Queen ...But they all have gone And I'm left with a lifeless jewelAnd an empty crown ... My baffled motherhoodWrings its hands and strives to weep".

The above lines are from a long poem Kurushetra written by Amrita Shyam. These lines convey the anger that Draupadi or Panchali (as she belonged to the kingdom of Panchal and was the daughter of the Panchal King Drupad) had within her due to the disgrace and suffering she passed through. King Drupad had no children many years after his marriage. He performed a *tapasya* and began thinking of God and continued praying fervently. The Gods were pleased by his *tapasya* and blessed him with a son and daughter that were born from the *havan* fire that was lit by King Drupad to fulfil his revenge against Sage Dronacharya, the Guru of the Kauravas and Pandavas. Thus Draupadi was born out of the fire of vengeance that was being nurtured by her father Drupad and this made her a volcanic woman with anger and passion. Actually the King was performing the *yagna* to obtain a son who would avenge Dronacharya. The King did not ask for a daughter but Draupadi sprang forth from the fire full grown at the peak of her youth.

The story of her birth is linked to an event that took place in the life of King Drupad. As a young child Prince Drupad was sent to the hermitage of Sage Agnivesh for his education. At the hermitage Drupad became acquainted with a Brahmin Drona who was the son of Sage Bharadwaj. During their camaraderie Drupad once swore that both he and Drona would equally share whatever both of them owned. Both parted their ways after the completion of their education. Drupad became the King of Panchal but life was unfair to Drona as he was finding it difficult to make two ends meet. In despair he approached Drupad and was insulted by him saying that friendship exists only between equals and he would willingly help Drona if he begged for alms instead of using old friendship as a crutch. Feeling insulted Drona left the palace but the insult festered in his mind.

In due time Drona was appointed as the Guru of Hastinapur and had to educate the Pandavas and Kauravas. As *gurudakshina* he demanded Drupad to the Pandavas and Kauravas. The princes fulfilled this promise and brought Drupad in chains to Dronacharya who mocked at the king and reminded him of their friendship by reminding him that how he turned back on his pledge of dividing everything equally with him. He added that due to their friendship he will not own all his wealth but will divide it into half because of their friendship bond and let bygones be bygones. The infuriated King Drupad was unwilling to do so and as he was aging it was difficult for him to avenge his insult nor could his 3 sons - Shikhandi, Satyajit and Vikra were incapable too. In order to avenge this insult of Drona he wanted to obtain an offspring so he requested Sage Yaja to perform a sacrifice. Thus was born the intuitive, brave and intelligent Princess Draupadi.

The Princess was named Draupadi (being the daughter of King Drupad) and had different names. She was called *Panchali* as she was the princess of the Panchal kingdom. As she was born out of a fire *yagna* she was called *Yajnseni*. Being the granddaughter of Prushata, she was also known as *Parshati*. Being a wife of five husbands, she was called *Panchami*. She is *Ayonija* as she is not born of a woman. She was also called *Krishna* as she had thick long hair, fiery eyes and was copper skinned. She had a boon that she would become a virgin every fortnight and thus was called *Nityayuvani*. She was blessed with the fragrance of blue lotus that lingered on till two miles and thus was called *Yojanagandha* (one whose fragrance can be felt for miles). As she was dark and pure skinned by birth, she was *Krishna*. The world admired her unique relationship with her *Sakha* Krishna for whom she was a *Sakhi*. She had a mind of her own and was a true virgin. The events that took place in her life made her life a saga of suffering and disgrace.

❖ Check your Progress I

1. How was Draupadi born?

2. By which names is Draupadi called?

3. Who had a unique relationship of a Sakha and a Sakhi?

4. What did Dronacharya demand as *gurudakshina*?

5.3 MARRIAGE

At her paternal house, Draupadi lived a life full of satisfaction as a Princess by defying all the prevalent social norms. Her father educated her along with her brother. In the book, 'Eminent Women in Mahabharata' written by Vanmala Bhawalkar, she is described as a quick learner with a keen memory and knowledge of various subjects and an expert in political science. The writer also describes her qualities of audacity, confidence and intelligence as attributes to her education. During the birth of Draupadi, a celestial voice proclaimed from heaven, "*This unparalleled beauty has taken birth to uproot the*

Kauravas and establish the rule of religion". The circumstances for this had already laid its foundation when King Drupad was young. The incident that took place between the young Prince Drupad and Drona had sowed the seeds of enmity between Drupad and Drona.

When Draupadi came of the age, a *Swayamvar* was conducted for her so that she chooses her husband. The news of her unparalleled beauty had spread far and wide due to which many prospective suitors eager to win Draupadi had gathered in hundreds. King Drupad had a condition for all the suitors. He had arranged a mechanical device on which an object in the form of a revolving fish was placed. The task was to hit the eye of the revolving fish by looking at its reflection in the water below. The bow with which this task had to be completed was a heavy bow which could not be lifted by anyone who is weak. The bow had to be lifted, bent and then the bowstring had to be tied to pierce the target. The target had to be hit by taking aim with five arrows and hitting the revolving fish.

It is only during the *swayamwar* that Krishna and Draupadi share the same stage for the first time. Many suitors retreated from the venue as they failed. The *swayamwar* takes an unexpected turn when Karna went ahead to participate in it. As Draupadi had committed herself to Arjun; she was tensed and nervous when Karna came forward. Draupadi categorically refused Karna saying that he was not a Kshatriya. The insulted Karna felt humiliated and stepped back. This insult sowed the seeds of revenge in Karna which had its aftershock during the dice game. The Pandavas arrived at the *swayamvar* disguised as Brahmins. On receiving a signal from Krishna, Arjun comes forward and fulfils the condition of King Drupad and pierced the eyes of the revolving fish by looking at its reflection in the water. This created a chaos in the *pandal* and it was Krishna who pacified the kings who had come to win Draupadi. After things settled, the Pandavas and Draupadi left for their home.

❖ Check your Progress II

1. What was King Drupad's condition to the suitors for marrying Draupadi?

2. Why was Karna refused to participate in the *swayamavar*?

5.4 THE STRUGGLE OF DRAUPADI

Draupadi was extremely beautiful, virtuous and highly intelligent woman. She is one among a handful of women in Hindu mythology who had a voice of her own amongst the men around her. She is the first feminist of Indian Mythology who despite being a *sati* was born as a *kanya*. Her life was a journey of trials and tribulations over which she had no control. Her struggle in marrying five men at the same time and loving them all equally was a difficult task. The sexual commitment which was expected of her intimidated her. She explicitly questioned Krishna, “How am I to divide myself physically and emotionally between five husbands?” Lord Krishna found a solution to this predicament by advising her to spend one year with each husband. During that one year no other husband should have any sort of physical connection with her. The other husbands will be forbidden to enter that chamber where Draupadi and her husband of the year are spending their togetherness during that particular year. If any one does so he will be exiled for twelve years. Thus unwillingly Draupadi became a common wife for all the Pandavas.

Despite all the riches at her feet Draupadi’s life was a life full of regimented self-control. Her sentiments and emotions had to be accommodated according to her husband of the year. She had to make huge adjustments in her life style every year. She bore 5 sons from her five husbands. Amidst these difficulties she has emerged as one of the strongest character of Hindu mythology who bravely accepted all the challenges that came in her journey by enduring and shouldering all the responsibilities. Draupadi’s marriage was not only a polyandrous but also a polygamous marriage as the Pandavas had other wives too and Draupadi was compelled to manage all these relations harmoniously.

It was Draupadi’s unparalleled beauty and intelligence that put her in this misery. She was smitten by Arjun who won the contest in the *swayamvar* but is bundled off by her father as the wife of the five

Pandavas at the behest of Sage Vyasa. Her cruel fate made her a possession of the five Pandavas and shattered her psyche and her whole personality. Despite everything she did not remain passive, was fiery and could never tolerate injustice of any kind. She was brilliant and had the qualities of purity and purification in her to the extent that any man who tried to touch her with evil intentions would get burnt.

The horrific incident of disrobing Draupadi in the court of King Dhridharashtra during the dice game between Yudhishtira and Shakuni was a bolt from the blue for Draupadi. The insults hurled at her at the command of Duryodhana by Dushasan and Karna tormented her. She had vowed never to tie her hair unless she drenches them in the blood of Dushasan. The battle of Mahabharata took place due to this insults hurled at Draupadi. She avenged this insult by fulfilling her vow.

At the time of her death, none of the Pandavas came to her side except Bhima. It was during this time that Draupadi realized the futility of her life and the decisions taken by her. She struggled in the moments of death with her thoughts and inner turmoil. Thus overall the struggle of her life had drained her emotionally and she felt the pangs of every wound that was afflicted upon her. She was merely an object amongst those whom she considered as her family. All of them had ulterior motives beginning from King Drupad, Krishna, Kunti and her husbands. The strength of her character lies in her loyalty and dedication towards her family despite the odds which no other women in mythology would do so.

❖ Check your Progress III

1. What was Krishna's advice to Draupadi on her marriage?

2. Who was the Pandav who supported Draupadi at the time of her death?

5.5 REPRESENTATION OF DRAUPADI IN LITERATURE

There is a mention of Draupadi in many works of Indian writers. Indian Literature has presented her as a controversial yet a rewarding, strong & heroic character of the Mahabharata. Poems, short stories and novels have been written on Draupadi by writers. One of the great Bengali litterateur Bankimchandra Chattopadhyay points out the stark difference between Draupadi and Sita. According to him Sita is a wife by whom the finer feminine traits are expressed whereas Draupadi is a forceful queen with a will of steel, intelligence and pride. She is the most befitting consort of Bhīma who was the mightiest. He points out that Draupadi performed all the duties of a woman flawlessly but with a detachment. She was in control of her senses by the higher self. As society considers a woman as a producer of children, she gives birth to one son from each Pandav and like Kunti she is in control of her senses. Once she mothers the child of every husband she does not indulge into any physical relation with any of her husband. Thus she is called as the symbol of chastity despite having five husbands.

Yajnaseni written by Pratibha Ray portrays Draupadi as a fierce character who struggles to balance her passions and protect her *dharma*. She comes out as a feminist in many versions of the epic all over India. This is because she is a match against Krishna's wits and has a voice of her own in the society. In one of the versions of a short story written by Mahashweta Devi she emerges as a tribal woman Dopdi Mejhen where one finds the modern day *vastraharan* which is a rape by the local police and is portrayed as a woman of grit. Chitra Divakaruni has presented her as a romantic woman in love in The Palace of Illusion.

Keki Daruwala has portrayed the life of Draupadi in a poem titled Draupadi by calling her life as an eternal struggle. She is a representation of all the women who are sexually exploited. The miserable state of women is depicted by the symbol of 'bleeding stars'. According to Daruwala women are first exploited by men and further the exploitation continues by the feminists. The poignant poem written by Daruwala:

***The travails of Draupadi
are never-ending.***

***It seems— some people have it
in their bleeding stars:
first exploited by the Pandavas,
five to one,
then by the Kauravas,
hundred to one
and now by the feminists
in millions.***

***"Boat-ride along the Ganga", casts a
wry look at the contradictions that
abound in the life of a Hindu:
What plane of destiny have I arrived at
where corpse-fires and cooking-fires
burn side by side?***

A lot of literature has been written on Draupadi which represents her as a strong, fierce, confident, intelligent and courageous woman. She is fire as no one can cast an evil eye over her else he would be burnt. If Sita is a role model for an ideal wife it is because she had an ideal husband too. In the Indian society there is a deep rooted fear in our Indian women and that is the reason instances of atrocities take place in their lives. Draupadi's life teaches us that one must take a stand for themselves and believe in themselves. The brave Draupadi had declared a war with the Kauravas long before the actual war of Mahabharata took place. This bold step of taking a stand for herself was not entirely for herself but for the entire women clan. She sent a message of 'do not mess with women' to the Kauravas. She did not need anyone's support in taking a stand for her. She is incredible and empowered in terms of her beauty and her traits and she is an ideal wife because of the *pativrata* image she had. She devotedly abided to each and every thing that was expected of her as a dutiful wife. She follows everything that Kunti commands her to do and performs all her duties towards the husbands. Her individuality is praised and feared by men as she is at an equal status with them because of her intelligence as she is consulted by her husbands over political matters. This intellect of Draupadi transforms her into a strong character where she takes a stand for herself and finally emerges as a phoenix from her own ashes.

❖ Check your Progress IV

1. State the qualities of Draupadi that you find in the unit?

5.6 LET US SUM UP

In this unit we discussed about the life and birth of Draupadi. The life of the princess was a struggle in terms of the trials and tribulations that she was confronted with in life. Yet despite everything she fought bravely and succeeded in getting her revenge. Indian literature has depicted her character and woven it into poems, stories and novels. Indian Literature holds her in high esteem as she paved the path for the women of today in terms of her strength, her boldness, her honesty and loyalty towards her husbands and the strength of character that she possessed. Even though she is criticized for her polygamous marriage but after giving birth to a son through each husband she never indulges into any physical relation with any of them. Thus despite having five husbands she demonstrates the strength of her character. Keeping aside her marriage if we focus on her qualities as a woman she is a complete package of beauty, intelligence, courage and tolerance.

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❖ Answers

Check your Progress I

1. Draupadi was born from the *havan* that her father King Drupad had performed to obtain a son.
2. Draupadi had called by different names like *Yajnaseni* (one who was born of a yajna), *Panchali* (as she was the Princess of Panchal) *Parshati* (as her grandfather was from Prushata), *Yojangandha* (as her blue lotus fragrance lingered on for miles) and *Ayonija* (as she was not born of a woman), *Krishna* (as she had dark skin), *Nityayuvani* as she could gain her virginity every fortnight.
3. Krihsna and Draupadi had a unique relationship of a *Sakha* and a *sakhi*.
4. Dronacharya demanded that the Pandavas and Kauravas bring King Drupad as a prisoner to him in *gurudakshina*.

Check your Progress II

1. King Drupad had a condition for all the suitors. He had arranged a mechanical device on which an object in the form of a revolving fish was placed. The task was to hit the eye of the revolving fish by looking at its reflection in the water below. The bow with which this task had to be completed was a heavy bow which could not be lifted by anyone who is weak. The bow had to be lifted, bent and then the bowstring had to be tied to pierce the target. The target had to be hit by taking aim with five arrows and hitting the revolving fish.
2. Karna was refused to participate in the *swayamvar* because he was not a Kshatriya.

Check your Progress III

1. Lord Krishna found a solution to this predicament of Draupadi by advising her to spend one year with each husband. During that one year no other husband should have any sort of physical connection with her. The other husbands will be forbidden to enter that chamber where Draupadi and her husband of the year are spending their togetherness during that particular year. If any one does so he will be exiled for twelve years. Thus unwillingly Draupadi became a common wife for all the Pandavas.
2. Bhima supported Draupadi at the time of her death.

Check your Progress IV

1. The qualities of Draupadi that are described in the unit are intuitive, intelligent, courageous, confident, audacious, fierce, dutiful, chaste and disciplined.

UNIT : 6

STUDY OF A CROSS CULTURAL LITERARY THEMES

:: STRUCTURES ::

- 6.0 Objectives**
- 6.1 Introduction**
- 6.2 Exploring Cultural Studies: A Recap**
- 6.3 Deciphering the Notion of Culture**
- 6.4 Unraveling the Evolution of Cultural Studies**
- 6.5 Probing the Theoretical Landscape of Cultural Studies**
- 6.6 Intersecting Cultural Studies and Literary Analysis**
- 6.7 Illustrative Instances of Cultural Studies Application**
- 6.8 Let Us Sum Up**
- 6.9 References**

6.0 OBJECTIVES

The objectives of this unit are to:

- To provide comprehensive explanations of cultural studies concepts and theories.
- To offer insights into the application of cultural studies lenses to diverse examples.
- To foster an understanding of the dynamic relationship between culture, power, and identity.
- To facilitate the exploration of cultural studies' impact on literary analysis and pop culture interpretation.
- To empower users with the ability to critically analyze texts through a cultural studies perspective.

6.1 INTRODUCTION

Cultural Studies, a multidisciplinary realm of inquiry, delves into the complex interplay of human societies, identities, and expressions. In this journey through its facets, we embark on a retrospective recap, revisiting foundational concepts and influential thinkers. We then decipher the elusive notion of culture itself, peeling back its layers to reveal its intricate influence on our lives. Tracing the historical trajectory, we unravel the evolution of Cultural Studies from its nascent beginnings to its contemporary relevance.

Venturing further, we probe the theoretical landscape that underpins Cultural Studies, exploring diverse perspectives from the likes of Stuart Hall to feminist and postcolonial theories. The intersection of Cultural Studies with literary analysis beckons, where we discern how literature mirrors and shapes cultural narratives. Lastly, we witness the practical applications of Cultural Studies, as it breathes life into real-world examples, from dissecting media to understanding subcultures. Our journey beckons—a voyage into the heart of cultural exploration and academic engagement.

6.2 EXPLORING CULTURAL STUDIES: A RECAP

At the crossroads of diverse disciplines lies the captivating realm of Cultural Studies. This intellectual journey delves into the intricate fabric of societies, identities, and their expressions. As we embark on this exploration, we navigate through a myriad of lenses that illuminate the cultural intricacies shaping our world.

Cultural Studies unveils the layers of meaning woven into human interactions, traditions, and institutions. By scrutinizing historical origins and pivotal debates, we uncover the discipline's evolution and its role in reshaping perceptions of culture. This venture transcends theory, as it intersects with literature, media, and real-world applications, revealing how cultural dynamics influence our lives.

In essence, this exploration unravels the threads that bind us to the past, present, and future. It invites us to question, interpret, and appreciate the myriad influences that shape our shared human experience. From the theoretical foundations to tangible manifestations, the journey through Cultural Studies is an odyssey into the heart of what it means to be human.

6.3 DECIPHERING THE NOTION OF CULTURE

The expansive terrain of cultural studies traverses numerous disciplines, reflecting the vastness of its subject matter: culture.

Indeed, culture, often regarded as one of the most encompassing topics, is inherently interconnected with a plethora of aspects that shape human existence. As we embark on a journey deeper into the realms of cultural studies, history, and theories, it becomes imperative to establish a comprehensive understanding of what "culture" truly entails.

When one contemplates culture, a myriad of facets spring to mind – cuisine, music, religious beliefs, attire, sports, language, and social norms. While these components do indeed comprise culture, they are merely the tip of the iceberg. Culture encompasses far more than the sum of its tangible parts; it encapsulates the very essence of a 'way of life' – whether for an individual, a community, a nation, or even the entirety of humanity.

Yet, a crucial underpinning of culture, particularly within the realm of cultural studies, is its inherent dynamism. Culture is not a static entity confined to a singular definition or interpretation. It is a perpetually evolving and intricate process. Culture, in its essence, is in a constant state of flux – a vibrant tapestry of change, growth, and development.

Cultural studies, at its core, seeks to illuminate these transformative nuances of culture. It strives to unravel the intricate threads of how cultures evolve over time, adapting to external influences, technological advancements, shifting ideologies, and the ever-changing human interactions. By recognizing culture as an ongoing process, cultural studies acknowledges that the understanding of culture is not confined to any given moment but rather involves tracing its evolution across history.

As we delve into the annals of cultural studies, it's essential to acknowledge the temporal dimension that defines culture's continuous motion. Each epoch leaves its indelible mark on culture, and each generation contributes to the ever-growing mosaic of human existence. What was considered cultural norm yesterday may be transformed by the winds of change today.

Ultimately, the significance of defining culture as a process lies in its potential to shape perceptions and interpretations. The notion of culture as a dynamic entity invites us to approach cultural studies with an open mind, prepared to explore the interplay of influences, reactions, and adaptations that mold societies and individuals. Through this lens, cultural studies becomes a platform to decipher not just the 'what' of culture, but also the 'why' and 'how' that propel cultures forward.

In essence, cultural studies embarks on a journey to understand the very essence of humanity – our diverse beliefs, practices, expressions, and interactions. By grounding our exploration in the understanding that culture is an evolving process, we equip ourselves to navigate the intricate tapestry that is human culture, weaving together history, theory, and contemporary dynamics into a comprehensive understanding of the ever-changing 'way of life'.

6.4 EXPLORING THE EVOLUTION OF CULTURAL STUDIES

In the annals of academic history, few milestones have had as profound an impact as the establishment of the University of Birmingham Center for Contemporary Cultural Studies (CCCS) by Richard Hoggart in 1964. This marked the birth of the academic discipline known as cultural studies, a field that would reshape our perceptions of culture, media, and societal dynamics.

The CCCS, under Hoggart's visionary leadership, introduced a radical departure from the prevailing norms of academia. Prior to its inception, the prevailing sentiment was that only "high culture," epitomized by art, literature, and music often favored by the elite, deserved scholarly attention. This exclusionary perspective relegated "low culture" and mass media—comprising advertisements, television shows, and popular entertainments—to the margins of academic inquiry.

At the heart of the CCCS's innovation was the proposition that this distinction between high and low culture was artificial, unjust, and in dire need of deconstruction. The scholars of the CCCS passionately argued that so-called "low" cultural elements held profound significance and should not be dismissed simply due to their mass accessibility. They recognized that popular culture and mass media were powerful conveyors of meaning, shaping societies and individuals in profound ways.

The demarcation between high and low culture, once entrenched in academic discourse, had broader societal implications. High culture was often seen as the domain of the educated elite, symbolizing intellectual refinement and social status. In contrast, low culture was cast as the realm of the working class and less-educated masses, often belittled and marginalized. This division perpetuated a hierarchy of cultural value, reinforcing class distinctions and reinforcing the idea that some cultural expressions were inherently superior to others.

Cultural studies emerged as a transformative response to this skewed paradigm. It was not content with analyzing culture solely through the lens of aesthetics; rather, it aimed to unearth the social, political, and ideological underpinnings of both high and low culture. This transformative approach was driven by a commitment to expose systems of oppression and resistance embedded within cultural artifacts.

Throughout its existence, cultural studies has relentlessly examined the intricate interplay between culture and power. The CCCS's legacy extended far beyond its closure in 2002. Its groundbreaking ideas resonated across borders, catalyzing the formation of a global discipline. The field evolved into a dynamic platform for scrutinizing the media landscape, the consumption of cultural products, and the influence of these processes on shaping social structures.

However, like any pioneering field, cultural studies has not been devoid of critique. Detractors have argued that its vast scope risks diluting its focus, leading to a perception that it attempts to encompass everything yet deeply engages with nothing. The literary critic Harold Bloom voiced a concern that the field's emphasis on left-wing politics could potentially overshadow the aesthetic appreciation of art and restrict the breadth of discussions it could foster.

In conclusion, the establishment of the CCCS and the subsequent trajectory of cultural studies exemplify a paradigm shift in academia's approach to culture and its multifaceted significance. This field has dismantled the binary distinction between high and low culture, unveiling the intricate layers of meaning that permeate all cultural forms. The legacy of the CCCS continues to resonate through cultural studies, a discipline that empowers us to critically engage with the media, art, and practices that shape our world, while also fostering conversations about the broader societal implications of these engagements.

6.5 PROBING THE THEORETICAL LANDSCAPE OF CULTURAL STUDIES

Within the realm of cultural studies, the notion of "texts" transcends traditional understanding. These texts are not confined to written words alone; they encompass a diverse array of mediums, from speeches and advertisements to photographs, culinary choices, and fashion statements. In cultural studies, these texts are windows into the intricate fabric of meaning that shapes our perception of the world. This approach is underpinned by various theoretical frameworks, and one of the most influential is semiotic theory.

Semiotics, rooted in linguistics, investigates the structures of language, its components, and how it is interpreted. Cultural studies, recognizing the inherent interplay between culture and language, has embraced semiotics as a powerful tool. The reciprocity between culture and language suggests that culture functions as a kind of language, with both serving to represent the world and convey meaning.

Central to semiotics is the concept of signs – symbols used to represent or symbolize abstract meanings. Consider the word "tree" as a sign representing the idea of a tree or the ubiquitous '🌳' emoji conveying the feeling of happiness. In cultural studies, the creation and interpretation of signs constitute an ongoing process that is mutually influenced by and influences our perception of reality. Thus, the dynamism of cultural studies theory asserts that meaning is not a fixed entity; it's a construction that is fluid and subject to change.

This fluidity of meaning construction is intricately tied to a multitude of factors, a notion further elucidated by the theory of cultural materialism. Cultural materialism delves into the intricate connections between material conditions, cultural practices, and their reciprocal influence. It emphasizes that culture doesn't exist in isolation; it's intimately linked to the socio-economic and political contexts in which it emerges. This theory posits that societal changes, technological advancements, and shifts in power dynamics all contribute to the continuous reinterpretation and redefinition of cultural signs.

Semiotics and cultural materialism are symbiotic in cultural studies. Semiotics aids in dissecting the layers of meaning within cultural texts, while cultural materialism provides the broader context within which these meanings are crafted and transformed. Together, they create a framework that acknowledges culture's profound impact on the perception of the world and the world's impact on culture.

However, the exploration of cultural texts and their meaning isn't confined to the theoretical realm alone. Cultural studies theorists actively engage in critical analysis, employing a toolkit of perspectives that illuminate various dimensions of these texts. Among these perspectives, structuralism and post-structuralism play pivotal roles.

Structuralism delves into the underlying structures that organize and give coherence to cultural texts. It seeks to uncover the inherent rules and patterns that govern the creation and interpretation of signs. In doing so, structuralism emphasizes the interdependence of elements

within a cultural text, highlighting how individual components contribute to the overall meaning.

On the other hand, post-structuralism challenges the notion of fixed, universal meanings. It contends that meaning is contingent upon context, subjectivity, and power dynamics. Post-structuralism reveals the complexities of interpretation, asserting that no single interpretation is definitive. Instead, interpretations are shaped by personal perspectives, cultural backgrounds, and prevailing ideologies.

Cultural materialism, an influential theoretical approach developed by Raymond Williams, serves as a crucial lens within cultural studies, shedding light on the intricate processes that underlie the creation and dissemination of cultural texts. This theory propounds that cultural products, like any consumer items, are not born in isolation; rather, they are shaped by a complex web of economic, social, and historical factors that span from pre-production to post-consumption.

The crux of cultural materialism lies in its assertion that cultural texts are intricately linked to their production and consumption contexts. They are not ethereal creations devoid of grounding in reality; instead, they emerge from the same material conditions that give rise to other consumer commodities. Just as televisions and cosmetics are influenced by economic considerations, cultural texts are subject to the sway of socio-economic factors that mold their content, presentation, and dissemination.

Rooted strongly in Marxism, cultural materialism draws inspiration from Karl Marx's socio-economic theories. Marxism, as a socioeconomic framework, posits that capitalist societies are characterized by the unequal distribution of power and resources between the ruling upper classes and the lower-class masses. The upper classes perpetuate this inequality by controlling the economy and upholding the capitalist agenda. It's within this context that the concept of "hegemony" comes into play.

Hegemony, within the Marxist framework, refers to the dominant values, ideas, and interests that stem from the ruling classes. These notions shape societal norms, perpetuate inequality, and maintain the status quo. Cultural materialism harnesses this idea of hegemony to scrutinize how cultural texts contribute to the propagation and reinforcement of these dominant ideologies, as well as how they may be sites of resistance against them.

The concept of hegemony holds paramount importance within cultural studies. Cultural texts, in this framework, are not mere passive

vehicles of communication; they actively participate in the dissemination of societal values and ideas. By dissecting these texts, cultural studies theorists uncover how hegemonic forces are both perpetuated and challenged within society.

However, cultural materialism doesn't adhere to a deterministic view that culture is solely molded by hegemonic forces. This is where the notion of an "active audience" comes into play. Stuart Hall, a prominent cultural studies theorist, introduced the concept of an active audience that actively engages with cultural texts. This perspective counters the conventional notion of passive consumers, instead recognizing that audiences actively interpret and decode meaning based on their individual experiences and perspectives. Even unconsciously, audiences contribute to the construction of meaning within cultural texts, blurring the boundaries between producer and consumer.

The Centre for Contemporary Cultural Studies (CCCS) delved into the dynamics of hegemony and resistance, particularly evident in their exploration of contemporary youth subcultures like punks. These subcultures were seen as expressions of resistance against the prevailing hegemonic norms, embodying alternative ideologies and aesthetics. This investigation underscores the nuanced relationship between culture and societal power structures, revealing how cultural expressions can function as sites of contestation and negotiation.

Cultural materialism, as conceptualized by Raymond Williams, offers a lens that unveils the intricate layers of cultural production. It exposes the interplay between economic contexts, societal power dynamics, and cultural texts' creation, consumption, and interpretation. By recognizing the active agency of both producers and consumers, cultural materialism goes beyond deterministic views and acknowledges the complex processes that shape cultural meanings. This perspective not only empowers us to dissect the mechanisms of hegemony but also highlights the potential for culture to serve as a platform for resistance, fostering a more comprehensive understanding of the intricate tapestry that is human expression and interaction.

In the ever-evolving landscape of academic exploration, cultural studies theories stand as dynamic and enlightening frameworks that have reshaped our understanding of culture, meaning, and human interaction. This journey through the rich tapestry of cultural studies theories has revealed a diverse array of perspectives that collectively unravel the intricate threads woven into the fabric of society, art, and expression.

The journey began by redefining culture itself, recognizing that it encompasses not just highbrow pursuits but also the entirety of human existence – from food and fashion to media and language. This holistic approach shatters the conventional boundaries and invites us to see culture as a constantly evolving process, where meaning is constructed, deconstructed, and reconstructed in response to ever-changing socio-economic, political, and technological contexts.

Semiotic theory emerged as a foundational lens, illuminating the ways in which culture operates as a language, employing signs and symbols to convey intricate meanings. This perspective expanded our comprehension of culture's complexity and its inherent connection to communication. This foundation laid the groundwork for cultural materialism, which boldly asserted that cultural texts are products embedded in socio-economic realities. Just as consumer items don't emerge in a vacuum, cultural products are molded by factors ranging from economic considerations to historical backgrounds, shaping both their content and interpretation.

Embedded within cultural materialism is the powerful concept of hegemony – the dominance of values, ideas, and interests of the ruling classes. This concept, firmly rooted in Marxism, underscores how cultural texts become platforms for the perpetuation or resistance of societal norms. It emphasizes that culture isn't just a reflection of society; it's a dynamic force that shapes, sustains, and challenges the status quo. The active audience theory further dismantles the notion of passive consumers, recognizing that audiences engage with cultural texts by actively decoding meaning based on their personal experiences, enriching the interpretations with their own unique perspectives.

Structuralism and post-structuralism, like two sides of a coin, illuminate the inherent rules governing cultural texts and then dismantle the notion of fixed, universal meanings. Together, they demonstrate the complexity of interpretation and remind us that meanings are deeply influenced by context, subjectivity, and power dynamics. This insight dismantles the idea of a singular "correct" interpretation and acknowledges the multifaceted nature of understanding cultural texts.

The legacy of the Centre for Contemporary Cultural Studies (CCCS) looms large, as its revolutionary insights have propelled cultural studies onto the global stage. By examining cultural texts through diverse theoretical lenses, the CCCS and subsequent cultural studies theorists have empowered us to perceive culture as a living, breathing

entity – a realm where meanings intertwine, contest, and reshape societal paradigms.

However, cultural studies theories are not without their critics. The field's breadth has invited concerns about its potential to encompass everything and nothing simultaneously. Furthermore, accusations of left-wing bias have prompted discussions about the balance between political perspectives and aesthetic appreciation in the analysis of cultural expressions.

In conclusion, cultural studies theories have illuminated the vibrant mosaic of human culture, uncovering its dynamic, ever-shifting nature. They've unveiled the intricate processes through which meanings are constructed and transformed, enriching our comprehension of culture's role in shaping society and identity. From the foundational insights of semiotics to the socio-economic explorations of cultural materialism, and from the lens of active audience theory to the deconstruction of structuralism and post-structuralism, these theories have enriched our ability to navigate the intricate complexities of cultural expressions. As we navigate this journey through the realm of cultural studies theories, we're equipped with an expanded toolkit that enables us to decode the layers of meaning embedded within the cultural texts that surround us, fostering a deeper connection to the diverse tapestry of human experience.

6.6 INTERSECTING CULTURAL STUDIES AND LITERARY ANALYSIS

The intersection of literature and cultural studies constitutes a fascinating avenue of inquiry, enriching our understanding of literary works by embedding them within the complex tapestry of their economic, social, and cultural contexts. This approach extends beyond the mere examination of words on a page; it delves into the intricate interplay between the literary creation and the world that engendered it.

Cultural studies' core interest in dismantling hegemonic power structures finds profound resonance when applied to literary analysis. By scrutinizing literature through this critical lens, a multidimensional understanding of texts emerges, inviting us to explore the nuances of resistance, identity, and societal paradigms. This perspective aligns cultural studies with various political theories, fostering a comprehensive exploration of literary meanings.

One such lens through which literature is analyzed from a cultural studies perspective is disability theory. This academic framework probes the intricate relationship between disability, culture, and society. It questions what disability signifies within a cultural context and how these perceptions are molded by societal norms and values. When applied to literature, disability theory unravels the layers of meaning woven into representations of disabilities in narratives, exposing how culture influences both the portrayal and interpretation of disabled characters.

Another potent lens that cultural studies employs is postcolonial literary theory. This theoretical paradigm employs literature as a vehicle to examine the repercussions of imperialism and colonialism. As literary texts reflect the complexities of cultural encounters and power dynamics, postcolonial literary theory uncovers the ways in which colonial history leaves indelible imprints on narratives. By analyzing the textual nuances, we gain insights into the narratives of colonized and colonizer, offering a deeper comprehension of the intricate web of cultural interplay.

In essence, these lenses act as windows through which cultural studies theorists can scrutinize literature, revealing layers of meaning that extend beyond the surface narrative. By doing so, cultural studies amplifies the resonance of literary texts, contextualizing them within the broader currents of cultural change and resistance.

Moreover, cultural studies' ethos of questioning entrenched norms and seeking diverse voices prompts scholars to extend their gaze beyond the literary canon – the collection of works traditionally deemed as "high culture." This expansion transforms the landscape of literary analysis, embracing the broader spectrum of human expression and creativity. Pop culture and literature, often dismissed by conventional canons, gain prominence as fertile ground for exploration.

By incorporating pop culture into the cultural studies framework, scholars venture into uncharted terrain. They explore the cultural significance of popular songs, films, television shows, and even internet memes. These seemingly mundane forms of expression become mirrors reflecting societal beliefs, aspirations, and conflicts. This approach challenges the hierarchy of cultural value and amplifies the voices of those who are often marginalized within traditional literary discourse.

Notable literary figures like Geoffrey Chaucer and William Shakespeare, revered within the Western literary canon, serve as touchstones that mark the trajectory of literary evolution. However,

cultural studies expands beyond these icons, embracing the diversity of voices that have been historically underrepresented. The likes of Chaucer and Shakespeare remain significant, but the cultural studies perspective beckons us to explore the narratives of authors and characters that have been obscured by the dominant literary narratives.

In conclusion, the marriage of cultural studies and literature breathes new life into literary analysis, enriching our perception of texts by embedding them within their socio-cultural milieus. This approach, marked by lenses like disability theory and postcolonial literary theory, unveils the intricate layers of meaning that ripple beneath the surface. The embrace of pop culture and non-canonical literature further widens the scope, enabling a more comprehensive exploration of diverse voices and cultural dynamics. As we navigate the intersection of cultural studies and literature, we are equipped with tools to decipher not only the narratives themselves but also the societal currents that shape them, fostering a deeper connection to the kaleidoscope of human experience and expression.

6.7 ILLUSTRATIVE INSTANCES OF CULTURAL STUDIES APPLICATION

In the dynamic realm of cultural studies, the lens of analysis is not limited to abstract theory but is firmly grounded in real-world dynamics. When examining literature from a cultural studies perspective, three keywords come to the forefront: power, identity, and representation. These concepts serve as guiding beacons, illuminating the intricate interplay between texts and the societal forces that shape them. Let's delve into these concepts and see how they manifest in a contemporary context.

Power:

When scrutinizing a text from a cultural studies perspective, it's imperative to unravel its specific social, economic, and cultural context. Consider the power structures at play, whether they're fictional or non-fictional. For instance, the popular Netflix series "Stranger Things" unfolds within a complex power dynamic. The series, produced by a multinational streaming service, explores the struggles of children and young adults as they navigate both supernatural forces and controlling adult figures, including parents, law enforcement, and governmental authorities. This juxtaposition highlights how power dynamics are intricately woven into the fabric of the narrative.

Identity:

Identity plays a pivotal role in cultural studies analysis. Consider the text's target audience and the characters' social, economic, and cultural identities. "Stranger Things" primarily caters to a young adult demographic, between the ages of 18 and 30. This demographic's political power may be diminished due to lower voter participation compared to older age groups. The characters in the series are predominantly young adults, mirroring the show's intended audience. The intersection of these identities provides a lens through which we can examine the societal dynamics at play.

Representation:

Representation is a cornerstone of cultural studies analysis. It involves assessing how a text portrays power structures, identities, and the relationships between them. "Stranger Things" offers a fascinating perspective on the representation of youth subcultures. The series presents youth as a realm of belonging and resistance, countering hegemonic ideas and values. The main characters turn to a role-playing game, Dungeons & Dragons, to interpret supernatural events, rejecting the explanations offered by adults, many of whom prove to be misguided or antagonistic in the series. This representation showcases the subversion of authority and the empowerment of youth culture.

In essence, the example of "Stranger Things" serves as a microcosm of the broader concepts within cultural studies. By applying the lenses of power, identity, and representation, we can dissect the intricate layers of meaning embedded within cultural texts. This analysis not only enriches our understanding of the text itself but also offers insights into the broader social and cultural forces that shape our world.

Cultural studies, with its interdisciplinary approach, bridges the gap between theory and practice. It challenges established norms, delves into the interplay between high and low culture, and uncovers the intricate dance of power dynamics and identity representations. As we journey through this realm, we discover that cultural studies is not merely an academic pursuit; it's a tool that empowers us to decipher the undercurrents of meaning that shape our perceptions, interactions, and societal structures.

❖ **Check Your Progress:**

1. What is cultural studies?

2. How does cultural studies redefine culture?

3. What is the significance of semiotic theory in cultural studies?

4. Explain cultural materialism in brief.

5. How does postcolonial literary theory relate to cultural studies?

6. What role does the active audience theory play in cultural studies?

7. What's the connection between disability theory and cultural studies?

8. Why is representation a crucial aspect in cultural studies?

6.8 LET US SUM UP

To sum up, the exploration of cultural studies has revealed a rich tapestry of insights into the interplay of culture, power, and identity. The theories examined, ranging from semiotics to cultural materialism, have illuminated the nuanced mechanisms that underlie the formation of meaning within cultural texts. Through these lenses, we uncover the intricate interconnections between societal contexts, power dynamics, and the narratives we engage with. This journey transcends academic discourse, empowering us to critically analyze literature, pop culture, and the world around us. Armed with these theories, we navigate the diverse landscape of human expression with heightened awareness and profound understanding.

6.9 REFERENCES

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યુનિવર્સિટી ગીત

સ્વાધ્યાય: પરમં તપ:

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સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેકે;
બંધન નહીં કો સ્થાન સમયના જવું ન ઘરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીયે આપણ સૌ
ભવ્ય રાષ્ટ્ર નિર્માણ...
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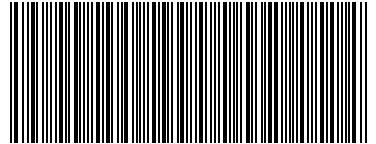
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