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# Assonance

A Journal of Russian & Comparative Literary Studies

No.17  
January 2017



DEPARTMENT OF RUSSIAN & COMPARATIVE LITERATURE  
UNIVERSITY OF CALICUT  
KERALA – 673635

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**Assonance: A Journal of Russian & Comparative Literary Studies**

No.17, January 2017

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## FROM THE EDITOR

The year 2017 marks the 41<sup>st</sup> anniversary of the Department of Russian and Comparative Literature that was established in 1976 as the Department of Russian. Since then the Department has made significant progress in the fields of Russian and comparative literary studies. The year 2017 as well marks the 30<sup>th</sup> anniversary of our Departmental research journal that was established in 1987. To mark these significant milestones we are proudly presenting before you the 17<sup>th</sup> issue of our journal "Assonance - A Journal of Russian and Comparative Literary Studies" in a new avatar. The current issue has 23 articles contributed by scholars from Russia and India, and written in Russian and English on various aspects of Russian studies and comparative studies. For the first time we have included an interview of the celebrated Russian literary critic and the chief editor of the journal *Voprosy Literatury* Igor Olegovich Shaitanov.

The 17<sup>th</sup> issue of Assonance has received overwhelming support from the contributors from India and Russia and has included articles contributed by scholars of eminence as well as emerging scholars. We are indebted to each and every contributor for enriching the content of the journal with their valuable research articles. This issue has articles dealing with Historical fiction in Russian postmodernist literature, late Neo-Victorian English fiction, Russian fairy tales and their translation, Concept of freedom in Aleksandr Solzhenitsyn's poetics, Problems of translating biblical phrases from Russian into Hindi, Problems

*of translating Zoshchenko into Hindi from Russian, Contrastive study of Russian and Maithili grammar, Patriarchy in Nabokov's Lolita, Russell Hoban's Riddley Walker, Femininity, India through the French travelogue of Nicolas Bouvior, Thomas King, Mahashweta Devi, Comparative study of Khushwant Singh and Bapsi Sidhwa, Romesh Gunsekera's Heaven's Edge, Nikolai Koliada's Murlin Moorlo, Cultural resistance in Janapriya's novels, Baltic resistance of Soviet Russification, Racism in Quebec, Ecocriticism et al.*

*We express our deepest sense of gratitude towards the authorities and the administration of the University of Calicut for their continual financial support and patronage in the endeavour of publishing this journal.*

*We are as well grateful to the Board of advisors for providing timely input regarding quality of the articles and publication of the journal. Last but not the least, we are thankful to all those who rendered their support towards bringing out this issue successfully.*

*With best wishes of the New Year 2017*

*The Editor*

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# ИСТОРИЧЕСКАЯ ПРОЗА В ЭПОХУ ПОСТМОДЕРНИЗМА

Проф. А.Г.Коваленко

## HISTORICAL PROSE DURING THE TIME OF POSTMODERNISM

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**Annotation:** *The present article deals with the genre of historical fiction during the age of postmodernism in Russian Literature.*

**Keywords:** *Historical prose, postmodernism, new literature, alternative history*

В постсоветские годы художественное освоение советской истории претерпело значительное изменение. Перемены коснулись не только материала, но, прежде всего принципов и критериев оценки самой истории. Резкий поворот в исторической прозе начался как следствие перестроечных процессов в стране в середине 80-х годов. Он был отмечен мощной волной публикаций «задержанной литературы», который заставил по-новому взглянуть на многие эпизоды и личности советской истории. Доминирующей особенностью изображения прошлого был ее *разоблачительный пафос*, вызванный различными причинами, среди которых можно отметить задержанную инерцию оттепели 50-60-х годов. Романы В.Гроссмана, В.Дудинцева, А.Солженицына, А.Рыбакова, А.Бека, Д.Гранина, других писателей стали первооткрывателями теневых сторон исторического процесса, обратной стороны парадного фасада истории. На рубеже 80-90-х годов их произведения воспринимались как историческая правда о культе личности, лагерях, Великой отечественной войне, во многом опережая объективные исследования профессиональных историков. Они выполняли огромную просветительскую задачу, заменяя миф подлинной (с позиции автора) исторической картиной.

Однако по мере уменьшения потока задержанных публикаций, спадала и разоблачительная тональность. На смену ей приходила иная историческая проза, остывшая от критического пафоса и осваивавшая исторический материал в русле *постмодернистских принципов*. Новая литература 90-х годов, обращавшаяся к историческим темам отказывалась от изображения прошлого с позиций историзма, с позиций рационального понимания движения истории. Утратившая ориентиры мысль искала опору в казавшейся абсурдной действительности и находила ее в исторической

метафоре, т.е. некой схемы, объяснявшей мир с помощью сюжета и иносказательных образов. Такие метафоры создавали В.Пелевин («Желтая стрела»), В.Маканин («Лаз»), А.Битов («Ожидание обезьян»), В.Шаров («До и во время»).

Дальнейшее движение литературы происходило в направлении усиления исторического нигилизма, «от попытки художественного освоения истории через метафору – к ее раздроблению и карнавальная перекодировке. Вернулись к тому же, с чего начали – к незнанию». (Иванова, с.185) История и исторические персоналии стали предметом различных игровых манипуляций вне всяких идеологических концепций – в романах В.Сорокина, Е.Попова, А.Королева. Свободная игра в «исторический пасьянс», постмодернистская деконструкция советских идеологических клише стали проявлением деполитизации и деидеологизации литературы, освобождения ее от власти всех и всяческих критериев. Разочарование, скепсис, утрата смысла в истории приводили к утверждению нового критерия: поскольку истины не существует, то истинна лишь *игра* в относительные истины. История превратилась в декорацию, на фоне которой разыгрывались мизансцены, лишенные подлинного исторического содержания.

Отражение истории в 90-е гг., применительно к «массовой литературе», принимало разные обличья. Критик В. Мясников, анализируя постсоветскую историческую беллетристику, выделил несколько направлений и жанров. Потребность в обывательском интересе к подлинной истории породила к жизни *коммерческих историков*, вроде авторов романов «Ледокол» В. Суворова или «Тайна Второй мировой» Б. Соколова. Распространение получили *хронобеллетристика*, эксплуатирующая «новую хронологию» А. Фоменко и Г. Носовского, и *русская фолк-хистори* – массовая историческая беллетристика, рассчитанная на читателя, ищущего развлечений. «Фолк-хистори – явление многогранное, - отмечает В. Мясников. – Тут есть и бульварный авантюрный роман, и салонный, и житийно-монархический, и патриотический, и ретродетектив. Как положено масскульту, все они подразумевают негласный договор автора с читателем. То есть все читательские ожидания должны быть удовлетворены, финал предсказуем, исторические сплетни и анекдоты обязательно пересказаны, а нагрузка на мозги минимальна. Исторический антураж в пределах банальной эрудиции». (Мясников, с.151) Именно в таком ключе работает, по мнению критика, популярный автор «салонной фолк-хистори» Э. Радзинский. Издаются многочисленные тематические серии вроде «Рюриковичи», «Романовы», «Слава», «Русская Америка». Разновидностью этого чтения является проект Б. Акунина, который

«работает по готовым схемам, соединяя шаблонные блоки своего рода литературного конструктора «лего». Переносит представления нашего времени в прошлое».

Роман Д.Быкова «Орфография» (2003) – уводит читателя в 1918 г. Его можно было отнести к жанру социально-исторического романа, если бы не та избыточная свобода вымысла и интерпретации, которая всегда свойственна Быкову.

Поэтому расследование конкретного события первого года Советской Власти перерастает в свободный хор многих голосов. Это дало основание автору определить в подзаголовке свой роман как «роман-оперу».

Хотя в основе романа лежит достоверная ситуация, произведение является плодом полной свободы авторского воображения. Вымысел и достоверность тесно переплетены в тугой узел. На самом деле всего это не было, но могло бы быть.

Роман оживляет авантурный сюжет. Действие романа происходит не только в Петрограде, но и в Крыму, где в это время наступило смутное время, полное фантастических поворотов и смены властей. В этом смысле сюжетные линии Ятя и Тани сильно напоминают атмосферу «Хождений по мукам» А.Толстого.

«Оперная» условность романа во многом определяется произвольными поворотами сюжетных линий и столь же произвольными поступками действующих лиц. Интрига многих эпизодов держится на неожиданности события

В современной исторической прозе все более удлиняющаяся временная дистанция создает поле авторской вненаходимости, в котором автор перестает быть пристрастным судьей современности. Изображаемые им исторические конфликты все более утрачивают одностороннюю валентность и становятся поливалентными. Разоблачение сменяется попыткой понять время во всей его сложности, а истина обретает многомерность.

Чем дальше уходит в прошлое то или иное историческое событие, или та или иная историческая эпоха, тем с большим основанием оно становится для писателей объектом эстетических манипуляций. Писатель уже не ищет – как раньше – способа выразить истину художественными средствами. Он полагает, что истина либо уже найдена, и не имеет смысла ее заново открывать, либо ее вообще невозможно выразить, а поэтому к историческому материалу надо отнестись совсем иначе. Он становится всего лишь материалом для тотальной и безответственной игры в историю.

Она становится объектом для игровой манипуляции, которую можно свести к трем видам:

1. Исторический материал – всего лишь декорация, создающая впечатление подлинности, но имеющая совсем иную цель – придать авантурному сюжету достоверный фон. Так появляется ретродетектив, классиком которого несомненно является Б. Акунин. В угоду читателю, история становится всего лишь «служанкой» или «приправой» сюжета. В этот ряд можно поставить и пермского писателя А. Иванова с его романом «Золото бунта». Таким образом создается псевдоисторический роман, или декоративно-исторический роман.

Особое место в исторической традиции такого рода занимает проза А. Азольского. В романах «Клетка», «Облдрамтеатр», «ВМБ» он, по существу, занимательностью сюжета «перекрывает» правдивость, что дало одному из критиков определить его прозу как псевдореалистическую.

В метафизическом смысле, антиномическое противостояние двух идей-символов – Клетки и Круга пронизывает ткань этого романа. Круг – символ вечности, а Клетка – знак тех оков, которые сковывают свободное развитие человека. Клетка – это и вполне недвусмысленное обозначение социальной системы, в которой вынуждены обитать герои романа.

Образ Клетки является в месте с тем и сюжетообразующим, он связан с центральной темой романа. Братья, Иван Баринов и Клим Пашутин, являются первооткрывателями формулы клеточного ядра, опередив на несколько лет открытия ученых-генетиков, но так и не получив никакого признания. Открытиям не суждено увидеть свет, а их авторы канули в пучине безвестности. Роман-расследование, по сути, превращается в роман-приговор государственной системе, умертвляющей на корню все живое – мысль, чувство, самое жизнь.

Вопрос, который всегда вызывает особый интерес в творчестве А.Азольского, это взаимоотношение правды и вымысла, вопрос о достоверности художественной картины писателя. С точки зрения здравого смысла, сюжеты Азольского кажутся совершенно неправдоподобными. Трудно поверить в реальность гениального открытия, совершенного молодым генетиком Климом Пашутиным в условиях почти подпольного существования, под слежкой агентов с Лубянки, в немислимых обстоятельствах, полных опасности. Однако вымышленная Азольским история подана с таким профессиональным знанием дела, с такой убежденностью рассказчика, что у читателя почти не возникает сомнения в

достоверности повествования. С этой точки зрения сюжеты Азольского можно определить как правдоподобная недостоверность: такого не было, но такое вполне могло бы случиться. Или: это невероятно, но скорее всего это было именно так. Но о случившемся не знает никто и не узнает никогда. Таков один из наиболее характерных признаков повествовательной манеры писателя: «всезнающий автор» ведет собственное расследование обстоятельств и событий совершенно невероятного события или совершенно необыкновенной человеческой судьбы. И то и другое он «вытаскивает» из-под обломков недавно прошедшей истории, делает ее художественно правдивой и правдоподобной.

2. Исторический материал становится предметом художественных конструкций, имеющих мало общего с историей подлинной, но в основе своей содержащих сюжет, имеющий название **«альтернативной истории»**. «Альтернативность» может быть самой разной, в зависимости от вкуса и художественной стратегии автора. Конструктивным принципом «историзма» становится нахождение «точки бифуркации», того момента в реальной истории, когда истории могла пойти «иным путем». И тогда автор позволяет себе нарушить естественный ход событий и внедрить фантастические допущения. Вяч. Рыбаков (Хольм Ван Зайчик) в романе «Гравилет «Цесаревич» (1993) может позволить допущение, что Октябрьской революции 1917 года в России не было, но Россия продолжала свой поступательный путь к прогрессу и достигла невиданных высот. В цикле романов под названием «Евразийская симфония» (2001) писатель создает образ государства Ордусь, в котором объединились Китай и Русь. «Сотворенная Ван Зайчиком Ордусь – альтернативный вариант развития нашей планеты, и в этом смысле книга сродни великим утопиям прошлого, от Платона до Кампанеллы. Это и книга религиозного поиска: жители Ордуси – синкретисты, православные, мусульмане, буддисты, а империю держат воедино идеи Конфуция: почитание старших, стремление к законопорядку, предпочтение общего интереса личному, государство как одна большая семья. Строгую иерархичность конфуцианства умеряет принцип гармонии: все допустимо, пока это не противоречит общей целостности»

Т. Толстая в романе «Кысь» (2000) допускает, что Россия после великого «взрыва» вернулась к архаике, смешанной с фантастическими биологическими мутациями.

«Нужен ли альтернативно-исторический роман?» – нередко вопрошают литературоведы, в особенности те из них, кто много лет посвятил изучению традиционного исторического романа. Вопрос,

вероятно, становится риторическим, так как тенденция уже существует как факт. На этот счет можно привести точку зрения одного из авторитетных исследователей В. Оскоцкого: «Нужна ли «альтернативная история», непомерно громко заявляющая о своих правах в последнее время? Нужна как вариант, один из возможных вариантов прочтения, как выдержанная в его контексте версия или гипотеза. Но не нужна как виртуальная крайность, размывающая земные границы исторического опыта». (Оскоцкий, с.295)

3. Третий тип исторического повествования и вовсе лишается даже видимости тех остатков причинно-следственных принципов, которые по-своему еще сохраняются в альтернативно-историческом романе. Такой тип романа можно условно назвать «психоделическим романом». Игра не только сохраняется, она приобретает самодовлеющий и самодостаточный характер. Весьма часто мотивировкой «историзма» становится психоделизм, т.е. галлюцинации на исторические темы. В романе В. Пелевина «Чапаев и пустота» (1996) психоделический мотив лежит на поверхности сюжета. В сознании героя романа история 1919 г. и современность 1991 г. «прокидываются» друг в друга как два сообщающихся сосуда. Однако и то и другое – история и современность – оба оказываются иллюзией, призванной утвердить историческую «пустоту», т.е. абсолют относительности любой исторической истины: истории нет, она всего лишь наша иллюзия, наш «исторический бред».

К этому ряду можно причислить романы В. Шарова, Д. Липскерова П. Пепперштейна. Последний автор наиболее показателен в высказанном смысле. В романе «Мифогенная любовь каст» (2002) предметом изображения оказывается, казалось бы, достоверное историческое событие – Великая Отечественная война. Однако она подана читателю как галлюциногенный бред парторга Дунаева, всю войну проспавшего в лесу под воздействием грибов. Под таким углом зрения все события романа изображаются как столкновение одних сказочных героев с другими. Война становится фантастической сказкой.

В недавно изданной книге П. Пепперштейна «Военные рассказы» (2006) «историзм» изображения также имеет место. Правда, исторические атрибуты сюжета служат для оправдания некой авторской метафизической концепции. В «сказочно-условной» модели художественного мира мы обнаруживаем эпизоды войны 1812 года, гражданской войны, Великой отечественной войны – и всегда это лишь условные декорации, среди которых автор разыгрывает своих героев-«оловянных солдатиков». Автор



уподобляется взрослому мальчику, решившему «поиграть в войну». Однако при этом он выстраивает свою метафизическую и эстетическую концепцию, в основе которой – абсолютизация текста как самодовлеющей реальности, не имеющей ничего общего с реальностью достоверной.

Таким образом, ситуацию с исторической прозой можно определить как весьма плюралистическую. Налицо широкий спектр различных подходов к истории, каждый из которых имеет свою «эстетическую нишу», а произведения – своих читателей. Наряду с традиционным классическим историзмом имеет место и «квазиисторизм», замешанный на различных игровых стратегиях.

Иначе говоря, история подлинная современной литературе не перестала быть необходимой, но стала недостаточной. История становится мифом, который создает каждый пишущий человек на свой собственный манер, искривляя зеркало так, как он считает нужным, в угоду своей эстетической стратегии.

Только что вышедший роман Кирилла Бенедиктова «Блокада» один из примеров новой исторической прозы. Автор – профессиональный историк. Поэтому можно заранее предположить, что роман должен быть насыщен достоверными деталями и исторически-правдивыми характерами. И то и другое есть в романе. Самый значительные герои истории XX века – Сталин, Гитлер, Берия, Абакумов, Геринг, Геринг, и десяток других – заставляет думать о масштабности идейной концепции произведения. Последнюю должно подтвердить и широта охвата географии – от Тибета и Туркестана до Берлина и Парижа.

Вчитавшись в роман, убеждаешься в том, что ожидания не обманывают: действительно, речь идет о власти в самом широком философском смысле. Как и когда тщедушный и истеричный прапорщик немецкой армии превращается в харизматического вождя нации, которая слепо верит ему и следует за ним на край пропасти? Как маленький увечный семинарист Сосо становится властителем жизней миллионов людей? В чем природа власти над людьми?

И ответ на этот вопрос лежит не в психологической или политической плоскости. Нет, автор романа на самом серьезном тоне ведет речь о мистической природе власти, кроющейся в обладании мистическими таинственными предметами. Борьба за власть над миром в романе это борьба за владение предметами, имеющую колдовскую силу. Заполучив из фигурку Орла из Тибета, Гитлер приобрел способность гипнотизировать людей, и в эту

гипнотическую ловушку попал сам Сталин, поверивший ему в 1937 г., что война против Советского Союза не будет развязана.

Роман о власти становится таким образом сюжетом о борьбе за обладание Орлом, символом власти, Змейкой, с помощью которой можно беспрепятственно преодолевать пространство. Змейка может победить Орла, но сама бессильна против Мангуста.

Над все этим можно было бы легко посмеяться, если бы не умение автора романа заинтриговать читателей самыми достоверными доказательствами существования мистической силы, Самым серьезным образом рассказывается о маге Гарджиеве, некогда обучавшем магии самого Сталина, о нацистской организации «Аненербе», занимавшееся проблемами таинственной мистической силы, интересе Сталина и Берии к людям, которые обладают способностью к ясновидению и гипнозу. И вот появляются новые персонажи – Вольф Мессинг, скромная медсестра с Урала, «заговоренный», которого не берут ни пули, ни снаряды.

История не просто замешана на мистике, мистическая жизненная сила становится движущим механизмом самой истории. Если другие автора (как В.Шаров) просто играют в исторические фигуры, делигитимируя их, то Кирилл Бенедиктов «играет» с самой историей, создавая полуигровую-полусерьезную мистическую историософию.

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# КОМПЕНСАЦИОННЫЕ РЕСУРСЫ НАРОДНОЙ ВОЛШЕБНОЙ СКАЗКИ И ПЕРЕВОД РЕАЛИЙ

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## RUSSIAN FAIRY TALE COMPENSATION RESOURCES AND REALIA TRANSLATION

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**Аннотация:** В статье с переводческой точки зрения проанализированы компенсационные ресурсы русской народной волшебной сказки. Вариативность рассматривается как ключевая черта фольклорного текста и как фактор, оказывающий влияние на стратегию перевода. Выявлены взаимозаменяемые единицы текста оригинала и текста перевода. Установлено, что национальный колорит и сказочный колорит относятся к существенным жанровым чертам реалий волшебной сказки. Учет такого свойства фольклора, как вариативность, а также возможностей компенсации позволяет выявить адекватные способы перевода реалий.

**Ключевые слова:** перевод, фольклорная волшебная сказка, русская волшебная сказка, сказочный колорит, реалия, вариативность.

**Summary:** In the article compensation resources of Russian fairy tale are analyzed from the point of view of translation. Variation is treated as a key feature of a folk text and as a factor that influences translation strategy. Text units of source and target traditions which can be interchangeable are examined. It is stated that national colouring and fairy tale colouring are relevant genre features of fairy tale realia. Taking into consideration folklore variation and compensation allows to reveal the appropriate ways of translating realia.

**Keywords:** translation, folk tale, Russian folk tale, fairy tale colouring, realis, variation.

Говоря о тех или иных явлениях в связи с переводом, как правило, отмечают их специфические черты, которые составляют трудность. Мы полагаем, что было бы полезно выявлять и такие особенности подлежащих переводу лексических, грамматических, стилистических единиц и типов текста, которые объективно могут

помочь переводчику. Так, переводчик фольклора может опираться на два фактора, вступающих во взаимодействие в процессе перевода. Один из них принадлежит сфере фольклора (вариативность), а второй – области перевода (компенсация). Мы рассмотрим взаимодействие этих двух явлений на примере перевода реалий народной волшебной сказки.

Понятие «компенсация» в переводоведении тесно связано с понятием «переводимость», а это последнее до сих пор остается дискуссионным. Так или иначе, не являясь абсолютно надежными критериями, практика перевода и все увеличивающиеся объемы переводимой продукции свидетельствуют в пользу переводимости. В то же время качество выполняемых переводов нередко заставляет в этом сомневаться. Одним из механизмов, делающих возможной переводимость, является компенсация. Важность этого механизма, обеспечивающего саму возможность перевода, позволяет утверждать, что «теория перевода – это теория компенсаций» [Фененко и Кретов, с.89].

Среди ученых нет единства мнений относительно того, что следует называть компенсацией [Harvey, p.37-39], однако большинство сходится в том, что компенсация – это передача в переводном тексте единиц, не поддающихся воспроизведению регулярными, традиционными способами. Этими «непереводимыми» единицами могут быть «элементы» [Федоров], «элементы смысла» [Комиссаров, с.225], воздействие, которое оказывает текст на своего рецептора [Hervey and Higgins, p.43] и другое. Иногда говорят о применении приема компенсации по отношению к конкретным лексическим или лексико-грамматическим единицам, литературным приемам, например, к каламбуру [Natim and Mason, p.202] и даже к жанрам, если считать поговорку малым фольклорным жанром [Hervey and Higgins, p.43].

По мнению В.Н. Комиссарова, компенсация – это «способ перевода, при котором элементы смысла, утраченные при переводе единицы ИЯ в оригинале, передаются в тексте перевода каким-либо другим средством, причем необязательно в том же самом месте текста, что и в оригинале» [Комиссаров, с.225], восполняя таким образом утраченный смысл. С практической точки зрения существенно, что средства, используемые для компенсации, могут принадлежать не только тому же уровню, которому принадлежит компенсируемая ими единица, но и другим уровням текста.

Цель данной статьи – выявить, за счет каких средств может быть обеспечено действие механизмов компенсации при переводе реалий народной волшебной сказки, и показать, как работают эти механизмы.

К числу обязательных условий достижения адекватности перевода относится воссоздание в переводном тексте (далее – ПТ) национальной специфики оригинала (далее – ИТ). Наличие национально-культурного фона является одним из релевантных / инвариантных жанрообразующих и стилиобразующих признаков любого фольклорного жанра. В народной волшебной сказке национально-культурный фон формируется за счет как общефольклорных, так и собственно сказочных единиц всех уровней текста: тематического, сюжетного, композиционного, хронотопного, характерологического, языкового и уровня символизации. На сюжетном уровне – это использование традиционных сказочных сюжетов и мотивов, на композиционном – четко обозначенные формулами начало и финал, наличие повторов (в русской сказке – троичный и обычно сопровождающийся градацией) и параллелизмов, ретардации, традиционных сказочных устойчивых поэтических формул (*долго ли коротко ли; off she slipped, and home she went; lo and behold*). Действие волшебной сказки разворачивается «во времена старопрежни» в вымышленном, «сказочном» мире, противопоставленном миру реальному. Её героями, наряду с обычными людьми и животными, являются волшебные существа (*Кощей Бессмертный, баба яга, Brownie, elf, Gentle Folk*). Герои сказки волшебной пользуются волшебными и магическими предметами (*скатерть-самобранка, волшебный клубочек, shoes of swiftness, magic / silver wand*), обитают в необыкновенном жилище (*палаты белокаменные; избушка на курьих ножках; хрустальный дворец; castle that stood on twelve gold pillars; hut*). Созданию национально-культурного фона сказки способствует особая фонетическая организация фольклорного текста, которая, вместе с другими средствами, обеспечивающими устойчивость и непрерывность традиции, с одной стороны, облегчает запоминание и воспроизведения текста, а, с другой, «украшает» его. Для сказки характерна ритмичность и использование рифмы, особенно в традиционных формулах: *С того времени жил он со своею женою по-царски, ездил в коляске, пиры задавал; на тех пирах и я бывал, мед-вино пивал; сколько ни пил – только усы обмочил*. На языковом уровне отмечается интенсивное использование разговорных, просторечных и устаревших лексических и грамматических единиц (*провещала; детище; не моги (заглядывать); не пивши, не евши; quoth she; dost; поo more; a-crying*), народнопоэтической лексики (*рученьки белы(е); головушка; white hand; green grass; thine*), диалектизмов (*кочет; ты, детинушка не гузай; bairn; dochter / darter*), реалий (*смень; banshee*). В сказке мы обнаруживаем отражение особого, фольклорного мышления. Например, время и пространство измеряются не только обычными,

привычными в повседневной жизни мерами (*верста, день, mile*), но и мерами фольклорными: *три дня пути; три пары башмаков железных истопчешь, три посоха чугунных изломаешь, три просвиры каменных изложешь, прежде чем найдешь меня; long, long way*. Символичным может быть именование героев: *Мудрая Дева; Вернигора; Jack the Giant Killer*. Фольклор символизирует цвета (так, например, зеленое и белое – цвета британских волшебных существ), числа, предметы окружающего мира (лес, горы, реку, животных, птиц); действия героев также могут быть символическими (*ударился оземь / об пол, стал добрым молодцем; ударила себя в грудь, оборотилась звездой*).

Таким образом, национальный колорит русской народной волшебной сказки создается в первую очередь ее поэтикой, ее своеобразной формой, в которой специфически сказочное – присущее данному жанру – преобладает над собственно национальным. Поэтому мы можем утверждать, что в создании национально-культурного фона народной волшебной сказки участвует, наряду с национальным колоритом, колорит сказочный. Под сказочным колоритом мы понимаем эффект, создаваемый определенными элементами, образующими систему и формирующими вымышленный (волшебный) мир народной сказки. К этим элементам относятся все упомянутые выше единицы, как общефольклорные, так и собственно сказочные. Особую роль среди них играют именование волшебных существ, магических атрибутов, традиционные сказочные сюжеты, вымышленный «сказочный» мир, в котором происходят события сказки, сказочная символика, общефольклорные и сказочные *loci communes*.

С точки зрения возможности использования компенсации при переводе, нужно отметить еще одну важную черту народной волшебной сказки: в ней национальный и сказочный колорит тесно связаны друг с другом, они дополняют, усиливают и могут отчасти заменять друг друга. Подобным образом, в единстве и взаимосвязи, нужно рассматривать все составляющие национально-культурного фона народной сказки: это не отдельные единицы, а компоненты внутренне организованного и связанного целого – системы. Только при таком подходе возможно эффективное использование приема компенсации при переводе.

К числу единиц, наиболее активно участвующих в создании национально-культурного фона, относятся реалии. Говоря о реалии, ученые отмечают наличие национального компонента в ее значении как наиболее существенный признак данной единицы. Реалии следует отграничивать от понятий, используемых иногда в качестве

синонимов понятия «реалия», а также от смежных понятий: «безэквивалентная лексика», «экзотическая лексика» («экзотизм»), «алиенизм», «лакуна», «бытовое слово», «коннотативная лексика», «фоновая лексика», «экзотизм», «варваризм», «бытовое слово», «cultural word», cultural term» и некоторых других. Мы не будем детально анализировать различия между этими единицами, отметим только, что все они обозначают слова с национальной, исторической или бытовой окраской, однако одни из них сужают понятие «реалия», а другие – расширяют. Неоправданно широким становится понятие «реалия» и в тех случаях, когда в число реалий автоматически включают антропонимы и топонимы. В отличие от реалий, которые, как и другие апеллятивы, связаны с понятием, антропонимы и топонимы (как имена собственные) с понятием не связаны. С другой стороны, мы видим, что у некоторых имен собственных национальный колорит выражен достаточно ярко, причем он часто усиливается контекстом, ср.: *John* (как имя в паспорте) и *John Bull*. В первом случае слово *John* лишено коннотаций и национальной окраски, хотя следует признать, что в определенной степени национальная окраска ему, как и другим антропонимам, присуща: мы знаем, что Иван – русский, Джон – англичанин, Жан – француз и т.д., аналогичным образом мы можем (с известными ограничениями) установить этническое происхождение человека по фамилии. Что же касается словосочетания *John Bull*, то оно уже не нейтрально, а стилистически маркировано: экспрессивно и ассоциативно, поскольку является прозвищем, неофициальным именем; этим именем называют типичного англичанина, поэтому данное словосочетание приобретает национальную окраску и становится реалией. Таким образом, только часть имен собственных можно отнести к реалиям: это имена, функционирующие в художественных текстах и имеющие при этом достаточно ярко выраженный национальный колорит, который актуализируется контекстом.

Мы разделяем мнение болгарских ученых и переводчиков С. Влахова и С. Флорина, которые называют реалиями «слова (и словосочетания), характерные для жизни (быта, культуры, социального и исторического развития) одного народа и чуждые другому будучи носителями национального и/или исторического колорита, они, как правило, не имеют точных соответствий (эквивалентов) в других языках, а, следовательно, не передаются переводом «на общем основании», требуя особого подхода» [Влахов и Флорин, с.55]. Однако и эта дефиниция, на наш взгляд, не полностью охватывает круг единиц, относимых к реалиям. Так, например, ни береза, ни клен, не являются эндемиками, они

произрастают и хорошо известны практически во всей Европе и Северной Америке, следовательно, мы не можем считать слова «клен» и «береза» реалиями. В то же время для России (береза) и Канады (клен) являются национальными символами, а лексемы, их называющие, обладают национальным колоритом, и поэтому мы можем отнести их к реалиям на основании главного критерия – наличие национального компонента в содержании слова. Подобным образом яблочный пирог встречается в кухне многих народов мира, однако американцы воспринимают его как свое национальное блюдо (ср.: *as American as apple pie*). Лексемы, о которых идет речь, называют ассоциативными реалиями [Tcherednitchenko, p.34-35]. Они называют предметы, явления или понятия, которые, не являясь национально специфическими объектами, тем не менее, вызывают соответствующие ассоциации у носителей своей культуры, отличающиеся от ассоциаций носителей других культур. Поэтому для ассоциативных реалий, как правило, характерны эмоциональность, оценочность, экспрессивность и ассоциативность. Перевод ассоциативных реалий представляет особую трудность, поскольку за кажущейся близостью или даже эквивалентностью слов ИЯ и ПЯ скрывается неполнозначность, несоответствие, а иногда и противоположность ассоциаций, оценок, эмоциональной окрашенности. Для того, чтобы определение реалии охватывало все факты и было четким и непротиворечивым, мы предлагаем уточнить его следующим образом: реалии – это слова и словосочетания, включающие национально-культурную информацию (денотативную и / или коннотативную) как обязательный компонент содержания слова. Другими важными ее характеристиками являются экспрессивность, эмоциональность, оценочность и ассоциативность.

Большинство исследователей классифицируют реалии по предметному признаку, однако такая классификация, во-первых, объективно не может быть исчерпывающей и, во-вторых, не вполне отвечает переводческим требованиям, поскольку не для всех классов слов можно установить зависимость тип реалии – способ перевода. Преодолеть названные недостатки предметной классификации попытались С. Влахов и С. Флорин, дополнив ее классификациями по местному, временному и переводческому признакам [Влахов и Флорин, с. 58-88], что позволило рассматривать одну и ту же реалию с четырех разных точек зрения.

В народной волшебной сказке реалии выполняют следующие основные жанровые функции: создание национального колорита, тесно связанного в волшебной сказке со сказочным колоритом; внесение в сюжет сказочности и волшебства, которое в более поздней сказке воспринимается как фантастичность; сообщение



повествованию экспрессивности и эмоциональности; функция развлечения, наиболее отчетливая в поздней сказке и / или для современного читателя-неспециалиста; придание повествованию бытовой достоверности, правдоподобия. Каждую из указанных функций выполняет преимущественно определенная группа реалий.

С точки зрения жанровой теории перевода, реалии народной волшебной сказки можно разделить на две основные группы: 1) реалии, называющие волшебные предметы, явления и понятия, – волшебные реалии (*чудо-юдо*, *glassy hill*) и 2) реалии, называющие неволшебные предметы, явления и понятия, – бытовые реалии (*терем*, *sapple Tam*). Кроме того, следует отметить особый подкласс внутри бытовых реалий. К нему относится большая группа реалий, которые формально, без поправки на жанр, можно было бы причислить к реалиям бытовым. Однако, функционируя в волшебной сказке, более других видов сказки сохранившей связь с древними верованиями, представлениями и ритуалами, эти реалии начинают тяготеть к волшебным и даже становятся таковыми в определенных условиях, ср.: *полотенце – вышитое полотенце* (оберер); *coat – magic coat* (одежда, наделяющая своего хозяина магическими свойствами); *forest – dark forest*; *столы дубовые, скатерти браные* (по мифопоэтическим представлениям дуб – священное, ритуальное дерево [Топоров, с.443-444], узор на ткани также связан с ритуалом, несет определенную информацию, часто выполняет оберегающую функцию). Подобные реалии мы называем псевдобытовыми, поскольку в тексте сказки они функционируют как волшебные. Многие из них называют предметы, заменившие собой в поздней, письменно зафиксированной сказке древние магические атрибуты ранней волшебной сказки. Это магическая генеалогия псевдобытовых реалий уже не осознается современным демифологизированным сознанием читателя-неспециалиста (взрослого или ребенка), но она бесспорна для сказителя и для читателя-специалиста. Сравним два примера:

1. *Жил-был старик; у него было три сына, третий-то – Иван-дурак, ничего не делал, только на печи в углу сидел да сморкался* [Афанасьев, с. 141].

2. *С досады ухватила она [Елена Прекрасная] свою волшебную книгу и забросила в печь* [Афанасьев, с.196].

В первом случае слово *печь*, входящее в состав фразеологизма *сидеть на печи*, называет деталь русского быта, являясь таким образом этнографической (бытовой) реалией. В то же время оно обозначает очаг, место, вокруг которого была сосредоточена вся жизнь русского крестьянина: на печи рождались и умирали, на печи

спали, в печи готовили еду, зимой на печи согревались. Для «русского традиционного жилища был характерен единый принцип внутренней его организации и функционального распределения», а определяющим было положение печи, которая занимала от одной пятой до одной четверти избы [Этнография, с.74, 238]. С печью тесно связан излюбленный образ русской волшебной сказки – «иронический неудачник» (Емеля, Иванушка-дурачок) [Новиков, с.7]. Это дает нам основания утверждать, что реалия *печь* в первом примере является псевдобытовой, отсюда ее значимость для контекста. Во втором примере *печь* – бытовая реалия, которая к тому же является стертой и поэтому может быть заменена в ИТ функциональным синонимом-нереалией *огонь*, а в ПТ – словом *fire* либо опущена. Таким образом, переводчик призван учитывать двойственный статус псевдобытовых реалий. Этот статус обуславливает, в частности, функционально-жанровый приоритет коннотативного значения у псевдобытовых реалий над значением денотативным, что существенно в переводческом плане.

Для бытовых реалий инвариантным признаком является национальный колорит, который, следовательно, и должен быть воссоздан в переводе в первую очередь. Сказочный колорит для реалий данной группы – признак релевантный, однако вариабельный, а это означает его факультативность и для ПТ. Рассмотрим пример. Героиня сказки «Гуси-лебеди» (Афанасьев с.74). обращается с вопросом к печке, на что та предлагает ей сначала съесть пирожок: *Съешь моего ржаного пирожка*. Девочка отвечает печке: *О, у моего батюшки пшеничные не едятся!* Здесь *ржаной пирожок* – бытовая реалия. Сравним два варианта перевода данной реалии: *rye cake* и *rye loaf*. Ни *cake*, ни *loaf* не являются эквивалентами русской реалии *пирожок*, однако соответствие *cake* в данном случае предпочтительнее. Оно менее конкретно, чем *loaf*, и, кроме того, в одном из своих значений (*small flattish loaf of bread*) является архаизмом; в британских сказках героя, отправляющегося в путь, дают с собой *cake*. Все это делает слово *cake* адекватным жанру сказки. В дальнейшем контексте выбор соответствия *cake* поддерживается использованием соответствия *wheat cake* (в ответе девочки). Жанровым признаком фольклорной сказки является противопоставление, прием контраста (*ржаной пирожок / пшеничный пирожок*). Противопоставление *rye cake / wheat cake* хорошо понятно английскому читателю (как и представителям других народов, знакомых с этими культурами): до XVIII века в Англии белый хлеб (*white bread*) был престижной едой, доступной только верхним слоям общества, простые люди ели лепешки или хлеб из овса, ячменя, ржи. Сохраняя в переводе важные с точки

зрения жанра признаки (противопоставление, архаичность), воссоздавая сказочный колорит, переводчик компенсирует тем самым, пусть и не в полной мере, потерю важного для бытовых реалий национального колорита.

Подобным образом действовали переводчики, передавая обращения, встречающиеся в народной волшебной сказке. Их можно разделить на официально-этикетные (*царь-государь*; *Your Majesty*) и народно-этикетные (*душа-девица*; *bonny lass*). Наблюдения показывают, что фонд функционально синонимичных единиц для реалий первой группы относительно невелик, не все они обладают стилистической окраской и переводятся, как правило, аналогом ПЯ. Что же касается народно-этикетных обращений, то они всегда стилистически маркированы и образуют обширные ряды взаимозаменяемых единиц, например:

– обращение к девушке: *девица*; *красна(я) девица* / *девица красная*; *голубка*; *душа-девица*; *lass* / *lassie* / *lassy*; *ma (my) bonnie lass*; *my handsome*; *my turtle dove*; *my sweet*; *my hinnie*; *my heart*; *maid* / *maidie*; *my dearie*; *my dear*; *my darling*; *little girl*;

– обращение к юноше: *молодец*; *добрый молодец*; *младой юноша*; *my lad*; *my handsome*; *my sweet*; *my darling*; *my heart*;

– обращение к человеку почтенного возраста: *добрый человек*; *любезный батюшка*; *дедушка*; *матушка*; *(my) good woman*; *my lady*; *(my) good man*; *kind good man*; *bonnie man*; *father*.

Всем этим реалиям присущи экспрессивность, эмоциональность, положительная оценочность, фольклорные ассоциации и сказочный колорит. Нетрудно заметить, что в каждом ряду имеются прямые русско-английские соответствия: *батюшка* – *father*; *красна девица* – *bonnie lass*; *добрый человек* – *good man*; *голубка* – *my turtle dove*. При том, что реалии каждой из пар обнаруживают семантическую близость, возможности использования их в качестве взаимозаменяемых единиц при переводе ограничены. Главным ограничителем здесь является наличие у лексемы достаточно выраженного национального колорита. Иными словами, подбирая соответствие ПЯ, переводчик должен избегать подмены национального колорита: на наш взгляд, нельзя признать адекватным замену *красна девица* – *bonnie lass*, поскольку соответствие ПЯ является шотландизмом. В то же время использование реалии, не имеющей яркой национальной окраски, но обладающей сказочным колоритом и явно обнаруживающей связь с фольклором, было бы уместно: *красна девица* – *my handsome* / *my sweet* / *my dear*; *батюшка* – *father*; *добрый молодец* – *my handsome*.

Дополнительным компенсирующим средством может стать введение устаревшей формы приветствия: *Good morrow, kind and good man*.

Для волшебных реалий сказочный колорит является признаком, во-первых, релевантным, и, во-вторых, инвариантным. Отсюда следует, что именно сказочный колорит должен быть сохранен при переводе непременно. Многие волшебные реалии имеют в жанре фольклорной волшебной сказки функциональные синонимы. Проанализировав сказочные тексты, мы можем выстроить следующие и другие, подобные им, ряды:

– *серебряная птичка, золотой хохолок; [конь] шерсть железная, хвост и грива огненные; кобылица золотогривая с двенадцатью жеребятами; царевна-лягушка; жар-птица; golden mare; golden hen; hen that lays the golden eggs;*

– *золотое пялечко; волшебный клубочек; медный / серебряный / золотой шарик; серебряный ларчик; волшебный платок; magic / silver wand; golden harp; magic handkerchief; golden snuff-box; crystal box; magic carpet; cap of invisibility.*

Волшебные реалии, представленные в этих рядах, называют волшебных героев и их атрибуты. В составе таких реалий часто обнаруживаются слова, в значении которых присутствуют семы «волшебное-фантастическое» и «фольклорное»: *волшебный / чудесный / бриллиантовый / золотой / серебряный / медный / чугунный / оловянный / железный / хрустальный / стеклянный / огненный* и т.д. Однако даже в том случае, когда слова, называющие чудесных героев, представителей низшей демонологии, волшебные предметы, не имеют при себе эпитетов, указывающих на их необычность, они могут приобретать интенсивный сказочный колорит. Это происходит по нескольким причинам. Во-первых, фольклорная сказка относится к жанрам, в отношении которых читательское ожидание сформировано достаточно четко, а жанр отвечает ему в полной мере, поэтому вследствие эффекта иррадиации [Арнольд, с.51] многие единицы могут приобретать сказочный колорит. Во-вторых, на особенность обычных на первый взгляд героев, их действий, а также предметов быта может вполне ясно указывать контекст: слушатель понимает, что палица царевича не может весить шестьдесят пудов и при этом погнуться от удара о его голову, значит, и царевич, и его палица – волшебные; если клубочек указывает герою путь, он тоже чудесный.

В самом общем виде упомянутые выше определения взаимозаменяемы, поскольку любое из них указывает на магические, волшебные свойства именуемых объектов. Могут быть

взаимозаменяемыми и сами реалии, являющиеся функциональными синонимами. Условия компенсационных замен при переводе волшебных реалий те же, что были описаны выше для реалий народно-этикетных: следует избегать использования национально окрашенных соответствий и выбирать единицы, имеющие сказочный колорит, а таковыми являются все волшебные реалии. Адекватным соответствием может стать переводческий окказионализм, в состав которого входят определения *magic; iron; silver; golden; glass(y); crystal* и т.п.

Тезис о закономерной взаимозаменяемости реалий народной волшебной сказки (как в оригинальном фольклорном тексте, так и при переводе) подтверждается таким явлением, как вариативность фольклора. Собственно, фольклорные тексты и жанры могут существовать на протяжении веков благодаря двум противоположным, но и взаимосвязанным свойствам фольклора: устойчивости и вариативности. По мнению известного русского фольклориста Б. Н. Путилова, вариативность является одним из «самых очевидных, ярко выраженных, постоянных качеств фольклора, с исключительной обязательностью обнаруживаемых на самых разных его уровнях» [Путилов, с.190]. Как фольклористы, так и сами сказители признают все варианты исполнения одного и того же текста одинаково «правильными», равноправными [Чистов]. Сравнивая несколько вариантов сказки на один и тот же сюжет, мы убеждаемся в существовании взаимозаменяемых элементов в рамках нескольких вариантов сказки. Явление вариативности наблюдается и в более широких границах – внутри всего корпуса текстов волшебных сказок той или иной национальной традиции. Замены могут осуществляться на основании того, что различные единицы оказываются близкими по своей семантике, стилистической окраске или выполняют в разных вариантах текста одни и те же / сходные функции. Так, в сборнике Афанасьева сказка «Финист ясен сокол» представлена в двух вариантах. В первом варианте старушки дарят героине, разыскивающей своего жениха, Финиста ясна сокола, первая – *серебряное донце, золотое веретене* с золотой ниткой, вторая – *серебряное блюдо и золотое яичко*, третья – *золотое пялечко да иголочку*, которая сама вышивает. Во втором варианте данной сказки вместо старушек – баба яга и ее сестры; они дают девушке *золотой молоточек да десять бриллиантовых гвоздиков, золотое блюдечко с бриллиантовым шариком, и быстрого коня, который жаром кормится*. Подобных примеров можно привести множество. Здесь обращает на себя внимание широта варьирования: взаимозаменяемы единицы разных тематических групп – магические предметы и необыкновенные существа. Объединяет их

наличие сем «волшебное» и «фольклорное» в значении лексем. Актуализировать эти семы в соответствиях ПЯ можно через добавление определений, имеющих в содержании эти семы, ср. три варианта перевода реалии *рушник*: *towel* (нейтральное, коннотации отсутствуют; национальный и сказочный колорит отсутствуют) / *magic towel* (передан сказочный колорит, есть указание на связь с фольклором; семантика сохранена, однако это не имеет принципиального значения) / *silver comb* (оправдано, поскольку несет сказочный колорит и является, как и *towel*, волшебным предметом).

Таким образом, мы видим, что фольклорный текст предоставляет переводчику известную свободу в поиске и выборе соответствий. Иначе говоря, фольклорная сказка дает переводчику достаточно широкие возможности использования компенсации – «замены непередаваемого элемента подлинника элементом иного порядка в соответствии с общим идейно-художественным характером подлинника и там, где это представляется удобным по условиям» языка перевода [Рецкер, с.58]. Практически это означает следующее. Во-первых, функции той или иной единицы текста оригинала могут быть воссозданы другими средствами или в другом фрагменте ПТ. Так, например, функции опущенной в тексте переводе реалии или диалектизма могут быть сохранены через использование характерных для фольклора лексических (устаревшие, просторечные и разговорные слова, имена собственные, лексические повторы) или грамматических (параллельные конструкции, повторы, устаревшие грамматические формы и др.) средств. Во-вторых, единицы, используемые при переводе для замены в тех случаях, когда по каким-либо причинам невозможен жанрово адекватный перевод, могут быть взяты не только из других вариантов переводимой сказки, но даже из других сказочных текстов.

Кратко остановимся теперь на особенностях использования компенсации при переводе ассоциативных и символических реалий. Значительная часть таких реалий именуется традициями, ритуалами, обрядами и имеет символическое значение, например, *парить в бане* – значит проявлять гостеприимство: «мытье в бане – одна из черт старинного русского гостеприимства, оказываемого путнику [Новиков, с.142]; аналогичное значение имеет английское выражение [he] *got a good meal and bed*. Первая трудность, с которой сталкивается переводчик при передаче ассоциативных и символических реалий, заключается в том, чтобы идентифицировать такие реалии и верно понять их символический смысл. Далее нужно найти адекватные средства для воссоздания их символики и ассоциативности в ПТ. Поскольку в данном случае мы говорим о

фольклорной и / или сказочной символике, в качестве средств компенсации могут быть использованы единицы, обладающие национальным и сказочным колоритом. Еще одна составляющая коннотаций ассоциативных и символических реалий – экспрессивность, эмоциональность и оценочность, которые также должны быть воссозданы в ПТ. Вернемся к реалии *парить в бане* (*баба яга [...] напoила, накормила царевича и в бане выпарила*). Калька *Baba Yaga steamed him in the bath*, во-первых, мало понятна представителям культуры, в которой такой традиции нет: англичанам скорее известны турецкие бани. Во-вторых, ни одно из значений глагола *steam* не соответствует *русскому парить (в бане)*. Адекватным соответствием могла бы стать английская фольклорная формула со значением «проявлять гостеприимство».

**Выводы.** Воссоздание национальной специфики оригинала является обязательным условием адекватности перевода. Из этого следует необходимость внимательного отношения к реалиям, для которых наличие национально-культурного фона является инвариантным признаком. Было установлено, что реалии народной волшебной сказки обладают, помимо национального колорита, также и сказочным колоритом. Поскольку эти две составляющие коннотаций сказочной реалии дополняют, усиливают и могут заменять друг друга, их следует рассматривать как источник потенциальных соответствий, к которым можно обратиться в процессе перевода. Сохранение сказочного колорита в ПТ помогает воссозданию национально-культурного фона и наоборот. Такое свойство фольклорного текста, как вариативность позволяет эффективно использовать компенсацию: вместо одной реалии использовать в переводе другую, близкую ей по семантике, функциям, ассоциациям, стилистической окраске; менее известное реципиенту принимающей традиции заменять более известным или более легко поддающимся переводу.

**Перспективы исследования.** Рассмотрение с точки зрения перевода компенсаторных возможностей дополнительных текстов и иллюстраций при издании сборников сказок может составить перспективы исследования.

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# НЕОВИКТОРИАНСКИЙ РОМАН МЛАДШЕГО ПОКОЛЕНИЯ КАК НЕОИСТОРИЧЕСКИЙ РОМАН: К ПОСТАНОВКЕ ПРОБЛЕМЫ

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## LATE NEO-VICTORIAN FICTION AS A PART OF THE NEO-HISTORICAL FICTION: ON THE STATEMENT OF THE PROBLEM

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**Аннотация:** Английская культура рубежа XX–XXI веков характеризуется обращением к наиболее значимым периодам в истории и культуре Великобритании и попытками переоценить ее с позиций нашего времени. Одним из проявлений такого обращения к собственному прошлому в литературе является неовикторианская проза – явление сложное и постоянно эволюционирующее. Неовикторианский роман конца XX – начала XXI веков, причисляемый нами к младшей неовикторианской прозе, относят к неоисторической романистике. Целью данной статьи является попытка рассмотрения явления «неовикторианский роман» как представителя неоисторической прозы.

**Ключевые слова:** неовикторианский роман младшего поколения, неоисторический роман.

**Summary:** The peculiar feature of the late 20-th and the early 21-st century English culture is a turn to the most significant periods of the British history and culture in attempt of re-thinking and re-visioning them from the modern point of view. Neo-Victorian fiction is one of the manifestations of such appeal. Neo-Victorian fiction is a very complex and evolving phenomenon. The late 20-th and the early 21-st century neo-Victorian novels which we call ‘late neo-Victorian novels’ are referred to the neo-historical fiction. This article examines the phenomenon of the neo-Victorian fiction as part of the neo-historical one.

**Keywords:** late neo-Victorian novel, neo-historical novel.

Конец XX – начало XXI веков ознаменовались необычайным интересом ко всему викторианскому: образу жизни викторианцев, их традициям, искусству и, в частности, литературе. Обращение к

викторианской эпохе и викторианским ценностям в XX веке проявилось в форме неовикторианства (neo-Victorianism). Неовикторианство как культурное и социальное явление, представляющее собой современную трансформированную форму викторианства, зародилось в последней трети XX века в Великобритании и заявило о себе в литературе, театре, музыке, изобразительном искусстве, кино, архитектуре, моде, этикете.

Наибольшее развитие в области литературы получил неовикторианский роман (neo-Victorian novel), представляющий собой сложное, многогранное, постоянно эволюционирующее явление. В этой связи мы предлагаем делить неовикторианский роман на два поколения: неовикторианский роман старшего поколения и неовикторианский роман младшего поколения. По нашему мнению, критерием разделения неовикторианских романов на две группы может быть то, насколько они подвержены влиянию концепций постмодернизма [14].

Не останавливаясь детально на особенностях неовикторианского романа старшего поколения, скажем, что он представляет собой обращенный к эпохе викторианства историографический метароман в его классическом виде. Это романы, которые были созданы, в основном, до конца 1990-х годов – в эпоху, когда в литературе доминировали каноны постмодернизма. К неовикторианской романной прозе старшего поколения мы относим следующие произведения: «Женщина французского лейтенанта» Дж. Фаулза (J.R. Fowles) «Завещание Оскара Уайльда» (*The Last Testament of Oscar Wilde*, 1983), «Чаттертон» (*Chatterton*, 1987) и «Процесс Элизабет Кри» (*Dan Leno and the Limehouse Golem*, 1994) П. Акройда (P. Ackroyd), «Обладание» (*Possession: A Romance*, 1990) А.С. Байетт (A.S. Byatt).

Неовикторианские романы младшего поколения, сформировавшиеся в результате эволюционных изменений, произошедших с историографическим метароманом, начали массово создаваться с конца 1990-х годов. К младшему поколению неовикторианской прозы мы относим романы «Бархатные коготки» (*Tipping the Velvet*, 1998), «Нить, сотканная из тьмы» (*Affinity*, 1999), «Тонкая работа» (*Fingersmith*, 2002) С. Уотерс (S. Waters), «Багровый лепесток и белый» (*The Crimson Petal and the White*, 2002), «Яблоко. Рассказы о людях из «Багрового лепестка» (*The Apple: New Crimson Petal Stories*, 2006) М. Фейбера (M. Faber), романы *London Dust* (2003), *A Metropolitan Murder* (2004), *The Welfare of the Dead* (2005), *The Last Pleasure Garden* (2007) Л. Джексона (L. Jackson), «Смысл ночи» (*The Meaning of Night: A Confession*, 2006) и «Зеркало времени» (*The*

*Glass of Time*, 2008) М. Кокса (M. Cox), *Kept: A Victorian Mystery* Д. Дж. Тейлора (D.J. Taylor), *The Journal of Dora Damage* Б. Старлинг (B. Starling), «Сеанс» (*The Séance*, 2008) Дж. Харвуда (J. Harwood), «Подозрения мистера Уичера, или Убийство на Роуд-Хилл» (*The Suspicions of Mr Whicher*, 2008) К. Саммерскейл (K. Summerscale), «Стеклянный дворец» (*The Glass Palace*, 2002), «Маковое море» (*Sea of Poppies*, 2008) и *River of Smoke* (2011) А. Гоша (A. Ghosh), «Ускоряющийся лабиринт» (*The Quickening Maze*, 2009) А. Фоулдза (A. Foulds), «Светила» (*The Luminaries*, 2013) Э. Каттон (E. Catton), *Rustication* (2014) Ч. Паллисера (Ch. Palliser) и многие другие. Здесь следует сделать оговорку: граница между двумя поколениями английского неовикторианского романа носит условный характер. Такое разделение выявляет общую тенденцию, но оно не категорично, а хронология не является в данном случае определяющей, хотя именно она одной из первых сигнализирует о свойствах и характеристиках такого романа. Так, например, роман Ч. Паллисера «Квинканкс» (*Quincunx*, 1989), первые романы серии о профессоре Мориарти и Шерлоке Холмсе Дж. Гарднера (J. Gardner): «Возвращение Мориарти» (*The Return of Moriarty*, 1974), «Месть Мориарти» (*The Revenge of Moriarty*, 1975) – заключительный роман серии «Мориарти. Последняя глава» (*Moriarty*) был опубликован в 2008 г. – мы относим к неовикторианским романам младшего поколения. Однако, поскольку большинство романов, обладающих качественно новыми характеристиками, были написаны именно в конце 1990-х годов и позднее, все романы, обладающие этими новыми чертами (в том числе и созданные до конца 1990-х годов), мы относим к младшему поколению неовикторианских романов.

Романы, причисляемые нами к неовикторианской прозе младшего поколения, относят к группе неоисторических романов. Целью данной статьи является попытка рассмотрения неовикторианского романа с точки зрения его неоисторических характеристик.

Понятие «неоисторический роман» (neo-historical novel) новое в современной науке о литературе. Термин был впервые заявлен учеными и организаторами симпозиума, посвященного проблемам неоисторической прозы *Neo-Historical Exoticism and Contemporary Fiction* (Портсмут, Великобритания, 2011 г.), на котором выступили ведущие специалисты современности в области изучения художественной литературы на историческую тематику: Т. Контю (T. Kontou), Д. Летисье (G. Letissier), П. Пульхам (P. Pulham), Д.Ф. Садофф (D.F. Sadoff), Л. Хадли (L. Hadley) и другие. По результатам работы конференции и дальнейших изысканий филологов было опубликовано единственное на данный момент печатное исследование явления «неоисторический роман» – коллективная

монография *Exoticizing the Past in Contemporary Neo-Historical Fiction* (Ed. E. Rousselot, 2014). В работу вошли материалы ученых, представляющих университеты разных стран Европы: Э. Русуло, Н. Бентли (N. Bentley), Э. Скотт (E. Scott), Р. Ариас (A. Rosario), Э. Кавали (E. Cavalié), Т.-М. Мейер (T.-M. Meyer), Г. Байера (G. Bayer) и других, что свидетельствует об актуальности предмета исследования и широком интересе современного ученого мира к проблеме неоисторической прозы.

Определяя неоисторический роман в самом широком смысле, ученые именуют данным термином группу романов на историческую тематику рубежа XX–XXI веков, фокусирующихся на различных значительных этапах развития английского общества, которые объединены критическим принципом изображения действительности. К неоисторической романной прозе относят неовикторианский, неотюдоровский (neo-Tudor novel), неоздвардианский (neo-Edwardian novel) романы а также роман неосороковых (neo-Forties novel) [11, p.2; 10]. Рассмотрим особенности неовикторианского романа младшего поколения как представителя неоисторической прозы.

Неовикторианский роман конца 1990-х – 2000-х годов как представитель группы неоисторических романов отчасти продолжает традиции историографического метаромана 1960-х – 1980-х годов – неовикторианского романа старшего поколения. Он вырастает на фундаменте идей постмодернизмов, постструктуралистов и представителей нового историзма. Задача создателей младшей неовикторианской романистики состоит в переосмыслении периода викторианства в истории Великобритании, социальной, культурной и политической сторон жизни XIX века. Такой роман является результатом развития современной культуры и одновременно ответом на процессы, происходящие в ней и в обществе. Рассмотрение специфики неовикторианского романа как неоисторического романа начнем с особенностей изображения прошлого в такой прозе.

Отображение истории в неоисторическом романе строится на идее о ее недоказуемости и, как следствие, многовариантности. Данный подход к воссозданию минувших времен в романах конца XX – начала XXI века и, в том числе, неовикторианского романа младшего поколения, объясняется несколькими причинами. Прежде всего, такая проза наследует философию восприятия и изображения прошлого в романах, принадлежащих старшей неовикторианской прозе как постмодернистской на историческую тематику. Специфика изображения викторианской истории в

неовикторианском и неоисторическом романе реализуется через особую форму правдоподобия, которая, с одной стороны, отличается от явной саморефлексивности постмодернистской пародии, а с другой, опирается на уже традиционное в XX веке утверждение невозможности точного воспроизведения прошлого. В результате правдоподобное изображение ушедших эпох в неоисторическом романе выглядит подлинным, но на самом деле таковым не является: описываемые здесь события вымышлены, а читатель наблюдает иллюзию исторической реальности [9, p.3; 11, p. 4]. Особое неоисторическое правдоподобие в современной прозе несет важную идейную нагрузку: во-первых, оно указывает на ностальгическое, бережное отношение автора к английской истории и, во-вторых, позволяет ему маскировать за правдоподобно выписанным историческим фоном критическое отношение к викторианской жизни [11, p.5].

Неизбежность «искажения» исторической действительности в неоисторическом романе вполне естественна также и по той причине, что человеческая мысль и память, которые эту действительность рисуют, рождены настоящим, а не прошлым. Потому, любое воспоминание, любое изображение ушедшей эпохи всегда обманчиво, субъективно и представляет собой некий вариант прошлого, созданный в соответствии со взглядами и идеологией конкретного писателя [11, p.7].

М.-Л. Коулку (M.-L. Kohlke) пишет еще об одной причине существования вольного писательского обращения с историей, свободы в создании собственных, авторских вариантов прошлого, ставшей актуальной уже в наши дни. Исследовательница заявляет, что в результате процесса глобализации, когда «другие культуры и территории» становятся «областью своего, а не чужого» [2, p.4-5], у англичан возникает сильная ностальгия по собственному прошлому. В XXI веке, когда прогресс и технические новинки подталкивают современников к познанию нового и неизведанного, именно история становится тем самым неведомым, которое хочется открывать.

Д. Лоуэнталь (D. Lowenthal) писал, что «прошлое – это чужая страна» [7]. Действительно, историческая реальность настолько отличается от жизни сегодня, что выглядит экзотичной в глазах современников [6, p.12]. Тезис Д. Лоуэнталя лег в основу современной теории Э. Русуло о так называемой «экзотизации» восприятия и изображения прошлого – «экзотизации прошлого» (*exoticising the past*) [11, p.1], – воплощенной в неоисторическом и неовикторианском романах. Оксфордский словарь дает следующее объяснение глагола, от которого учеными был образован новый

литературный термин: “exoticize” – «описывать кого-либо или что-либо как незнакомое, экзотичное или необычное, романтизировать или восхвалять кого-либо или что-либо» (Ю.С. – перевод наш) [3]. Э. Русуло справедливо предположила, что сегодня определенный исторический период воспринимается как незнакомая местность, образ жизни в которой в значительной мере отличается от того, что принят у нас, а прошлое в целом видится чем-то далеким, под час, чужим и непонятным, т.е. исполненным экзотики. Русуло сравнила освоение писателем истории и ее представление в неоисторической прозе с путешествием в некую экзотическую местность и ведением путевых заметок. Так исследовательница подчеркнула схожесть неоисторического романа с травелогом; различие между ними состоит лишь в том, что в травелогe происходящее разворачивается в географической плоскости, а в неоисторическом романе – во временной. В то же время, задача одной и другой прозы состоит в обращении к культуре, реалиям, обычаям и традициям тех, кто в такой литературе фигурирует.

Обращаясь к определенному историческому периоду, автор неоисторического романа рисует читательской аудитории картины экзотичного «Иного», соответствующего конкретной эпохе, например, «неотюдоровское экзотичное Иное», «неовикторианское экзотичное Иное» и т.д. [1]. В неовикторианском романе такой экзотичной местностью становится викторианская эпоха, люди, живущие в ней, их культура, обычаи и традиции. Развивая идею об экзотичности прошлого, М.-Л. Коулку называет неоисторический роман и неовикторианский роман рубежа XX–XXI веков проявлением нового ориентализма (the new Orientalism), в котором XIX век изображается «западнокультурным, загадочным, эротизированным, экзотическим Иным» [6, p.12].

Восприятие некой реальности как экзотической – идет ли речь о географии или истории – предполагает субъективное к ним отношение. К подобному восприятию минувших времен добавляется желание писателя создать собственный авторский вариант истории, подкрепленный невозможностью точного воспроизведения прошлого. В результате напрашивается вывод, что авторы неоисторического романа не ставят своей целью воспроизводить события прошлого как таковые, они стремятся придумать историю заново, акцентируя внимание на культуре определенной эпохи. В свою очередь основной особенностью неовикторианского романа младшего поколения как неоисторического романа и главной задачей его создателей является не воссоздание исторических событий XIX века, а изображение культурной и социальной викторианской среды. На основе реалий

английской истории, особенностей ее культурной, национальной, социальной и политической жизни создается новая, индивидуально авторская «викторианская реальность» – неовикторианский роман. Итак, неовикторианский роман включает в себя три важные составляющие: викторианский исторический, социальный и политический контекст, викторианскую культуру и особенности национального характера британцев XIX века. Можно предположить, что такая же модель, но с учетом иной исторической среды, действует и для других направлений неоисторического романа.

Экзотизация прошлого обеспечивает привлекательность исторической действительности в глазах современной читательской аудитории [11, p.7]. Действие в неовикторианском романе происходит в викторианской Англии, а ведь известно, что викторианская старина очаровывает современников в Великобритании и во всем мире. Такое восприятие викторианства традиционно: целые поколения выросли на творчестве классиков XIX века, экранизациях их творчества и потому ассоциируют XIX век с добрыми детскими и юношескими воспоминаниями. Англичане нашего времени, как они сами отмечают, в душе остаются викторианцами, поскольку наследуют викторианские традиции, образ жизни и принципы общественного устройства. Британцы живут в домах викторианской постройки, среди предметов интерьера, сохранившихся с XIX века, перемещаются в поездах и метро, подаренных эпохой королевы Виктории. Викторианство становится синонимом всего английского, а потому понятно, что все с ним связанное оберегается и поддерживается как особое национальное достояние.

В условиях коммерциализации современной жизни викторианство превращается в хорошо продаваемый товар, бренд. Викторианство сегодня – это готовый «комплекс представлений, ассоциаций, эмоций и ценностных характеристик в сознании потребителя» [12]. Правильно оценив притягательность викторианской поры с коммерческой точки зрения, современные книгоиздатели, кинопроизводители и представители других областей культуры, производители товаров широкого потребления поддерживают и развивают интерес в обществе ко всему викторианскому. К. Митчелл (K. Mitchell) заявляет, что связь между художественным изображением прошлого и его превращением в коммерчески привлекательный продукт – важнейшая составляющая неовикторианского романа [9, p.3]. Читатель, испытывая удовольствие от прикосновения к викторианской действительности, смотрит на литературу глазами потребителя: викторианство

предстает неким «антикварным объектом», который очаровывает, вызывает приятное ощущение уюта и ностальгии [11, p.5], а создатели неовикторианской прозы своим творчеством стремятся отвечать на запросы и потребности общества. Как результат в культуре нашего времени происходит процесс эстетизации событий прошлого и исторических фигур и превращения их в коммерчески успешный продукт.

Д. Лоуэнталь писал: «наверняка никто не станет восхищаться прошлым в том случае, когда оно лишь копия настоящего», поэтому «мы имитируем его, привлекая современный инструментарий: если прошлое незнакомо, тогда оно создается в соответствии с современными предпочтениями» [7, p.xvii]. Действительно, в процессе (вос-)создания прошлого в неовикторианском романе немаловажную роль играют вкусы современного читателя. Поддерживать интерес к викторианству на рубеже XX–XXI столетия, обеспечивать популярность неовикторианских романов у современного массового читателя позволяет реализация в них определенного набора уже сформировавшихся образов викторианской эпохи, которыми оперируют писатели. Такие образы формируют портреты викторианской эпохи в массовой литературе, которые читатель XX–XXI веков принимает за достоверное отражение жизни того времени. Портрет викторианской эпохи выглядит реалистичным, однако он неизбежно выписан в соответствии с условиями массовой коммерческой литературы и запросами читателя нашего времени. К таким, ставшим уже традиционными, образам викторианской Англии, воплощенным в неовикторианской прозе и реализуемым по отдельности или в комплексе, мы относим образ упорядоченной викторианской жизни, урбанистический образ Лондона, образ английских леди и джентльмена, образ викторианского дома, образы мрачного столичного преступного мира и социальных низов XIX века, образ исполненной очарования милой викторианской провинции и другие.

Авторы неовикторианской прозы осуществляют попытку ответить и еще на одну потребность читателя – перенести его из бурлящей, беспокойной современности в некий упорядоченный мир [5, p.225–226]. Это становится особенно актуальными в условиях, когда общество рубежа XX–XXI веков страдает от отсутствия безопасности в мире и существует в условиях неограниченной свободы самовыражения, граничащей со вседозволенностью. Именно поэтому одной из своих задач писатели считают вернуть современников к традиционным ценностям, которыми жила Великобритания XIX века, видя в этом спасение от излишней либеральности социума.



Попытка «уложить викторианское прошлое в рамки вкусов и требований современного читателя» [9, p.3] – это естественный ответ на ситуацию в современной культуре в условиях ее так называемой «массовизации». Как утверждает Е.В. Жаринов, «массовизация» культуры, неизбежная «на данном этапе развития общества, решившего проблему всеобщего образования и обеспечившего развитие индустрии книгопечатания», стала причиной популяризации массовой литературы [13], сегодня ее читает подавляющее большинство людей. Как уже было сказано выше, ключевой причиной «массовизации» литературы и, в частности, неовикторианского романа младшего поколения, стала коммерческая составляющая. Книгоиздатели, понимая тенденции современного рынка, стремятся к упрощению предлагаемого ими «товара»: «на сегодняшний день опубликовать какой-либо литературный труд, обладающий высокой художественной ценностью, но не предполагающий соответствующего коммерческого дохода, практически невозможно» [8, p.54]. В этой связи К. Гутлебен отмечает такую характерную черту неовикторианского романа, как его «доступность»: «смягчая радикализм модернистской и постмодернистской литературы, неовикторианский роман создает такую литературную традицию, которая оказывается более доступной пониманию британского читателя» [4, p.161].

«Массовизация» культуры утверждает стремление современной литературы, а точнее стремление тех, кто ее продвигает, – т.е. книгоиздателей, – к сближению со вкусами и требованиями обывателя. В то же время сегодня массовая литература расширяет свои границы и распространяет свои качества на ту литературу, которая к массовой не относится, но вынуждена жить в эпоху «массовизации» и потому не может не зависеть от условий данной эпохи. На наш взгляд, в случае неовикторианского романа младшего поколения следует говорить не о скатывании такого романа на «литературное дно», а скорее о гибридизации в его рамках особенностей «большой» и «массовой литературы» и о нахождении «золотой» середины между ними.

В нашей статье мы постарались осветить основные и самые общие черты неоисторической прозы. Детальное исследование данного вопроса еще ожидает своего исследователя.

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# ПОНЯТИЯ СВОБОДЫ И ЧЕЛОВЕЧЕСКИХ ПРАВ В ПОЭТИКЕ СОЛЖЕНИЦЫНА

Нагендра Шринивас

## CONCEPTS OF FREEDOM AND HUMAN RIGHTS IN THE POETICS OF SOLZHENITSYN

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***Abstract:** This article is an attempt to postulate Solzhenitsyn's concept of freedom through his literary works. In doing so, the article as well draws a parallel between Aleksander Slzhenitsyn and Vladimir Solovyev. It also deals with their understanding of ethics, ideal society, human rights et al.*

***Keywords:** Solzhenitsyn, Cancer ward, The first circle, Solovyev, One day in the life of Ivan Denisovich, Matryona's house, How to rebuild Russia, freedom, human rights, ethics*

Русский прозаик, драматург и поэт Александр Исаевич Солженицын (1918-2008) является самым спорным писателем в истории России. Одни считают его совестью Русской души, а другие – таким пропагандистом, который не вдыхал бы без критики своего окружения. Его будут и хвалить и ругать, с ним и согласиться и спорить; однако, нельзя обходиться без него, если идет речь об истории русской литературы. Писатель Константин Паустовский считал Солженицына одним из таких редких писателей, творчество которых будущее поколение не забудет. (Labeledz, p.95)

Солженицын, как писатель критического реализма, так критически относился к своему окружению, что его творчество стало носить антисоветские черты. Но, центральное место в его поэтике занимают вопросы человеческого права. Почти во всех его произведениях его персонажи падают в такую среду, где они не могут сам решить за себя (например – тюрьма, лагерь, больница, война и т.д.). Главная тема его произведений – это индивидуальная борьба за свое существование против враждебной среды и репрессивного государственного строя. Он является таким писателем, которого американский критик Абрам Ротхберг считает опасным для любого устроения. Солженицыну хорошо известно как неадекватно большинство человеческих организаций мира, и следовательно, он не одобряет никакой формы человеческой организации. (Rothberg, pp.17-18) А если он продвигает какой-нибудь изм, то делает это с моральной точки зрения. Он в основном

поддерживает общество с нравственным началом – нравственное общество, которое философ Соловьев определил еще до Солженицына. Солженицын предлагает такой вид общества, которое полностью отрицает насилия и репрессии человеческих прав. Идеальное общества Солженицына, прежде всего, уважает человеческую личность, которую оскорбляли так жестоко во время Советского Союза.

Великий русский философ Владимир Соловьев (1853-1900) отказался принимать марксистское понимание человека как существо преимущественно экономическое. Он в его книге «Оправдание добра» резко осуждает такого понимания человека и общества. По его мнению, марксизм-ленинизм-сталинизм опирается на такой ложный лозунг как «О хлебе едином жив будет человек» (см. Бениамин). Такое общество, по мнению Солженицына, не учитывает духовных требований человека. Солженицын как Соловьев, отказался от марксистского понимания общества как «хозяйственный союз» и человека как производитель «материальных полезностей» или производитель «рыночных ценностей». (см. Бениамин)

Когда Солженицына выгнали из СССР, многие на Западе думали, что он будет главным оружием в холодной войне, и не только будет разоблачать зло советского режима, но и будет хвалить Западные ценности. Однако реальные заботы Солженицына были совсем другие. Очень скоро он объявлял в одном интервью, что конфликт между Востоком и Западом важен, но не является самым важным. Человечество испытывает кризис, но это кризис является более духовным, чем политическим. По его мнению, тоталитарный Восток намного хуже, чем капиталистический Запад. Однако оба страдают по-разному от той же самой болезни – «болезнь материализма, болезнь неадекватных нравственных стандартов». Солженицын считает, что для этого виновато отсутствие моральных стандартов, которое является причиной возникновения такой ужасной диктатуры в СССР и такой жадной рыночной культуры на Западе. (Pearce, p.134) Если советская система разбила человеческую душу, то капиталистическая система развратила ее. Солженицын полагает, что в глубине души человек тосковал по более высоким целям и задачам в жизни, чем по тому, что возбуждает коммунизм или капитализм. Политика должна стремиться к более высоким целям человечества, если она не хочет повторить те ужасы, свидетелем которых был двадцатый век. (Pearce, p.135)

Солженицын неоднократно объявлял, что он не может рекомендовать западную общественную систему как идеал для

преобразования русского общества. Солженицын верит в то, что западные понятия свободы и либерального индивидуализма, которые основаны в основном на экономическом развитии, приводят человечество к моральному упадку и разрушению. Благодаря этому либеральному индивидуализму человек начинает заниматься злоупотреблением своей свободой, и возникают аморальные явления. По мнению Солженицына, индивидуальная свобода очень важна, но ей должны управлять нравственные ценности. По нему, духовные ценности должны торжествовать над материальными ценностями.

Солженицын отказывается от марксистского понятия свободы, которое основано на репрессии одного класса над другим. Понятие свободы Солженицына носит религиозный оттенок. По его словам: «Свобода заключается в самоограничении! Ограничение самого себя ради других». (Как нам обустроить Россию, с.30) Солженицын считает, что такой принцип может помочь человеку переходить от материального блага к внутреннему и духовному самосовершенствованию. По его мнению, когда духовная сущность человека будет торжествовать над практичностью жизни, то будет решающий шаг вперед в истории человеческого прогресса. И только тогда наступит настоящий ренессанс. (Как нам обустроить Россию, с.30)

Солженицын считает, что спиритуализм, а не материализм, является единственной силой, которая способна вылечить Россию от болезни сталинизма. Он не предлагает никаких специальных привилегий для религии, а просто хочет, чтобы люди обращались к религии с почтением и справедливо относились к ней без интерференции со стороны государства. Надо обеспечивать свободу не только по отношению к одной религии, но и всем. Однако понятие свободы Солженицына не ограничивается в рамках религии. Он идет и дальше. По его мнению, свобода должна охватить и другие области включая искусства и литературы. (см. К нынешнему состоянию России)

С точки зрения Солженицына, блестящие неограниченные материальные продвижения вели все человечество на грань уничтожения и духовного провала. Он рекомендует только один выход из этого – один здоровый курс для каждого человека, общества, каждой нации, человеческой организации, (прежде всего для церкви) – «мы должны искренне признаться наши грехи и ошибки (наши собственные грехи, не других), раскаиваться, и применять сдержанность в нашем будущем развитии». (см. К нынешнему состоянию России) Рекомендация Солженицына

напоминает нам Соловьева (особенно его произведения «Оправдание добра» и «Краткая повесть об антихристе») и Достоевского (героя «Идиота» Князь Мишкин), которые тоже советовали такой же выход. Если человек признался бы свои грехи, то этот мир стал бы довольно прекрасным, чтобы жить. Солженицын, как Соловьев и Достоевский, также советует искреннее раскаяние для улучшения самого себя и общества.

Здесь не забывать, что такие крупные мыслители как Достоевский, Толстой и Ганди делали упор на нравственное решение общественных пороков. Ганди, даже удачно, показал применение нравственности в общественно-политической жизни. Ганди, который считал свой жизнь как *эксперименты с истиной*, успешно доказывал, как один правдивый человек способен изменить курс истории целой страны.

Солженицын в его раннем произведении «Раковый корпус» выступал против демократического социализма. Однако, в конце своей литературной жизни, Солженицын, в своем произведении «Как нам обустроить Россию», принимает демократию, которая прежде всего уважает человеческую личность. (см. Как нам обустроить Россию, с.19) С точки зрения Солженицына, демократия должна иметь нравственное начало, без которого нельзя построить справедливое общество. (Как нам обустроить Россию, с.32)

В повести «Раковый корпус», протагонисты Рusanов и Костоглотов спорят по разным вопросам. Самой отличительной чертой между этими двумя персонажами является то, что у Рusanова есть страсть к власти, привилегии и владению, а у Костоглотова наблюдается страсть к свободе, равенству и правосудию. Если провести аналогию между мнениями Костоглотова и нравственных социалистов, то можно наблюдать удивительное сходство между ними. Нет сомнения в том, что Костоглотов принадлежит героям русской классической литературы (как Базаров, Раскольников, Трофимов и другие), которые сопротивляются всяким системам бюрократии и стремится только к независимости и свободе.

Солженицын также обсуждает вечный вопрос о цели и средстве, чтобы изображать свое понятие свободы. Он в повести «Раковый корпус» через Костоглотова настаивает на том, что человек имеет право отказаться от применения средств, даже тогда, когда он уверен, что конец будет благополучным для него. Костоглотов страдает от рака желудка. Когда он приехал в раковый корпус, он был почти мертвым. Даже в таком серьезном состоянии он не готов разрешать врачам применять любое средство, чтобы спасли его жизнь. Когда врач Людмила Афанасьевна Донцова спрашивает

Костоглотова о его логике его отказа от применения его лечения, он спорит:

«— Получается, логики нет, — потряс черными кудлами Костоглотов. — Но может быть, ее и не должно быть, Людмила Афанасьевна? Ведь человек же — очень сложное существо, почему он должен быть объяснен логикой? или там экономикой? или физиологией? Да, я приехал к вам мертвецом, и просился к вам, и лежал на полу около лестницы — и вот вы делаете логический вывод, что я приехал к вам спастись любой ценой. А я не хочу — *любой ценой!! Такого и на свете нет ничего, за что б я согласился платить любую цену!* — Он стал спешить, как не любил, но Донцова клонила его перебить, а еще тут много было высказать. — Я приехал к вам за облегчением страданий! Я говорил: мне очень больно, помогите! И вы помогли! И вот мне не больно. Спасибо! Спасибо! Я — ваш благодарный должник. Только теперь — отпустите меня! Дайте мне, как собаке, убраться к себе в конуру и там отлежаться и облизаться». (Раковый корпус, г.6, с.58)

То, что Костоглотов не согласится платить или потерять за лечение, это — его индивидуальный суверенитет, его свобода. Он продолжает дальше и задает доктору Донцове такой риторический вопрос:

«Почему вообще вы берете себе право решать за другого человека? Ведь это — страшное право, оно редко ведет к добру. Бойтесь его! Оно не дано и врачу». (Раковый корпус, г.6, с.49)

Уже ясно, что Солженицын не только говорит о медицине, а также о советской системе, которая не дала человеку свободу, не дала право народу самостоятельно решить свои проблемы. Больница, болезнь и лечение символически намекает на Советский Союз, страдание советского народа и меры, применяемые советским государством соответственно. И Солженицыну не нравятся эти меры, потому что они не учитывали человеческую психологию. Например, коллективизация не поняла душу русского крестьянина. Рентгенотерапия уже сильно помогла Костоглотову. Она не только облегчала его боль, но и его сексуальное желание также снова появляется. Несмотря на такой успех, он старается отказаться не только от лечения, но также и от всякой системы больницы и медицины, потому что она лишает его свободы.

Солженицын критикует сталинский вид социализма за то, что такое общество не понимало основные черты человека. Понятие свободы Солженицына испытывает влияние Владимира Соловьева, который является самым выдающимся проповедником нравственного

социализма в России и философия которого очень ярко отражается в произведениях великих русских писателей девятнадцатого века, как Достоевский (1821-1881), Толстой (1828-1910). Солженицын через Шулубина, в повести «Раковый Корпус», заявляет:

«... именно для России, с нашими раскаяниями, исповедями и мятежами, с Достоевским, Толстым и Кропоткиным, *один только верный социализм есть: нравственный!* И это – вполне реально». (Раковый корпус, г.31, с.300)

Солженицын как гуманист делает акцент на такой тип социализма, в основе которого лежит нравственность. Он, как Соловьев, верит в социализм, базируемый не на материализме, не на терроре, а на взаимной любви между людьми и доброжелательном отношении ко всем людям:

«Явить миру такое общество, в котором все отношения, основания и законы будут вытекать из нравственности – и только из нее! Все расчеты: как воспитывать детей? к чему их готовить? на что направить труд взрослых? и чем занять их досуг? – все это должно выводиться только из требований нравственности. Научные исследования? Только те, которые не пойдут в ущерб нравственности – и в первую очередь самих исследователей. Так и во внешней политике! Так и вопрос о любой границе: не о том думать, насколько этот шаг нас обогатит, или усилит, или повысит наш престиж, а только об одном: насколько он будет нравственен?» (Раковый корпус, г.31, с.300)

Согласно Солженицыну, самые важнейшие вещи, чтобы произвести приличного человека и приветливое общество – это взаимная привязанность и взаимное расположение, а ни материальные блага, ни семейная жизнь или сексуальное вознаграждение. Это также наблюдается через автобиографический характер автора – Глеба Нержина в романе «В круге первом». Нержин является самым видным защитником личной свободы в романе. Общась с другими заключенными и простыми людьми во время его ссылки, Нержин чувствует, что у большинства из этих людей нет своего личного мнения и точки зрения, которые автор считает драгоценнее, чем жизнь и материальные блага. У него большое уважение к индивидуальности человека. Он верит в то, что человек должен постоянно стараться совершенствовать свою душу, чтобы стать настоящим человеком:

«Надо стараться закалить, отграничить себе такую душу, чтобы стать *человеком*. И через то – крупницей своего народа.

С такую душой человек обычно не преуспевает в жизни, в должностях, в богатстве. И вот почему *народ*



преимущественно располагается не на верхах общества». (В круге первом, т.2, г.66, с.132)

Спиридон, в романе «В круге первом», является мужиком и относится к кругу таких образов как Матрена в повести «Матренин двор» и Иван Денисович Шухов в повести «Один день Ивана Денисовича». Он лично испытывал почти все ужасы своего времени: неуверенность и изменчивость, хаос во время революции, гражданскую войну, НЭП, коллективизацию, тюрьму, вторую мировую войну, немецкий плен, советский лагерь и другие. Видно, что в этом процессе он был лишен всех своих вещей, которыми он владел: земли, семьи и зрения и так далее. Но красота образа необразованного Спиридона заключается в том, что даже в таких трудных ситуациях он не потерял пронизательность, храбрость, здравый смысл, человеческое достоинство и умеренность. Этот «герой гражданской войны» (В круге первом, т.2, г.67, с.136] Спиридон «не доступен был легкому пониманию и классовому анализу». (В круге первом, т.2, г.67, с.136] Он образец нравственности, к которому Солженицын имеет большое уважение:

«Так же и в учении о добродетели все у Спиридона было бесшумно и одно к одному подогнано. Он никого не оговаривал. Никогда не лжесвидетельствовал. Сквернословил только по нужде. Убивал только на войне. Дрался только из-за невесты. Ни у какого человека он не мог ни лоскутка, ни крошки украсть, но со спокойным убеждением воровал у государства всякий раз, как выпадала возможность. А что, как он рассказывал, до женитьбы "клевал по бабам", – так и властитель дум наших Александр Пушкин признавался, что заповедь "не возжелай жены ближнего твоего" ему особенно тяжела.» (В круге первом, т.2, г.68, с.141)

Солженицын, по принципу, поддерживает общество с нравственным началом – нравственное общество, которое философ Соловьев определил еще до Солженицына. Солженицын предлагает такой вид социализма, который полностью отрицает насилия и репрессии человеческих прав. Нравственный социализм Солженицына, прежде всего, уважает человеческую личность, которую оскорбляли так жестоко во время Советского Союза. Марксизм опирается на такой ложный лозунг как «О хлебе едином жив будет человек» (см. Вениамин) и не учитывает духовных требований человека. По мнению Солженицына, общество должен быть основан на взаимопонимание, взаимное уважение, взаимное расположение и взаимную любовь между людьми, а не на счастье, потому что счастье это «мираж». (Раковый корпус, г.31, с.224) В социализме Солженицына нравственность должна играть самую

большую роль. Следовательно, он заявляет: «Нравственное начало должно стоять выше...». (Раковый корпус, г.31, с.224)

В своем произведении «Как нам обустроить Россию» Солженицын объясняет свое понимание о благоустроенном обществе, которое нужно человеку. Хотя Солженицын согласен, что среди существующих политико-социальных систем сегодняшнего дня демократия является самой подходящей, но одновременно предупреждает:

«Но, выбирая демократию, – надо отчетливо понимать, что именно мы выбираем и за какую цену. И выбираем как средство, а не как цель. Современный философ Карл Поппер сказал: демократию мы выбираем не потому, что она изобилует добродетелями, а только чтоб избежать тирании. Выбираем – с сознанием ее недостатков и поиском, как их преодолевать.

Хотя в наше время многие молодые страны, едва вводя демократию, тут же испытывали и крах – именно в наше время демократия из формы государственного устройства возвысилась как бы в универсальный принцип человеческого существования, почти в культ.» (Как нам обустроить Россию, с.19)

Уважение к индивидуальным правам, по мнению Солженицын, тоже является самым важным элементом общества. В повести «Один день Ивана Денисовича» благодаря портрета своего протагониста Шухова, который не имеет никакого человеческого права делает упор на нужду уважения личности человека в обществе. Таким же образом, протагонист романа «Раковый корпус» Костаглов является самым сильным защитником индивидуальности человека. Следовательно, поддерживая мнение русского философа С.А.Левицкого, Солженицын развивает свое понимание демократии. По его словам:

«Русский философ С.А.Левицкий предлагал различать: ДУХ ДЕМОКРАТИИ: 1) свобода личности; 2) правовое государство; и вторичные, необязательные признаки ее: 1) парламентский строй; 2) всеобщееизбирательное право.» (Как нам обустроить Россию, с.19)

Солженицын добавливает, что уважение к человеческой личности является более важным принципом, чем демократия, и этот принцип должен выдержен без всякого компромисса: «Уважение к человеческой личности – более широкий принцип, чем демократия, и вот оно должно быть выдержано непременно.» (Как нам обустроить Россию, с.19)

Главной задачей власти, по мнению Солженицына, является обслуживание народа: «Сбережение народа – вот главная задача, которая должна стоять перед властью. Каждый ее шаг должен быть направлен именно на это.» (см. Демократия не приходит сверху) Самое характерное для Солженицына то, что в основе демократии должна лежать нравственность, без которой демократия не мыслима. По его мнению, самым важным правом для человека является не юридическое, а нравственное, которое должно играть главнейшую роль в системе справедливости. Солженицын объясняет это при помощи мнения Новгородцева:

«Право – это минимум нравственных требований к человеку, ниже которых он уже опасен для общества. “Во многих случаях то, что является правом, запрещается моралью, которая обращается к человеку с заповедями высшими и более строгими.”» (Как нам обустроить Россию, с.32)

**Заключение:** По мнению Солженицына, свобода основанная только на экономическом развитии, приводит человечество к моральному упадку и разрушению. Свободе – и человеческой, и общественной – должны управлять нравственные ценности, а не материальные. Настоящая свобода заключается в самоограничении, т.е. ограничение самого себя ради других. Наступит решающий шаг вперед в истории человеческого прогресса, если духовная сущность человека будет торжествовать над практичностью жизни. И только тогда наступит настоящий ренессанс.

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# РОЛЬ КАЛЬКИРОВАНИЯ ПРИ ПЕРЕВОДЕ БИБЛЕЙСКИХ ФРАЗЕОЛОГИЗМОВ С РУССКОГО НА ХИНДИ

Ашутош Ананд

## ROLE OF CALQUING IN THE TRANSLATION OF BIBLICAL PHRASES FROM RUSSIAN INTO HINDI

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**Аннотация:** Библия – самая распространённая книга на земном шаре, более или менее воздействующая на каждое общество. Несомненно, эта великая книга является источником человеческой мудрости, морали, поведения, нравов и пр.. В современном русском языке свободно употребляется множество фразеологизмов, связанных с Библией, это так называемые библейские фразеологизмы. В процессе перевода этих фразеологизмов с русского на хинди употребляются разные приемы. Среди этих приёмов калькирование является одним из важнейших. Перевод фразеологизмов требует особого внимания от переводчика, так как фразеологизмы детерминированы стилистически, часто имеют национальную специфику, представляют собой эмоционально и экспрессивно окрашенные образы. Значительная часть русских фразеологизмов свойственна многозначность и стилистическая разноплановость, что осложняет их перевод на другие языки. В настоящей работе будут рассматриваться разные способы перевода фразеологизмов, и анализироваться роль калькирования при переводе библейских фразеологизмов с русского на хинди.

Данная статья была подготовлена на материале доклада выступившего на международной конференции «перевод в пространстве и времени» в РГГУ, Москва.

**Ключевые слова** – Библейские фразеологизмы, перевод, калькирование

**Abstract:** Bible, since time immemorial, is a set of books which is read the most on this planet. Undoubtedly, Bible is a precious source of human wisdom, morals, behavior, moral etc. In Modern Russian language, at present, many phrases are being used in day to day life which are associated or originated from the Bible. These phrases are termed as Biblical phrases. Various methods are being used for the translation of these phrases from Russian to Hindi and “Calquing” is one of them. Translation of phrases requires special attention from the translator as they register in a

*very compact form of human experience gathered during many centuries. Polysemantic characteristics and stylistic diversity of Russian phrases complicates the translation process into another language. In this paper different methods of translation of phrases will be discussed briefly and will be analyzed the role of "calquing" in the translation process of Biblical phrases from Russian into Hindi.*

**Keywords** - Biblical phrases, translation, calquing

Несомненно, перевод является сложным и многогранным видом человеческой деятельности. В соответствии со "шкалой непереводаемости" или "труднопереводимости" перевод особенно фразеологических единиц относится к одним из самых сложных, так как фразеологизмы детерминированы стилистически. Они часто содержат в себя национальную специфику, представляют собой эмоционально и экспрессивно окрашенные образы. Имеет немаловажное значение и контекст. Значительная часть русских фразеологизмов свойственна многозначность и стилистическая разноплановость, что осложняет их перевод на другие языки.

В данном докладе я пытался анализировать роль калькирования при переводе фразеологизмов на основе практического перевода приблизительно 300 (а точнее 284) фразеологизмов связанных с Библей с русского на хинди.

Фразеологизмы библейского происхождения т.е. связанные с Библией называются библейскими фразеологизмами.

Разные ученые выделяют различные способы перевода фразеологических единиц, необходимые для полноценной передачи значения фразеологизма. По мнению исследователя Я. И. Рецкера, важны следующие четыре способа перевода фразеологизмов:

- i. полное сохранение иноязычного образа;
- ii. частичное изменение образности;
- iii. полная замена образности;
- iv. снятие образности путем описательного перевода. (Рецкер Я И, С. 38)

Другой знаменитый переводовед В. Н. Комиссаров предлагает три типа соответствий образным фразеологическим единицам оригинала:

- i. фразеологическими эквивалентами
- ii. фразеологическими аналогами и iii) калькирование (Комиссаров В Н, С. 172 - 174).

Первый тип соответствий называется фразеологическими эквивалентами. При этом сохраняется весь комплекс значений переводимой единицы. При использовании данного соответствия все параметры (т.е. смысловое содержание, стилистическая отнесенность, метафоричность или эмоционально-экспрессивная окраска) фразеологической единицы оригинала совпадают с получаемым фразеологизмом в ПЯ. Например:

играть с огнём – **आग से खेलना** – to play with fire

поднимать голос – **आवाज उठाना** – to raise one's voice

бить (бия) себя в грудь – **(अपनी) छाती पीटना** - to smite one's breast

Обычно в этом случае переводчик пытается отыскать иноязычный фразеологизм в ПЯ.

Второй тип фразеологических соответствий, как отмечает В.Н. Комиссаров, именуют фразеологическими аналогами. Когда фразеологический эквивалент отсутствует, то переводчику приходится подбирать в ПЯ фразеологизм с таким же переносным значением, основанном на ином образе. Например:

плакаться кому-либо в жилетку – **(अपनी) तकदीर ठोंकना** - cry on smb's shoulder

золотой телец (Символ власти золота, денег) – **सोने की चिड़िया** – the golden calf

поймать на месте преступления – **रंगे हाथों (पकड़ा जाना)** - catch somebody red-handed

Фразеологический аналог может отличаться от фразеологического эквивалента морфологической принадлежностью входящих компонентов во фразеологизм, их сочетаемостью, вариативностью формы; характерной чертой является наличие синонимических компонентов.

Подобные соответствия помогают достаточно точно переводить фразеологизмы. Но и здесь, по мнению В.Н. Комиссарова, необходимо не упускать из виду стилистические и эмоциональные особенности фразеологизма. Например, и английское 'Jack of all trades', и русское 'мастер на все руки' говорят о человеке, занимающемся самыми разными делами. Но по-русски это означает «мастер», «умелец на все руки» в положительном смысле, а по-английски это 'master of none' – «неумеха, портящий всё, за что берётся».

Третий тип фразеологических соответствий В. Н. Комиссаров предлагал переводить путем калькирования иноязычной образной единицы. Лексикологи трактуют кальки как образования нового фразеологизма, слова или нового значения слова путем буквального перевода соответствующей иноязычной языковой единицы. В. Н. Комиссаров подчеркивает: «Соответствия-кальки обладают определенными достоинствами и достаточно широко используются в переводческой практике. Во-первых, они позволяют сохранить образный строй оригинала, что особенно важно в художественном переводе. Во-вторых, они дают возможность преодолеть трудности, которые возникают, когда в оригинале образ обыгрывается для создания развернутой метафоры» (Комиссаров, с.174). Например:

Аллилуйю петь – ईश्वर की स्तुति करना

Бог дал, Бог взял- ईश्वर ने दिया, ईश्वर ने ही लिया

Древо познания - भले या बुरे के ज्ञान का वृक्ष

Запретный плод - निषिद्ध फल

Избиение младенцев - मासूमों पर अत्याचार

Неведомому богу - अनजाने ईश्वर के लिए

Из этих примеров ясно, что с помощью «калькирования» можно передать эквивалент в ПЯ практически без потерь, главным образом в стилистическом отношении. Но при этом переводчику нужно убедиться, что сохраняется национальная окраска фразеологической единицы ИЯ.

Множество библейских фразеологизмов связанных с местами и персонажами Библии. Большинство из этих выражений переводится с помощью калькирования потому что каждое место или имя персонажа Библии уникальное для индийского читателя и почти не возможно найти сравнение или такого же лица или места в индийской культуре. Каждое место или название персонажа входящее в этих фразеологизмах имеет при себе какую-то глубокую смысл или историю или какое-то событие. Например –

Иуда – предатель (знач. – один из учеников Иисуса, который предал Учителя за тридцать сребренников) – गद्दार यहूदा

лоно Авраамово (знач. – 1. Быть в раю 2. Находиться в надежном, безопасном месте) – अब्राहम का गोद

Ноев ковчег (знач. – средство спасения; корабль, в котором праведник Ной с семьей и животными спасся от всемирного



потопа) — नूह का जहाज

начинать с Адама (от Адама) - आदम से शुरू करना

вавилонская башня (знач. — об очень высоком задании или строении) — बेबीलोन की मीनार

вавилонское столпотворение (знач. — беспорядок, неразбериха, суетолах; шум, гам) — बेबीलोन का कोलाहल

Египетский плен - मिस्र का गुलाम

И так мы посмотрим, что данный способ позволяет переводчику дословно донести до читателя истинное содержание всего фразеологизма, а не просто значения составляющих его слов.

Интересно отметить, что множество фразеологизмов, связанных с определенным местом или персонажем, переводится с помощью калькирования. При этом, если читатель не знаком с историей или контекстом указанных места или персонажа, ему будет тяжело понять смысл. Поэтому было бы полезно (по моему это необходимо) для понимания читателя коротко изложить историю данного персонажа или места.

В заключении можно сказать, что преимущества калькирования заключаются в том, что они могут сохранить образный строй оригинала, а это является немаловажным для художественной литературы. Также калькирование помогает верно перевести фразеологизмы, представляющие собой развернутые метафоры.

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# СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ ПАДЕЖНОЙ СИСТЕМЫ В РУССКОМ ЯЗЫКЕ И В ЯЗЫКЕ МАЙТХИЛИ

Арчана Кумари

## CONTRASTIVE ANALYSIS OF CASE SYSTEM IN RUSSIAN AND IN MAITHILI

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**Аннотация:** При изучении иностранного языка всегда возникает много трудностей. Мы знаем, что падежная система русского языка очень трудно. Можно сказать, что и для русского языка падежная система является одних из самых сложных категорий преподавания и изучения. И поэтому, Целью данной работы является анализ падежной системы в русском языке и языке майтхили. Во время анализа, сходства и различия между падежами обоих языков будут также обсуждены. Надеюсь, что это поможет Русскоговорящим индийским студентам у которого родной язык Майтхили легко понимать падежную систему русского языка.

**Ключевые слова:** Падеж, Майтхили, русский, постлоги, предлоги, контраст, склонение

**Abstract:** Students face lot of difficulties during foreign language learning. We know that the case system in Russian language is very difficult. In other words, case in Russian language, is one of the most difficult categories of teaching and learning. And therefore, this work aims to analyse the case system in Russian and in Maithili. During analysis, the similarities and differences between the case systems of both the languages will also be discussed. Hope, it will help the Russian-speaking Indian students whose native language is Maithili to easily understand the case system of the Russian language).

**Key words:** Case, Maithili , Russian, postposition, preposition, Contrast, declension)

Русский язык и язык Майтхили входят в индоевропейскую языковую семью. Майтхили входит в восточно- индоарийскую ветвь (Ядав:1) но русский в восточно- славянскую ветвь(Калинин:11). Русский язык говорится в первую очередь в России, Белоруссии, Украине, Казахстане, Кыргызстане и тоже в странах восточной Европы. Майтхили говорят в северной части штата Бихар в Индии и на юго-восточной равнины Тарай Непала. В прошлом язык Майтхили считался как диалектом бенгальского или восточного хинди. Но сегодня этот язык признан в качестве отдельного языка и

преподаётся во многих университетах Индии.

Демографически язык Майтхили является вторым наиболее распространённым языком Непала и 16-м крупнейшим языком Индии. Основные диалекты языка Майтхили – Баззика, Центральный Майтхили, Ангика, Тхетхи, Тхаруват (говорят в Непале). Центральный Майтхили является стандартной формой, в котором книги написаны и говорится в районах Дарбханга, Коши, Пурнии зоны, Хагарии и Бегусарае.

Русский язык пишется на кириллице. Но для Майтхили три письменности - Митхилакшар/ Тирнута/ Майтхили, Кайтхи и Деванагари были использовались. Теперь деванагари наиболее часто используется. Митхилакшар самая древняя письменность языка Майтхили

### **О падежной системе в русском языке и в языке Майтхили:**

Перед вдаваясь в подробности однако следует знать какой этот падеж? По точному определению В. В. Виноградова, падеж – это форма имени, выражающая его отношение к другим словам в речи (Виноградов:139). Например – *отец купил ручку для своего сына*. В этом предложении существительное *ручка* имеет падежное отношение с словом *купил* и тоже с словом *своего сына*. В языке майтхили, कारक (падеж) определяется как- *कोनो क्रियाक निष्पादन मे जे-जे वस्तु कोनो रूप मे भाग लैत अछि से सभ कारक कहबैत अछि* (Джа, Говинд:27). Например – *श्याम-क पोथी पातर छै*. В этом предложении, слово *श्याम* в संबंध कारक.

В русском языке категория падежа шестичленной- именительный, родительный, дательный, винительный, творительный, предложный падеж. Именительный падеж выражает самостоятельное, грамматически независимое положение существительного в речи, т. е. Нулевое отношение, и называется прямым и остальные падежи косвенные.

Традиционно в языке майтхили были восемь падежей – *कर्ता, अधिकरण, संबंध, करण, आपादान, कर्म, संप्रदान, संबोधन* (Гриерсон:52).

Выражение падежной категории в русском языке и языке Майтхили совсем разные. У русского языка есть инфекционная падежная система но у Майтхили нет. В русском языке падежная категория выражается двумя способами:

1. Без предлогов- это бывает в именительном падеже. Например – *студент читает книгу*, здесь не употребляется предлога и в именительном падеже.

2. С предлогов- бывает в косвенном падеже. Например - в предложении *книга лежит на столе*, предлог *на* употребляется для предложного падежа и выражает местонахождения).

В языке Майтхили падежная категория выражается в следующих способах (Джа,Субхадра:294-95):

1. Без падежных показателей - это бывает в कर्ता и कारक कर्म. Например- *सुमित दौड़ल*- Сумит подбежал
2. С падежными показателями - это бывает в करण и संबंध कारक . Например- *रामा-क बहिन* - Сестра Рамы .
3. Использование послелогов- это бывает в करण, अधिकरण, и संप्रदान कारक. Например- *माय लाठी सँ बच्चा पीटलक* - Мать избивала ребенка палкой.

В русском языке, существительное, прилагательное и местоимение изменяются или склоняются по падежам и склонение выражается окончанием. Например: *я всегда пишу чёрной ручкой*, там по творительном падежом прилагательное чёрный и существительное ручка изменяют и имеют окончания – *ой*.

В языке майтхили существительное и местоимение изменяются по падежам и имеет окончания. прилагательное редко изменяется по падежам в современном майтхили и не показывает окончания, только с помощью послелогов и падежными показателями мы узнаем употребление падежа. Например – *पापा निकहा कुसी पर बैठलाह*, в этом предложении прилагательное *निकहा* не изменяется по падежам и тоже не имеет окончания; существительное *कुसी* изменяется по падежам но не имеет окончания и с помощью послелогом *पर* мы узнаем что *कुसी* в अधिकरण कारक. Но в предложении *ओ हम-रा काका क कहलक*, местоимение *हम* это कर्म कारक и имеет окончание - *रा* и существительное *काका* это संप्रदान कारक потому что имеет падежный показатель этого падежа – *क*.

### Значение падежа:

У каждого падежа имеет своему центральному или основному значению. Это значение может быть *Объектное*, *Субъектное* и *Определительное* (Щедова: 272).

Для именительного падежа, центральное значение-субъектное и определительное.Субъектное значение этого падежа является подлежащим как *Он- Студент*; *Рамеш читает* и определительное значение можно показываться в именном сказуемого. Например – *Его дом- большой*. Эквивалент этого падежа в языке майтхили - это कर्ता कारक. это выражает то же значение как именительный падеж в

русском языке. Например- छोड़ी पढ़ैत अछि - Девушка читает; वो लडका छैत - Он мальчик.

Для предложного падежа центральное значение- это значение объектное и определительное. объектное значение выражается с помощью предлогом *о*. Например - мечтать *о* встрече, говорить *о* деле. В языке майтхили Для выражения этого значения русского предложного падежа с предлогом *о* употребляется संप्रदान कारक с послелогоми बारे में, लेल. Например- काज क लेल गप; बैसार लेल सपना. Определительное значение этого падежа обозначает места. Например -*сидеть на стуле, встретились на городе, висит в шкафу*. Для выражения этого значения в языке майтхили употребляется अधिकरण कारक с послелогоми में पर. Например- पाहुन कुर्सी पर बैसलाह; चौर बोरा मे अछि.

Для творительного падежа центральное значение- объектное и определительное и выражается прежде всего в сказуемом. Например – *он* будет преподавателем; отец был крестьянином. Для выражения этого значения русского творительного падежа, в языке майтхили употребляется संप्रदान कारक без послелогом. Например- हमर बाबूजी किसान रहथिन; सुमित प्रध्यापक बनत.

Для дательного падежа центральное значение –это значение объектное. это значение является как значение объекта – адресат. Например - пишу письма *отцу*; велеть ученику писать. В языке майтхили эти значения русского падежа выражаются с помощью संप्रदान कारक и с послелогоми क लेल, खातिर и कर्म कारक с послелогом के. Например- पिताजी केचिड़ी लिखैत रहै; काज क लेलगप करै छलि.

Для Винительного падежа центральное значение – это объектное. Это выражает при переходных глаголах объект . Например- *Сумит читает книгу*; Отец любит *сына*. В языке майхили, такие значения выражаются с помощью कर्म कारक. Для того значения, в языке майтхили тоже употребляется послелог के. Например- बाप अपन बेटा के दुलारे छै; सुमित पुस्तक पढ़ै यै.

Центральное значение для родительного падежа – определительное, субъектное и объектное. Например- Это книга товарища (реализуется при указании на отнесенность); Его нет (субъектное значение); дает хлеба (объектное значение). Данное определительное значение родительного падежа, в языке майтхили выражается с помощью संबंध कारक и с падежным показателем – क. Например- इ साथी-क किताब छै. субъектное значение родительного падежа в языке майтхили для не употребляется падежа только отрицательное слово नै употребляется как наречие потому что оно определяет глагол.

И так, на основе сопоставительного анализа падежной системы в русском языке и в языке майтхили, это ясно что употребление падежа в русском языке весьма широк. В русском языке некоторые предлоги употребляются с многими падежами. В языке майтхили тоже послелоги употребляются так же. В русском языке для каждого падежа не существует эквиваненты. В языке майтхили когда мы сопоставляем, для одного падежа можно употреблять некоторые падежи. Разнообразные значения русского падежа и языка майтхили соответствуют но грамматические средства всегда не совпадают по форме с русским падежом, что вызывает большие трудности при изучении русского языка для студентов у которых родной язык майтхили. Поэтому при передаче их значений в языке майтхили следует учитывать всю сложность функций падежи русского языка и разнообразное грамматические средства языка майтхили.

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# **СРАВНИТЕЛЬНЫЙ АНАЛИЗ ТЕКСТА ОРИГИНАЛА РАССКАЗА «РАССКАЗ О СТАРОМ ДУРАКЕ» М. ЗОЩЕНКО И ПЕРЕВОДА НА ХИНДИ: АНАЛИЗ ПЕРЕВОДЧЕСКИХ ТРУДНОСТЕЙ**

**Сувхаш Кумар**

## **COMPARATIVE STUDY OF ORIGINAL TEXT OF MIKHAIL ZOSHCHENKO'S *STORY ABOUT AN OLD FOOL* AND OF HINDI TRANSLATION: ANALYSIS OF PROBLEMS OF TRANSLATION**

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***Аннотация:** Данная статья сравнивает оригинал рассказа «Рассказ о старом дураке» М. Зощенко и его перевода на хинди, и она рассматривает переводческие и культурологические проблемы при переводе. Культурологические элементы одной культуры передать в переводе иностранного языка очень трудно, так как все вещи и культурологические нюансы одной культуры не существует в другой культуре. В этой статье автор глубоко анализирует эти проблемы через собственный перевод данного рассказа и пытается найти разные решения и прийти к общему выводу этих проблем. Кроме этого, автор статьи старается найти подходящие соответствия устаревших и просторечных, бранных слов советского времени, использованные Зощенко.*

*Данная статья является частью моей диссертации M.Phil.*

***Ключевые слова:** Михаил Зощенко, сравнительный анализ, культурологические проблемы, переводческие проблемы, перевод рассказа Зощенко на хинди, Рассказ о старом дураке.*

***Abstract:** The article consists of comparative study of the original text of M. Zoshchenko's story "The story of an old fool" and its Hindi translation, and it analyses translation and cultural issues in translation. To convey cultural elements of one culture into the translation of a foreign language is very difficult, because all the elements and cultural nuances of a culture do not exist in another culture. In this article, the author deeply analyzes these problems through its own translation of the story and trying to find different solutions, he comes to a common conclusion of these problems. In addition, the author tries to find a suitable matching for old outdated words, colloquial, expletives of Soviet times, used M.*

Zoshchenko.

**Keywords:** Mikhail Zoshchenko, *Story About an Old Fool*, Hindi translation, comparative study, cultural problems, Comparative analysis, Translation issues

Тема исследования состоит из сравнительного анализа оригинала рассказа и перевода на хинди, осуществленным мной, а также выявления переводческих трудностей при переводе. Перевод играет очень важную роль в развитии мировой литературы и культуры. С помощью него осуществляется перевод знаний одной культуры в другую культуру, а также он знакомит нас с традициями и бытом жизни разных народов. Он дает возможность проанализировать разные системы (политическую, научную, социальную и т. д.) двух стран и обогатить собственную культуру. Но процесс перевода очень сложный и для этого нужно хорошее знание не только обоих языков, но и обеих культур.

Писатель Михаил Зощенко очень наблюдателен. Он рассматривал каждый мелкий случай из жизни и писал рассказы о нем. Он использует черный юмор в своих рассказах. Его сатиру очень сложно понимать, и еще труднее переводить на другой язык. Свой юмор он отразил в своём сборнике рассказов, называемомся «Голубая книга». Книга состоит из пяти частей: деньги, любовь, коварство, неудачи и удивительные события, которые писатель считает решающими в ходе жизни. Его рассказ «Рассказ о старом дураке» о смене времени после революции, и о смене условий социальной жизни народа в начале СССР.

В статье автор классифицировал все по разным категориям и также рассмотрел возможность найти общее решение подобных проблем, примеры которых приведены ниже:

## Культура

1. Голосок дрожит, когда **брюхастый поп** спрашивает: ну как, довольна ли, дура такая, этим браком? (Зощенко, стр. 111)

जब तोंदधारी पादरी पूछता है, “ऐ मूर्ख, बता! क्या तू इस शादी से सहमत है?” जबाव में लड़की की आवाज लड़खड़ा रही है. (jab tonddharee padre poochhta hai, “ai murkh, bataa! Kya tu is shade se sahmat hai?” jabav men ladkee kee aavaj ladkhada rahee hai.)

В данном предложении есть трансформации, такие как: опущение, добавление и замена частей речи. Здесь мы опустили прилагательное «такая» ИЯ в обращении при переводе в ПЯ, заменили в переводе прилагательное «довольна» глаголом सहमत होना и добавили притяжательность लड़की की, чтобы было ясно, кому



принадлежит голос. Кроме этого мы сделали перестановку знаменательной части исходного «Голосок дрожит» в переводе и добавили обстоятельство «जबाब में».

**Брюхастый поп** - В России по православным обычаям венчание проводит служитель церкви - священник (офиц.) или поп (разг.) - человек поставленный, посвященный, помазанный, рукоположенный в духовный чин (Толковый словарь В. И. Даля). Он спрашивает девушку, согласна ли она выйти замуж. А в Индии, согласно обычаям, весь свадебный ритуал, который может длиться до 4-5 часов, проводит Брахмин. Слово «брюхастый» по отношению к священнику показывает пренебрежение и неуважение к нему со стороны автора.

### Традиция

2. Есть такая, может быть, знаете, знаменитая картина из прежней жизни, она называется «**Неравный брак**». (Зощенко, стр.111)

शायद आप पुराने समय की प्रसिद्ध पेंटिंग “बेमेल शादी” (वसीली पुकीरेव, 1862) के बारे में जानते हों। (shayad aap purane samay kee prasiddh penting “bemel shadee” ke baren me jante hon)

**Неравный брак** – в первом же предложении автор рассказа («Рассказ о старом дураке») говорит о картине русского художника Василия Владимировича Пукирева (1832-1890) «Неравный брак», которая была написана в 1862 году, сразу после того, как В.В. Пукирев окончил Московское училище живописи, ваяния и зодчества. Мы добавляем здесь информацию об этой картине и её художнике, чтобы было понятно ее значение в русской истории и культуре, а также, почему писатель указал именно на нее.

3. **Церковная свечка** в руках трясется. (Зощенко, стр.111)

हाथों में चर्च की मोमबत्ती काँप रही है। (hathon men charch kee mombatti kanp rahee hai.)

**Церковная свечка** - в этой фразе использована замена частей речи. Мы превратили прилагательное ИЯ «церковная» в существительное ПЯ चर्च с предлогом की, которое показывает отношение. По православному свадебному обычаю в церкви проходит венчание, во время которого жених и невеста держат в руках по свече и дают клятву верности. А по традициям индуистской свадьбы жених и невеста вместе обходят огонь семь раз.

## Одежда

4. Рядом с ним – невеста. Такая, представьте себе, молоденькая девочка **в белом подвенечном платье**. (Зощенко, стр.111)

और दुल्हन ऐसी कि, मानो, शादी के सफेद जोड़े में कोई मॉडल. (aur dulhan aisee ki, shadee ke safed jode men koi modal)

**Белое подвенечное платье** – эта фраза показывает культурную разницу между индийскими и русскими традициями. В России невеста надевает белое платье, что символизирует ее чистоту и невинность, а в Индии одежда невесты красного цвета, что символизирует яркий, радостный и праздничный день, а белый цвет используется, когда кто-то умирает.

## История

5. Есть такая, может быть, знаете, знаменитая картина **из прежней жизни**, она называется – **«Нервный брак»**. (Зощенко, стр.111)

शायद आप पुराने समय की प्रसिद्ध पेंटिंग “बेमेल शादी” (वसीली पुकीरेव, 1862) के बारे में जानते हों. (shayad aap purane samay kee prasiddh penting “bemel shadee” ke baren me jante hon)

**Прежняя жизнь** – Мы здесь перевели фразу «Прежняя жизнь» **पुराना समय**, которая намекает на смену государственной власти и политики в стране. Эта фраза переведена так, чтобы читатели хорошо поняли и не запутались с вариантами **पूर्व जन्म** или **पिछला जीवन**. С помощью этой фразы Михаил Зощенко обозначил жизнь до революции, а также сравнил этим жизнь до и после революции. Первым предложением рассказа, а именно этой фразой, он повествует о теме рассказа и переменах в жизни людей.

6. Конечно, теперь всего этого нету. **Теперь все это благодаря революции кануло в вечность**. И теперь этого не бывает. У нас молоденькая выходит поскорей за молоденького. Более престарелая решается жить с более потрепанным экземпляром. Совершенно старые переключаются вообще на что-нибудь эфемерное - играют в **шашки** или гуляют себе по набережной. (Зощенко, стр.112)

यकीनन अब ऐसा नहीं है. क्रांति के कारण यह सब अब गुमनामी के अँधेरे में डूब गया है और अब ऐसा नहीं होता. अब हमारे यहाँ जवान लड़कियाँ जल्द ही जवान लड़कों से शादी कर लेती हैं. कुछ ज्यादा उम्र की औरतें ही ज्यादा घिसे-पिटे मर्द के साथ रहती हैं. एकदम बुढ़े लोग कुछ दूसरी तरह के रूझान पाल लेते हैं जैसे कि वे चेकर्स खेलते हैं या नदी किनारे घूमते हैं. (yakinan ab aisa nahi hai. Kranti ke karan yah sab ab gumnamee ke andhere men doob gaya hai aur ab aisa nahi hota. Ab hamare yahan jawan ladkiyan jald hee jawan ladkon se shade kar letee hain. Kuchh jyada umra ki aurtien hi jyada ghise-pite

mardo ke sath rahtee hain. Ekdam budhe log kuchh dusree tarah ke rujhan pal lete hain, jaise ki vecchekars khelte hain ya nadi kinare ghoomte hain.

Мы здесь можем заметить перевод на уровне словосочетания «кануть в вечность», которое означает на хинди *हमेशा के लिए भुला देना*, а по-английски *passintooblivion*. Оно было переведено на хинди *गुमनामी के अँधेरे में डूब जाना* не по эквивалентному лексическому значению, а по контексту. Ещё здесь есть замены простых предложений в сложном предложении.

Так автор хочет сказать, что сейчас после революции не используются такие фразы "ваше сиятельство", нет поместья, нет пенсии 200 рублей золотом. Сейчас все люди равны, и всё это благодаря революции, поэтому не должно быть свадьбы старика с молодой девушкой. Это ушло в прошлое. Сейчас нет никакого давления на девушек, никто не заставляет молодых девушек выходить за пожилых замуж. У девушек есть право выбирать жениха, поэтому после революции молодая девушка выходит замуж за молодого мужчину, и только пожилая женщина живёт с пожилым мужчиной. А совсем старые мужчины занимаются играми или гуляют на берегу реки.

7. Вот, например, какая история произошла недавно в Ленинграде. (Зощенко, стр.112)

उदहारणस्वरूप हाल ही में इस तरह की एक घटना लेनिनग्राद में घटी. (udaharanswarup hal hee men is tarah ki ek ghatna Leningrad men ghatee.)

**Ленинград** - настоящее название города Ленинграда - Санкт-Петербург. Этот город был основан Петром Великим 27-го мая 1703 года на берегу реки «Нева». Он был столицей русской империи с 1713 до 1728, затем с 1732 до 1918. В 1914 году Санкт-Петербург называли Петроград, а в 1924 поменяли его название в честь Ленина - Ленинград. Но после распада СССР в 1991 году Ленинград снова называли Санкт-Петербургом, вернули ему первоначальное название. Автор называет город тем именем, которое было в употреблении в то время – Ленинград.

## Общество

8. Нет, конечно, бывает, что молоденькая у нас иногда выходит за пожилого. Но зато этот пожилой у нас обыкновенно какой-нибудь там крупнейший физиолог, или он ботаник, или он чего-нибудь такое изобрел всем на удивление, или, наконец, он ответственный бухгалтер и у него хорошая материальная база на двоих. (Зощенко, стр.112)

ऐसा भी होता है कि जवान लड़कियाँ बुजुर्गों के साथ ब्याह कर लेती हैं मगर यह बुजुर्ग आमतौर पर बहुत बड़े डॉक्टर या वनस्पति शास्त्री होते हैं या उन्होंने कोई आश्चर्यजनक अविष्कार किया होता है या फिर कोई जिम्मेदार अकाउंटेंट होते हैं जिसके पास दोनों के लिए बहुत ही अच्छे आर्थिक साधन होते हैं. (aisa bhi hota hai ki javan ladkiyan bujurgon ke sath byah kar leti hain magar yah bujurg aamtaur par bahut bade douktar ya vanaspatishastree hote hain ya unhone koi aashcharyajanak avishkar kiya hota hai ya fir koi jimmedar akauntent hote hain, jiske pas dono ke lie bahut hi achche aarthik sadhan hote hain.)

Здесь использован прием антонимического перевода. Первое предложение, содержащее отрицательное слово «нет», переведено утвердительным предложением. И ещё, связывая это простое предложение с последующим предложением, мы заменили его на сложное. Автор этим предложением противопоставляет последующий текст своим предыдущим предложениям. Говорит, что и сейчас иногда молодая девушка выходит замуж за пожилого человека, но только тогда, когда жених имеет достаточное количество денег, чтобы семья могла жить хорошо и ни в чем себе не отказывать. В основном хорошо зарабатывали ученые, изобретатели и бухгалтера. После революции работы многих ученых были выставлены на мировых научных выставках, как считают многие исследователи и историки. Именно после революции стали появляться научные школы и институты. Поэтому ученые и государственные работники получали достаточно денег и государственных льгот. Выйти замуж за ученого считалось большой удачей в те времена.

9. А таких дел, какие, например, нарисованы на вышеуказанной картине, у нас, конечно, больше не бывает. А если что-нибудь вроде этого и случается, то это вызывает всеобщий смех и удивление. (Зощенко, стр.112)

लेकिन इस तरह की घटनाएँ उदाहरण के लिए जो ऊपर तस्वीर में चित्रित की गयीं हैं अब नहीं घटती हैं और अगर इस तरह का कुछ होता भी है तो वह अचम्भित करने वाला और हास्यप्रद होता है. (lekin is tarah kee ghatnaen udaharan ke lie jo upar tasvir men chitrit kee gayeen hai ab nahin ghattee. Aur agar is tarh ka kuchh hota bhi hai to vah achambhit karne vala aur hashyaprad hota hai.)

В данном отрывке из-за синтаксической разницы между обоими языками на ПЯ изменена структура. Оба предложения бессоюзные и связаны с помощью запятой, при переводе на хинди они заменены союзным предложением

10. Окружающие ему говорят: - Вы поменьше занимайтесь агитацией и пропагандой, а вместо этого поглядите, чего ей от вас нужно. Это же анекдот, что она за вас выходит замуж. (Зощенко, стр.113)

लोगों ने उससे कहा, "आप प्रचार कम ही कीजिए और इसके बजाय आप यह देखने की कोशिश कीजिए

कि वह आप से क्या चाहती है. यह कहना मजाक ही होगा कि वह आपसे शादी करना चाहती है.” (logon ne use kaha, “aap prachar kam hee keejie iske bajay aap yah dekhne kee koshish kijie ki vah aapse kya chahtee hai. Yah kahna majak hi hoga ki vah aap se shade karna chahtee hai.)

Здесь слово «окружающие», означающее людей в его окружении, т.е. соседей, переведено на ПЯ словом **लोग** с помощью приема генерализации. Кроме этого, парные синонимы «агитация и пропаганда» заменили словом **प्रचार**, используя прием опущения.

11. А переехав туда, она с ним моментально ссорится и дает объявление в газету, дескать, меняю **чудную комнату в двадцать метров** на две небольшие в разных районах. (Зощенко, стр.114)

यहाँ आने के बाद वह बुड़े के साथ झगड़ना शुरू कर देती है और समाचारपत्र में विज्ञापन देती है कि बीस मीटर के सुन्दर कमरे के बदले अलग-अलग इलाकों में दो छोटे कमरों की आवश्यकता है.

В этом предложении использована трансформация. Фраза **чудная комната в двадцать метров** на хинди переведено как притяжательное выражение. Предлог 'в' которое означает на русском протяженность, переведено на хинди **के**, которое означает притяжательность в хинди. И ещё есть явления добавления, противоположного опущению. В Оригинальном предложении слово «разное» использовано один раз во множественном числе, но, чтобы передать понятие отдельности в разных районах, на хинди использовано **अलग-अलग**. Это предложение показывает нам, что в то время, как и сейчас в России, была традиция обмена жилья, и желающие могли поменять его без труда, поэтому герой рассказа делает это ни один раз.

## Политика

12. Даже, кажется, и по па художник не изобразил по идеологическим мотивам того времени. Но все это вполне можно представить себе при взгляде на эту картину. (Зощенко, стр. 112)

यह भी लगता है कि तब के सैद्धांतिक कारणों से चित्रकार ने पादरी को चित्र में चित्रित किया ही नहीं, मगर पेंटिंग को देख कर हम इन सब चीजों की कल्पना कर सकते हैं. (yah bhee lagta hai ki tab ke saidhantik karnon se chitrakar ne padre ko chitra men chitrit kiya hee nahee, magar penting ko dekhkar ham incheejon kee kalpna kar saktien hain.)

Здесь в данном переводе можно увидеть предложение с синтаксической заменой. Мы при переводе заменили два простых предложения на сложносочиненное с помощью сочинительного союза **मगर** в ПЯ.

**13.** Поскольку, может быть, он – “**ваше сиятельство**” или он **сенатор**, и одной **пенсии** он, может быть, берет свыше как двести рублей золотом, плюс **поместья**, **экипаж** и так далее. (Зощенко, стр.111-112)

हो सकता है कि वह कोई राजा हो या कोई मंत्री हो या हो सकता है कि उसकी पेंशन दो सौ से ज्यादा सोने की मुहरें हो और साथ ही उसके पास बहुत बड़ी-बड़ी जागीर, बग्घी और भी बहुत कुछ हो. (ho sakta hai ki vah koī raja ho ya koī mantree ho ya ho sakta hai ki us kee penshan do sau se jyada sone kee munhre ho aur sath hee uske paas bahut badee-badee jageer, bagghee aur bhee bahut kuchh ho.)

В этом предложении также встречается синтаксическая замена. Сложносочиненное предложение заменено на сложноподчиненное. Русское обращение «**ваше сиятельство**» использовали для князей и графов, и такое обращение на хинди были **महाराज**, **महामहिम**, а мы в переводе использовали не обращение, а уroveň.

**(А) Сенатор** - Сенаторы в дореволюционной России были одними их самых влиятельных людей при царе (императоре). Они были членами сената, который был создан по Указу Пётра I в 18-ом веке (22 февраля 1711 года). Сенат состоял из 10 членов, которые помогали царю управлять страной. После революции эта должность перестала существовать, а после распада СССР, в современной России, подобные функции выполняют депутаты.

**(Б) Ваше Сиятельство** - «Сиятельство» происходит от слова «сиять», которое означает солнце. Это слово было способом обращения к князьям, графам, их женам и детям. Употреблялось в сочетании только с местоимениями: ваше, его, её, их. Сейчас такое обращение не используется, поскольку подобных титулов не существует.

**(В) Пенсия** – это регулярное денежное пособие, которое выплачивается людям, которые достигли пожилого возраста или имеющим физические недостатки, а также детям, потерявшим родителей. Такая система существует в России и во многих других странах. Выплата пенсий золотым рублем осуществлялась только в Российской империи. Но на сегодняшний день такого больше нигде нет.

**(Г) Поместье** – Это условное земельное владение в России в конце 15 – начале 18 в.в., которое предоставлялось государством за несение военной и государственной службы, не подлежало продаже, обмену и наследованию. Эти поместья были источниками прибыли для помещиков, благодаря поместьям у них были большие дома, наемные крестьяне, работающие на земле, экипажи для поездок. Именно поэтому родители молодой девушки согласились отдать свою дочь замуж за помещика. Но после революции поместья стали

принадлежать государству.

**14.** Окружающим он так объяснил это явление, дескать, новая эра, дескать, нынче даже старики кажутся молодыми и довольно симпатичными. (Зощенко, стр.113)

उसने अपने पड़ोसियों को इस घटना के बारे में समझाया कि अब नए युग में बुढ़े भी जवान और सुन्दर लगते हैं. (usne apne padosiyon ko is ghatna ke bare men samjhaya ki ab nae yug men buddhe bhee jawan aur sundar lagte hain)

**Новая эра** – В рассказе Михаил Зощенко под данным словосочетанием подразумевает не только наступление 20 века, но и смену политических режимов и власти, а также образа жизни людей. Автор хочет сказать, что в новом, то есть, советском времени, все люди равны, нет никакой разницы между мужчиной и женщиной, старыми и молодёжью. В этом предложении автор высмеивает главного героя. Герой не понимает, почему все люди к нему так относятся, он не может принять новые порядки. Старые люди тоже следят за своей внешностью и ведут активную жизнь, как и молодёжь, и поэтому нет ничего странного в том, что молодая девушка хочет выйти замуж за него.

### Спорт и наслаждение

**15.** Конечно, теперь всего этого нету. Теперь все это благодаря революции кануло в вечность. И теперь этого не бывает. У нас молоденькая выходит поскорей за молоденького. Более престарелая решается жить с более потрепанным экземпляром. Совершенно старые переключаются вообще на что-нибудь эфемерное - играют в **шашки** или гуляют себе по набережной. (Зощенко, стр.112)

यकीनन अब ऐसा नहीं है. क्रांति के कारण यह सब अब गुमनामी के अँधेरे में डूब गया है और अब ऐसा नहीं होता. अब हमारे यहाँ जवान लड़कियाँ जल्द ही जवान लड़कों से शादी कर लेती हैं. कुछ ज्यादा उम्र की औरतें ही ज्यादा घिसे-पिटे मर्द के साथ रहती हैं. एकदम बुढ़े लोग कुछ दूसरी तरह के रुझान पाल लेते हैं जैसे कि वे चेकर्स खेलते हैं या नदी किनारे घूमते हैं. (yakinan ab aisa nahi hai. Kranti ke karan yah sab ab gumnamee ke andhere men doob gaya hai aur ab aisa nahi hota. Ab hamare yahan jawan ladkiyan jald hee jawan ladkon se shade kar letee hain. Kuchh jyada umra ki aurtien hi jyada ghise-pite mardo ke sath rahtee hain. Ekdam budhe log kuchh dusree tarah ke rujhan pal lete hain, jaise ki vecchekars khelte hain ya nadi kinare ghoomte hain.)

**Шашки** – это игра для двух игроков на многоклеточной доске, похожая на шахматы и на нарды. Подобно как в шахматах, шашки воспроизводят действия сражающихся по определённым правилам противников. Шашки появилась в России в 3-м веке. Разница между шахматами и нардами в том, что в нардах кидают кости, а в

шахматах этого нет. И в нардах строится фигура, а в шахматах по-другому порядок построения фигур. У шашек – шахматная доска, такая же, как в шахматах, но правила игры отличаются. В шахматах есть разные фигуры, они играют (ими «ходят») по-разному, в шашках же есть только «простая шашка» и «дамка» (главная). Цель игры в Шашки "съесть" шашки противника.

## Транспорт

**16.** Экипаж («Рассказ о старом дураке») – общее название конных рессорных пассажирских повозок. Экипаж в дореволюционной России был удобным транспортным средством передвижения богатых людей, а так же являлся символом роскоши и богатства. Существовали разные типы впряжения лошадей в экипажи: двойка, тройка и четвёрка. Ездить в экипаже могли позволить себе только богатые и состоятельные люди.

**17.** В общем, ничего из себя не представляющая личность, из таких, какие в каждом **трамвае** по десять штук едут. (Зощенко, стр.113)

अर्थात एक ऐसा औसत दर्जे का व्यक्ति, जो कम से कम दस हर ट्राम में दिख जाते हैं. (arthat ek aisa ausat darje ka vyakti, jo kam-se-kam das har tram men dikh jaten hain.)

В данном отрывке мы сталкиваемся с проблемой разницы структур между обоими языками т.е. ИЯ и ПЯ. Часть предложения «В общем, ничего из себя не представляющая», играющая роль определения, переведена на хинди अर्थात एक ऐसा औसत दर्जे का не на основе лексических значений, а на основе семантики.

**Трамвай** – Один из общественных видов транспорта в крупнейших городах России. Электрический Трамвай в Санкт Петербурге начал работать в 1907 и скоро стал очень популярным видом транспорта. В начале 20 века трамвай был самым популярным и дешевым видом транспорта в России, а в Индии трамвай были только в больших городах, но сейчас они есть только в Калькуте.

## Язык

**18.** Такой, буквально, **птенчик**, лет, может быть, девятнадцати. (Зощенко, стр.111)

वास्तव में वह कोई ऐसी मासूम किशोरी है जिसकी उम्र उन्नीस वर्ष के आस-पास है. (vastav men vah koi aisee masoom kisoree hai, jiskee umra unnees varsh kea as-pas hai)

Перевод слова «птенчик», которое использовано для девочки,



вызвало затруднения и мы произвели лексическую замену.

Здесь мы конкретизировали слово «птенчик» со словом ПЯ «किशोरी (kishoree)». Слово «птенчик» даёт широкое лексическое значение, который означает детей птиц, автор этим словом намекает на возраст и поэтому мы его заменили словом «किशोरी (kishoree)» на ПЯ, чтобы обозначить возраст девочки.

**19.** Такой, в самом деле, старый хрен мог до революции вполне жениться на такой крошке. (Зощенко, стр.111)

ऐसा ख़ूबसूरत बुढ़ा क्रांति (1917 की क्रांति) से पहले ऐसी किशोरी के साथ शादी ज़रूर कर सकता था. (aisa khoosat budha kranti (1917 ki kranti) se pahle aisee kishoree ke sath shade jarur kar sakta tha.)

Мы здесь перевели русское словосочетание «старый хрен» как ख़ूबसूरत बुढ़а. «Старый хрен» – грубое выражение в русском языке, которое переведено так же грубым выражением на хинди, они совпадают семантически, но не лексически.

«Старый хрен» - это грубое обращение к старому человеку, к которому есть чувство неприязни, отвращения. Значит, говорящий или ненавидит этого старого человека, или говорит о нем с насмешкой. Эта фраза появилась и стала использоваться среди крестьян. Хрен – это пряность. Старый хрен - горький, острый и сморщенный. Молодой - не горький и не сморщенный, но не пряный (не крепкий). Когда про старика говорят «старый хрен», имеют в виду, что он такой же, как этот старый хрен – растение горькое и крепкое (с виду некрасивый и старый, а по характеру крепкий).

**20.** Старого воробья провели на мякине. (Зощенко, стр.114)

एक अनुभवी को बच्चे ने मात दे दी थी. (ek anubhavi ko bachche ne maat de dee)

Здесь встречается вопрос перевода пословиц и поговорок. Пословица и поговорка являются частью языка и культуры, которые могут быть переведены только на уровне предложения. Они не могут переводиться на уровне слов или словосочетаний, так как эквивалентность отдельных компонентов не может передать его смысл. Это идиоматическое выражение, компоненты которого дают общее значение.

Старого воробья на мякине не проведешь.

*Опытного человека не обманешь, не перехитришь. Используется как характеристика бывалого человека, который без труда отличит истинное от ложного; или же — в устах такого человека — как выражение сомнения, недоверия по поводу чьих-либо слов и*

поступков. Мясина — остатки колосьев, стеблей; отходы при молотье.

В данном рассказе подразумевается, что девушка обманула старого. Или он сам обманулся.

В выводе мы нашли, что во время перевода рассказа и анализа мы встречались со следующими проблемами:

1. Большие затруднения при переводе вызвали идиоматические выражения, которые являются нераздельной частью каждого языка.

**Например:** Конечно, теперь всего этого нету. **Теперь все это благодаря революции кануло в вечность.** (Зощенко, стр.112)

यकीनन अब ऐसा नहीं है. क्रांति के कारण यह सब अब गुमनामी के अँधेरे में डूब गया है और अब ऐसा नहीं होता. (yakinan ab aisa nahi hai. Kranti ke karan yah sab ab gumnamee ke andhere men doob gaya hai aur ab aisa nahi hota.)

2. В переводе надо использовать разные виды трансформации, чтобы перевод имел то значение в полном объеме, которое содержал оригинал и в то же время перевод оказался подлинным текстом.

**Например:** А многие современность отлично понимают и уже осваивают новейшие течения. (Зощенко, стр.187)

और बहुत से लोग नए ज़माने को बहुत अच्छी तरह से जान गए हैं और वे नए तरीके भलीभाँति सीख रहे हैं। (aur bahut se log nae jamane ko bahut achchhee tarah se jan gaye hain, aur ve nae tarike bhalee-bhanti sikh rahe hain.)

3. Необходимость замены сложного предложения простым предложением, простого предложения сложным, сложносочиненного предложения сложноподчиненным и наоборот.

**Например:** Есть такая, может быть, знаете, знаменитая картина из **прежней жизни**, она называется — **«Неравный брак»**. (Зощенко, стр.)

शायद आप पुराने समय की प्रसिद्ध पेंटिंग “बेमेल शादी” (वसीली पुकीरेव, 1862) के बारे में जानते हों। (shayad aap purane samay kee prasiddh penting “bemel shadee” ke baren me jante hon)

4. Необходимость произведения различных трансформаций, таких как опущение, добавление, перестановка, компенсация и т.д.

5. Персонажи произведения М. Зощенко бывают простыми людьми. Не все они из образованного и высокого класса и поэтому часто они используют просторечие, диалектизмы, грубые и бранные слова, которые переводить и передать полное понимание на ПЯ трудно и очень сложно. **Например:** Старый хрен, дурак, птенчик и т.д.

И так главными вопросами, связанные с культурным аспектом являлись поиск лучших соответствий и передача точного значения, хотя между культурами и обществами есть большая разница. Основные проблемы возникли в передаче смысла таких слов, которые связаны с культурой, традициями, одеждой и т. д. Например: ваше сиятельство, сенатор, поместье и т.д.

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# ПСИХОЛОГИЯ, ПАТРИАРХИЯ И ПОТРЕБИТЕЛЬСТВО В РОМАНЕ НАБΟΚОВА *ЛОЛИТА*

Пуджа Чаухан

## PSYCHOLOGY, PATRIARCHY AND CONSUMERISM IN NABOKOV'S NOVEL *LOLITA*

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**Аннотация:** Владимир Набоков был знаменитым писателем XX века. Одно из его популярных произведений, его роман- *Лолита*. Увеликательный роман широко неправильно поняли как эротический или романтический роман, но *Лолита* имеет намного больше к своему. В этой статье наблюдаем изображение протагонистов- Гумберта и *Лолиты*. С помощью этого анализа мы обсудим вопросы психологии (именно в том, злоупотребляющих), патриархальности и потребительства. Патриархальность и потребительство будет обсуждаться в свете подавления женщин. Мы также обсудим, почему Гумберт следует рассматривать как преступника, и как капризное поведение *Лолиты* не является причиной для педофильских намерений Гумберта.

**Ключевые слова:** Набоков, *Лолита*, Гумберт, педофилия, психология, патриархальность, потребительство, женщины.

**Abstract:** Vladimir Nabokov was an eminent writer of 20<sup>th</sup> century. One of his popular works is his English novel *Lolita*. The intriguing novel has been misunderstood as either an erotic or a romantic novel, but *Lolita* has a lot more to it. Our article will analyze the characteristics of its protagonists- Humbert and *Lolita*. Through this analysis we discuss the issues of psychology (precisely that of abusers), patriarchy, and consumerism. Patriarchy and consumerism will be discussed in the light of women's suppression. We will also discuss why Humbert should be considered a criminal, and how *Lolita's* capricious behavior is not the reason for Humbert's pedophilic intentions.

**Keywords:** Nabokov, *Lolita*, Humbert, pedophilia, psychology, patriarchy, consumerism, women.

Владимир Владимирович Набоков был знаменитым писателем 20-го века, русского происхождения, который писал и на русском и на английском языке. Одним из его популярных произведений является его роман- *Лолита*. Роман столкнулся много осуждений в Америке за свою тему, столько, что в начале почти все издатели отказались публиковать его.

Увеликательный роман широко обсуждались литературоведы и критики. Широко неправильно поняли или как эротический или романтический роман, но *Лолита* имеет намного больше к своему. В

этой статье мы будем обсуждать основные слои в романе, который Набоков прекрасно маскирует со словесным блеском своих персонажей. Дело в том, что читатель считается соавтором любого литературного произведения, мы пытаемся раскрывать несколько различных аспектов, на которым намекает писатель в этом произведении.

Лолита - роман о молодой девушке и о том, что как она становилась навязчивой идеей педофила- Гумберта. Этот роман не можем рассматриваться только как эротику или просто как любовный роман маньяка, так как Набоков (конечно через юмор) намекает на главные вопросы педофилии, и патриархии. Он насмешивается над обществами, которые поддерживают брак несовершеннолетних, и Гумберт цитирует примеры таких обществ, в которых брак несовершеннолетних был признан церквей и стал обычаем для общества (Lolita:135), ещё говорит о Сицилийском обществе, которые разрушали сексуальные отношения дочери с отцом, чтобы оправдывать свои преступления. Так, нельзя верить его слова, которые оправдывают его преступления с помощью таких нелогичных обычаев общества, т.е. зла, которые общество следует (Lolita:150).

Конечно он преступник, а у преступников основная психика, чтобы оправдать свои неправильные поступки, особенно если они являются комбинацией, психически нездорового и очень образованного человека, как профессор Гумберт в *Лолите*. Роман повествован с точки зрения преступника, на самом деле с точки зрения ловкого плута и убедительного профессора французской литературы, имеющего регрессии потерянной любви в его детстве. Он заставляет нас верить, что преступления, которые он совершает, это единственный способ облегчить его страдание. Так, Гумберт в романе старается, чтобы читатели сочувствовали ему, за его жалкое положение. МакГинн в своей статье «Meaning and Morality of Lolita» правильно сказал, «His misery is otherwise hidden under the carapace of his verbal brilliance.» По-нашему словесное великолепие Гумберта не только спрятало его страдания, но и его поступки насилия над Лолитой. Его слова введут читателей в заблуждение, и Гумберт намеренно путает их, чтобы отвлекать от главного вопроса насилия над детьми, и читателям заставляет поверить, что это любовный роман. Гумберт использует свои слова романтики, чтобы отвергать от того факта, что он хочет только секс с нимфетками (первоначально с любой нимфеткой, но позже стал заикленным на Лолите), на самом деле, он только хотел утолить свою жажду физического удовольствия. Он пишет «I am not concerned with the so-called “sex” at all.» (Lolita:134) и позже пишет о своих противных желаниях:

«My only grudge against nature was that I could not turn my Lolita inside out and apply voracious lips to her young matrix, her unknown heart, her nacreous liver... On especially tropical afternoons, in the sticky closeness of siesta, I liked the cool feel of armchair leather against my massive nakedness as I held her in my lap.» (Lolita:165)

Преступники не понимают последствия своих поступков, и даже если они признают эти последствия, они стараются оправдывать их. Часто они имеют доминирующую личность, и чтобы достигнуть этой цели они отчаянно стремятся к тому цели не смотря не на что. Это похоже на поступки Гумберта, который жестоко обращается к Лолите, и не думал о вредных последствиях своих ужасных поступков на молодой Лолите. Детство Лолиты опустошено смертью отца, затем смертью матери; В своем подростковом возрасте становится жертвой педофилического маньяка Гумберта, затем Куильти дурно обращается к ней, Куильти хотел что она участвовала в порнографических фильмах. Поже она вышла замуж за молодого Дика Шиллера. Затем, она стала беременной, и умерла во время родов. Так, жизнь Лолиты-трагедия, а прочитав намеки о трагедии жизни Лолиты, читателям не становится больно.Общее известно, насильники стараются привлечь внимание окружающих своему психологическому заболеванию и таким образом вызывают сочувствие (поэтому Гумберт раз за разом упоминал о своих визитах в санаториях, и как они были бесполезными, и единственным местом, где он мог найти утешение было в *чреслах* Лолиты). Читатели забывают о трагедии жизни Лолиты, потому что он только говорит о своих страданиях, чтобы ему сочувствовали читатели, а не Лолите.

Насильники имеют такие черты, как тенденция к доминированию и преодоления препятствий. Они наименее чувствительны к межличностным контактам. Интеллектуальное управление поведения похож на жестоких преступников. Они характеризуются умышленной демонстрации мужского поведения, импульсивность, ригидность, социальное отчуждение, и нарушение. Только насильники имеют подразделения, так называемый «отвергаемый». Это люди, которые отвергают и презируют женщины, так как они не в состоянии выполнять свои сексуальные нужды в социально приемлемом образе. Они не могут выполнять сексуальные нужды из-за слабоумия, дебилности или любой другой физической слабости, и поэтому они прибегают к насилию. Гумберт человек с психическим расстройством, который не в состоянии преодолеть свою потерянную любовь детства. Он хотел, чтобы пережить свою любовь с Аннабели (девушку, которую он любил в детстве), с любой нимфеткой (с девочками возрасте от 9 до 14 лет). Поэтому, даже когда он стал взрослым, ему

нравились девушки похожие на Аннабели, а не девушки своего возраста. Это разочарование, не в состоянии завершить свою любовь с Аннабели (она умерла во время эпидемии) превратилось в гротескной одержимости молодых девушек. Он ненавидел женщин, как большинство насильников, он не считал их красивыми или привлекательными. Ему нравились женщины, которые выглядели как молодой нимфеткой, например Валерия, на которой он женился просто потому, что она похожа на молодой девушке, и за того, чтобы выполнил свое сексуальное расстройство.

Можно утверждать, что Гумберт не сексуальный насильник детей, потому что кроме Лолиты, нет счета жестокого обращения любого другого ребенка в романе. Термин педофилия часто используется взаимозаменяемо с сексуальным правонарушением в отношении детей, хотя исследования ясно показывают, что они не могут быть использованы как синонимы. Дело в том, что не все преступники, которые насилуют детей, имеют педофилию, так же не все педофилы обязательно совершают сексуальное насилие над детьми. Но по данным клиники Майо, приблизительно девятая часть случаев сексуального насилия над детьми возраста 12 и моложе совершаются преступления, отвечающие диагностическим критериям для педофилии. Гумберт можно сказать так же один из этих 95% случаев. Далее будем обосновать вышеупомянутый пункт, ссылаясь на несколько статей, которые были написаны врачами и исследователями по болезни педофилии, и соответственно анализируем случай Гумберта.

Доктор философии ученый Шиффер объяснил, что- существенные доказательства, которые указывают структурные аномалии в мозге педофилов происходят, когда мозг развивается и может начать с определенных переживаний, таких как сексуальное насилие в детстве. В том числе проблемы с самоконтролем, экстремальными побуждениями, и когнитивными искажениями, многие эксперты также считают, что нарушения сексуальных предпочтений выходит из детского опыта во время критических периодов развития человека. Во многих случаях, сексуальные насильники детей страдают от мучительных переживаний в своем детстве. Хотя, нет свидетельства, чтобы поддерживать, что с Гумбертом тоже бывали случаи насилия в его детстве, но конечно в его детстве что-то незабываемое для него произошло. Это было его незавершенной любви Аннабели. Как и большинство исследователей утверждают, что случаи детства являются основными причинами педофилии, так можно считать, что Гумберт тоже стал педофилом из-за одного случая в детстве, когда он потерял Аннабель.

Педофилы обременены повторяющихся мыслей и побуждений. Следовательно, они стремятся выполнить эти желания через социально неприемлемое, а порой, даже незаконное поведение. Большинство педофилов выражают стыд и чувство вины, из-за своего аморального поведения, потому что их неврологические дисфункции связаны строго с побуждениями, а не эмоциями. Гумберт также имел побуждениями изнасиловать Лолиту конечно в незаконном и социально неприемлемом образе «I long for some terrific disaster. Earthquake. Spectacular explosion. Her mother is messily but instantly and permanently eliminated, along with everybody else for miles around. Lolita whimpers in my arms. A free man, I enjoy her among the ruins.» (Lolita:53), он часто чувствует себя угрызения совести его поступков, после того как он совершил их, «...the reformatory threat is the one I recall with the deepest moan of shame.» (Lolita:149), «...I knew how you felt. And it was hell to know it, my little one.» (Lolita:285), двойник создан для Гумберта назван "Квилти" фонетически (на английском языке) напоминающие «виновен», резонирует, что Гумберт был виновен, для того, что сделал с Лолитой. Когда он увидел, что другой человек, как сам, жестоко обращается к Лолите, он не мог принять, что кто то другой мог причинить половой ущерб Лолите кроме него. Для него это было откровением собственных неправильных поступков. Однако это не только из-за чувства вины, что он убивает Квилти, это также его заикленность на Лолите.

Большинство людей отрицают, что педофилия существует в их сообществе или в их доме. Однако, педофилы стараются, чтобы продолжать свою компульсивное поведение. Они могут быть добровольцами в церковных молодежных группах, или тренерами молодежной спортивных команд, а также находят другие способы, чтобы связаться с потенциальными жертвами. Много раз, они ставят себя на местах, где они могут легко встретиться с детьми. Так, идеалет Гумберт. Он находит места, где он мог бы получить удовольствие, просто смотря на молодых девочек, например, в парках или школах.

«Another reason attracting me to that particular school may seem funny to some readers, but it was very important to me, for that is the way I am made.

...I immediately foresaw the pleasure I would have in distinguishing... the statistically inevitable percentage of nymphets among the other girl-children playing around Dolly during recess.» (Lolita:178-179).

Гумберт тоже готов пойти до степени совершения убийства Шарлотту, чтобы он может жить с Лолитой без вмешательства с стороны ее матери. Шарлотта умерла в автомобильной аварии, и к счастью, он



был избавлен от этого преступления убийства (Lolita:86-87). Следовательно, рассмотренные точки подтверждают тот факт, что Гумберт педофил, но не сексуальный преступник в отношении к детям, но его заикленность на одной конкретной девушке, которую он насилует, ставит его в разряд педофилов, которые также сексуальные преступники в отношении детям.

Поэтому, хотя Гумберт психологически болен (поэтому сексуально неудовлетворен),его положение не можем рассмотреть в свете сочувствия, потому что, если мы сочувствуем ему, тогда не будем справедливым к Лолите или каким-либо женщинам, с которыми он был связан каким-то образом.Он обидел всех женщин в романе, либо сексуальным насилием или словесным, а иногда и обоим. Валерия терпеть не могла психотического Гумберта, который на их брачной ночи, попросил ее надеть ночную рубашку молодой девушки для того, чтобы чувствовать, что он был с молодой нимфетки (в основном, чтобы облегчить свою психологическую фрустрацию). I... had her wear, before I touched her, a girl's plain night shirt that I had managed to filch from the linen closet of an orphanage. (Lolita:26). Такие странные поступки Гумберта волновали Валерию, поэтому начала любить другого (нормального) человека, и так они расхолись. В своем записке грубо нарисовал Шарлотту (мать Лолиты), так как она была препятствием для Гумберта. Она, по нему, препятствует исполнению его плана развратных действи. Он так обидел ее, что когда она прочитала его записки, не смогла терпеть его грубые слова, обращенные к ней в записках. Она тоже узнала о настоящем плане Гумберта- насилие над Лолитой. Узнав о его реалии, Шарлотта выбегает из дома и умирает в результате автомобильной аварии. А Лолиту он совсем разрушил; она, на самом деле в плачевном состоянии, поскольку ей не известно, каким путем она может выйти из этой удушающей связи с ее отчимом. Гумберт шантажирует ее, что если она отказывается жить с ним, или если она раскрывает их отношения, то есть жалуется на сексуальное домогательство, то ей придется жить без своей «модной одежды», т.е. жить без всяких удобств, в грязном общежитии, предоставленном государством для детей-сирот (см. Lolita:151). Значит, в каждом аспекте Гумберту надо учитывать реступником, и читатели не должны ввести себя в заблуждение изысканным повествованием его преступления, и его словами, погруженными в горе утраченной любви.

Весь роман повествован с точки зрения Гумберта, то есть как он совершает убийство Куильти, затем попадает на суд за это убийство, и все время старается оправдать своих преступлений. Набоков дал нам прекрасную пищу для размышления в своем романе *Лолита*. Он написал роман с точки зрения преступника, но оставил широкий

спектр вопросов для читателей, чтобы размышлять над ним. Вопросы, такие как, насилие над детьми, вредные последствия патриархии, одно из них подавление женщин, еще давление на женщин, чтобы всегда выглядеть красиво, и так же отрицательные последствия потребительства. Сам Гумберт жертва патриархальных стереотипов и сам создал давление на себя, чтобы найти идеальную и безупречную нимфетку. Безусловно, Валерия и Шарлотта были красивыми женщинами, но Гумберт нарисовал неприглядную картину обоих этих женщин. Пословам Гумберта старые и толстые женщины некрасивые, «...instead of a pale little gutter girl, Humbert Humbert had on his hands a large, puffy, short-legged, big-breasted and practically brainless baba» (Lolita:26), а Шарлотта была «посредственной», для него «...she was a mediocre mermaid...» (Lolita:86).

Это было стратегией патриархов, чтобы женщины стали занятыми украшать себя, так что они медленно отвлекают от роли силы и так, что мужчины могли бы иметь всю исключительную власть, только в своих руках. Это серьезный вопрос, который нужно обсудить и осторожно решать. Почему женщины должны покрасить свои губы, щеки и волосы и т.д.? Почему они должны украсить себя всякими аксессуарами? Это просто ли для того, чтобы они понравились мужчинам? Это ли единственная работа (хорошо выглядеть навсегда) осталась для женщин? Как в французском журнале *Tiqqun* в «Preliminary Materials for a Theory of the Young-Girl» справедливо цитирована реклама духа:

The deeply rooted instinct among women that urges them to use perfumes is the manifestation of a biological law. The primary duty of a woman is to be attractive ... It hardly matters how intelligent or independent you are; if you can't influence the men that you meet, consciously or not, you won't meet your fundamental obligation as a woman... (1920's perfume ad from the US). (Preliminary Materials for a Theory of the Young-Girl:19)

Так же тоньше лучше, а толще безобразнее; конечно, суматоха создана патриархами для женщин, чтобы выглядеть моложе, потому что только молодые считаются красивыми. Этот факт полностью отвлекает их от серьезных проблем.

«Capitalism has truly created wealth, because it has found wealth where it could not be seen. Thus it has for example created beauty, health, or youth as riches, that is as qualities that possess you.» (Preliminary Materials for a Theory of the Young-Girl: 21)

В выше данной работе, критиковали искусственный образ социально приемлемой молодой девушки, созданной капиталистами на фоне

мужского доминирующего общества. Капитализм укрепляет патриархию, так как потребительство обслуживает в основном женщинам и молодежи, и «Молодые Девушки» является сочетанием обоих; следовательно, самыми важными потребителями. В романе, Гумберт определяет красоту как молодая девушка в возрасте от 9 до 14 лет (Lolita:16), и когда он говорил: «But nymphets do not have acne although they gorge themselves on rich food.» (Lolita:41), он имел в виду, что красивые девушки не имеют прыщей, то есть давление над ним быть безупречными. И было легко Гумберту, чтобы похитить ее и заставить ее жить по его условиям, потому что Лолита была молодой американской девушкой, которой рекламы были посвящены, так как она была одной из жертв потребительства. Гумберт дает нам картину Лолиты, на которую сильно влияют случайные объявления и рекламные щиты:

«She believed with a kind of celestial trust, any advertisement or advice that appeared in Movie Love or Screen Land »

«If a roadside sign said: Visit Our Gift Shop- we had to visit it...»  
(Lolita:148)

Поэтому, чтобы убедиться, что Лолита остается с ним, и не раскрывает о злонамеренной связи между ними, он купил "красивые вещи" (Lolita:107) для Лолиты, и старается обрадовать ее, и отвлекать ее от вопросов ее свободы (свобода от насилия). Лолите известно, что все, что делает Гумберт с ней, было незаконным, но ей некуда идти (так как стала сиротой), чем остаться с ее обидчиком. Вначале ее привлекает «красивые вещи», купленные Гумбертом, но постепенно понимает, что до сих пор она жила в тюрьме маньяка, также она нашла способ избежать из его тюрьмы. Она поняла, что она была пристрастием Гумберта, и поэтому, он будет делать все что нужно, чтобы она осталась с ним.

Теперь она шантажирует Гумберта, для денег, потому что она секретно планировала избежать из дома Гумберта. Лолиту ввел в заблуждение Гумберт. Принимая во внимание всю историю, рассказанную Гумбертом, может показаться читателю, что Лолита стала сексуально активной в молодом возрасте, и так она наслаждалась то, что сделал Гумберт с ней. В самом деле, когда она понимает, что избавиться от Гумберта ей нужны деньги, она начала брать деньги за удовольствиями, которые она предоставляла Гумберту, это рисует злодейскую картину Лолиты. Но, конечно, она является невежественной молодой девушки (в возрасте, когда подростки думают, что они знают все, но в основном мало понимают), которую ее обидчик держал подальше от реальности и ее прав. Как и большинство подростков, она также любопытна, и хотеть знать

различные вещи о жизни, один из них сексуальность, и это не должно быть причиной того, что держим Лолиту ответственной за то, что Гумберт сделал с ней, так как никто не имеет право насиловать кого-либо, в любой ситуации. Как, и большинство молодых девушек, ее привлекает все доступные на рынке, предлагаемые через рекламы, как сказано, что молодая девушка является пленником в ее собственном теле (Preliminary Materials for a Theory of the Young-Girl:15).

Молодая девочка- валовой продукт и является образцовым гражданином потребительского общества.

Хотя, история не с точки зрения Лолиты и много не можем говорить о влиянии потребления на Лолиту, но несколько намеков по Набокову достаточно, чтобы задуматься о том, как это повлияло на молодежь, и особенно на молодых девушек. Потребительство, обремененное патриархией и капитализмом, было опасным для Америки (когда роман был написан), и вообще для сегодняшнего мира.

Можно утвердить, что случай Гумберта явень, как у преступника. Его психология как у обидчика: они оправдают свои поступки; пытаются завоевать сочувствие, когда их истинная личность открывается; они могут пойти любым путем, чтобы завершить насилие; часто они не понимают последствия своих поступков, но даже если они понимают, то имеют наглость обойти их. Гумберт обладает подобным поведением, поэтому необходимо, чтобы читатели не были введены в заблуждение великолепия слов Гумберта.

На основе феминистской идеологии, которая выступает против патриархии и угнетения женщин, можем сказать, что Гумберт - язвительное представление мачиста. Он ненавидит женщин, потому что они - «старые» и «толстые» (по Гумберту, старый и толстый означает некрасиво), и их трудно подавить по сравнению с молодыми девушками. Он не понимает, что, когда он думает о Лолите, только как объект, которым он обладает, он сам является жертвой идеологии социальной проблемы, называемой патриархией (так часто случается с мужчинами, живущих в патриархальном обществе).

Ясно, от суматохи, созданной в соответствии с концепцией красоты, что это просто способ чтобы женщины уклонились от приобретения власти в любой сфере жизни. Потребительство, позволяет отвлекать женщин от роли власти в патриархальном обществе.

Набоков в своем романе Лолита не только рассказывал фиктивную историю, но и издевался над обществом, которое принимает пороки, такие как патриархальность, педофилия для фальшивой моральности. Потребительство- капиталистический инструмент, где женщины и дети являются самыми легкими жертвами. Таким образом, молодая

девушка, как Лолита, несомненно, является наиболее подходящим потребителем. Следовательно, потребительства становится механизмом, для людей как Гумберт чтобы запутать женщин или девушек, ввести их в заблуждений и злоупотреблять их.

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# FUTURING THE PAST: THE DIALECTICS OF ORIGINS IN RUSSELL HOBAN'S RIDDLEY WALKER

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**Summary:** *Futuring the Past: The Dialectics of Origins in Russell Hoban's Riddley Walker is an excerpt from the doctoral thesis "The Connection Man: A Study of Russell Hoban's Fiction" submitted to the University of Calicut under the supervision of Dr. P. Geetha, Professor (Retd) of English, School of Letters, Mahatma Gandhi University, Kottayam. It analyzes the nature and function of myth and its relation to quests in a futuristic post nuclear- holocaust world. Through the central character and his quests, Hoban, it is argued in this essay using the 'leftovers' of a language in such a world enquires into the origin and mechanics of language, power and technology and limits of language in retrieving the civilization which in effect becomes a narration of the recovery of language through which institutions of regulation and construction of identity are mediated and perpetrated.*

**Keywords:** *myth, origins, quest, post- nuclear holocaust world.*

"This is what literature is meant to be" (76), wrote Anthony Burgess when Russell Hoban's *Riddley Walker* was published in 1980. The New York Times Book Review gave it a front page review in which Benjamin De Mott wrote "Set in a remote future and composed in an English nobody ever spoke or wrote, this short swiftly paced tale juxtaposes fable and Beckettian wit Boschian monstrosities and a hero with Huck Finn's charm, lighting by El Greco and jokes by Punch and Judy".

*Riddley Walker* is set twenty three centuries after a nuclear holocaust has destroyed civilization. Everything has been ruined including language. The novel describes the beginning of a new civilization constructed with the fragments of the old, centred around the protagonist's search for the secret of gunpowder. Riddley Walker's quest for the secret of a lost science also becomes a quest for language, myth, meaning and coherence.

Like all of Russell Hoban's novels, *Riddley Walker* has a quest theme at least on two levels. Set against the background of a world devastated by the nuclear holocaust, it is the story of how the protagonist searches for the lost technology of "Time back way back", specially, the secret of atomic fission and ends with the discovery of gunpowder – setting in motion another cycle of progress and doubtless nuclear destruction. In

the process he has to redefine his own life and values so that the quest for a lost scientific know-how also becomes a quest for meaning and coherence.

Hoban paints a bleak and stark picture of a world that has not only been physically devastated by the atomic explosion or the “1 big 1”, but also culturally and linguistically. With the destruction of books and printing even language has been almost destroyed. What remains twenty three centuries after the nuclear holocaust in the year 2347 O.C (our count) is a crude, primitive form of English, partly phonetic, using a vocabulary that is a mixture of British slang and degenerate forms of scientific terms from an era dominated by nuclear fission and the computer. So when Riddley is very worried during a journey to Fork Stoa he says, “I have to say it overloadit my serkits (circuits) just that little bit” (93) and when he decides to keep off the main tracks on the journey he says. “I pirntowt (printout) we bes not go the straites way” (85). The Eusa folk are the descendants of the Puter Leat (computer elite) and when they gather together they do some poasyum (symposium). They talk vantsit theary (advanced theory) about the many cools (molecules) of Addom (atom) and party cools (particles) of stoan. Narrating the story of the ‘Bloak as Got on Top of Aunty’, Riddley tells of the man who wanted to die: “He were so much out of luck his number all gone random and his program come unstruck” (87). Or again while talking with Lissener, Riddley “tryd to plot the parbeltys of it and program what to do nex” (95).

But it is a language that Hoban endows with considerable complexity. Their myths of the “1 big 1” or the atomic explosion refer to “the little Shynin Man the Addom”, combining the long lost technology of the splitting of the atom with the Biblical story of Adam and the fall of Man. Again Riddley’s companion and guide during the journey towards knowledge is the Ardship of Cambry, a descendant of the Puter Leat of Canterbury which was where the explosion took place. His name brings to mind both images of Lordship and the Archbishop and it also suggests what a hardship it is to be the mutant descendant of the once elite. Hoban’s feat in sustaining this kind of a language and vocabulary throughout the novel is of course a major intellectual achievement as most readers have noted.

Riddley Walker is just one of the kindly obedient people living in Fentses (Fences) scattered around what is obviously Kent, controlled by the Mincery or Government with its Pry Mincer. Abel Goodparley and Wes Mincer, Ernie Orfing. He is hardly the kind of person who would question either the Mincery or the myths with which they control the people. The central myth of this primitive, almost nomadic, foraging people is the Eusa myth which is a conflation of the legend of St. Eustace

and the story of the atomic explosion. Significantly the text of this myth is written down in 33 paragraphs “in the old spel” (28) echoing both the gospels as well as the age of Christ at his crucifixion. The official form of the myth is known completely only to Eusa showmen – wandering puppeteers who stage Eusa shows around the country – and “connexion men” of whom Brooder Walker. Riddley’s father is one – those who make ‘connexions’ after the show and come up with important truths.

In its official version the Eusa story tells of the “time back way back” (a kind of Garden of Eden) when man was technologically very advanced and they had “boats in the ayr [aircraft] and picters on the win [Television]” (28) Mr. Clevver was the “Big Man in inland” (England) when enemies declare war on them. “Eusa wuz a noing man vere quick he cud tern his han tu enne thing” (28), and so Mr.Clevver tells Eusa that ordinary “masheans of warr” would not be enough this time, they would need the “1 big 1” (28). For that he would have to “Fyn the little Shynin Man the Addom [the atom] he rauns in the wud” and for that he must ‘Fyn the wud in the hart uv the stoan and thay partickler traks” (29). The reference is very obviously to the dance of the subatomic particles and the tracks made by such particles. Making himself smaller and smaller and taking two dogs Folleree and Folleroo he goes into the “partickler traks” and comes to “the wud in the hart of the stoan”. Following a track of light he comes to the “hart of the wud” which was the “stag uv the wud” (29). In between the horns of the stag with arms outstretched is the little shynin Man the Addom. Eusa asks him the “no. of the 1 big 1” and when he says that he “doan hay no word tut el it” (30), Eusa gets hold of him and starts pulling him apart. The Addom dies, split into two and out of the two pieces come shining waves in spreading circles, lighting up the dark wood. “Eusa seen thay Master Chayngis uv the 1 Big 1. Qwik then the riten down thay nos uv them” (30). The dogs now start talking like men and warn him of what will happen to the land but Eusa kills them. Stumbling out of the “wud” Eusa makes a Power Ring (particle accelerator) and running the “nos” through it he makes “the 1 big 1”. Eusa built atom bombs and Mr. Clevver drops so many that they win the war. “They wun the war but the lan wuz poyzen frum it the ayr and water as wel” (30). The destruction of course is awesome.

Eusa with his wife and two little sons go looking for another place to live. He goes to the captain of a ship, to take them away but the captain and his “hevve men” take away Eusa’s wife and throw Eusa and his sons off. One day the little Shyning man comes in two pieces with the two dogs and each piece goes away with one of Eusa’s children, one towards the river and the other, away. Eusa tries to swim after the one in the river but he suddenly goes weak and has to come back. As he is lying by the river the shyning man appears to him and tells him that now that he has



let the nos. of the Master Chayngis out he would have to go through all the Master Chayngis.

Later the origin of the myth is revealed when Goodparley gives Riddley the only printed document that had survived the nuclear holocaust, a pamphlet that gives a pedestrian description of Dr E.W. Tristram's reconstruction of the fifteenth century wall painting "The Legend of Saint Eustace" (that actually hangs in Canterbury Cathedral and which, Russell Hoban says in the introduction to the novel, was the inspiration for the book). This tells the story of how while hunting one day, St. Eustace sees a stag with a crucifix between its horns and how his family is converted. His wife is taken away by pirates in a ship. Reaching a swollen river and attempting to cross it with his children he finds a wolf running off with one son and a lion with another. Fifteen years later, he has recovered his wife and sons but on refusing to make sacrifices to the gods they are roasted to death in a brazen bull on the orders of Emperor Hadrian. All four are received into heaven by the spirit of God in the form of a dove.

It is easy to understand how this pamphlet and memories of an explosion which changed their world completely and threw them out from a glorious garden of Eden to their present condition after the Fall together gave rise to the only written tract of this primitive society. Considered to be of Biblical importance, this tract has given rise to its own priesthood headed by Goodparley and its rituals, the Eusa shows.

Apart from this central myth, there are two other myths which are also of importance to Riddley's society; one from before the "1 big 1" and one after. The one before the 1 big 1 or "Why the Dog wont show its Eyes", an allegory of mystical knowledge and greed leading to the Fall is told by Lorna Elswint the "tel women" to Riddley. "Time back way back" man lived in harmony with nature symbolized by the dog that came to them and with whom they looked into the night. "The man and the woman seen the nite in the dog's eyes and that's when they got the 1<sup>st</sup> knowing of it. They knowit the nite the same as the dog knowit" (17). If 1<sup>st</sup> knowing is so good, how wonderful would 2<sup>nd</sup> knowing and 3<sup>rd</sup> knowing be, he wonders and in a story reminiscent of the Biblical one of the Tree of Knowledge he catches a goat and looks into its "clever eye" (18). From a primitive, nomadic life, foraging for food they turn, agricultural. They fence up cattle and gather wheat and barley. "They los out memberment uv the shapes of nite and worrit for their parpety they might get snuck and raidit. They made the dog keap look out for their parpety" (18). They built the Power Ring and put in the 1 big 1 and accelerated it. In the explosion that followed night turned to day and when order returned everything had changed: "Day beartht crookit out of crookit nite and

sickness in them boath” (19).

The third myth, the “Hart of the Wud” narrates the origin of charcoal. After Bad Time (the holocaust) a man, woman and child are foraging for food in the forest. Starving and freezing cold, they are at the end of their strength when a “clever looking bloak” (3) comes through the wood and offers them the secret of making fire in exchange for something to eat, glancing meaningfully at their child. In a rite that recalls the Christian rite, they kill the child, drink its blood and eat its flesh, the “clever bloak’s share being the heart of the child. Before he goes away he predicts the return of cleverness (technological knowhow) and the burning of charcoal and that “when they bern the chard coal ther stack will be the shape of the hart of the child” (4). After the man has gone the man and the woman build a bigger and bigger fire trying to prevent the black night from moving in on them. But they fall asleep by the fire and are burnt to death. “They ben the old is or you myt say the auld is and become chard Coal. That’s why theywl tel you the aulder tree is bes for charring coal” (4). It is a story that recalls both the myth of Prometheus and the legend of Doctor Faustus. It is these three myths that form the religious, intellectual and even the political background of Riddley’s society.

At the simplest level – the level of the story – *Riddley Walker* is an adventure story in which the protagonist sets out on a quest and after a series of incidents attains what he has been searching for. But it is also a quest which echoes the mythical quest of Jason for the Golden Fleece, Aeneas’ quest for the knowledge of the destiny of Rome and the Buddha’s quest for the meaning of life.

In *The Hero with a Thousand Faces*, Joseph Campbell traces the pattern of the quest of the archetypal hero. “A separation from the world, a penetration to some source of power, and a life-enhancing return” (35). The separation begins with a call to adventure that the hero hears and responds to.

A blunder – apparently the merest chance – reveals an unsuspected world and the individual is drawn into a relationship with forces that are not rightly understood... But whether small or great, and no matter what the stage or grade of life, the call rings up the curtain always on a mystery of transfiguration – a rite, or moment of spiritual passage, which when complete amounts to a dying or a birth. The familiar life horizon has been outgrown: the old concepts, ideals and emotional patterns no longer fit; the time for the passing of a threshold is at hand. (51)

In *Riddley Walker*, the call to adventure is a series of accidents beginning with that traditional rite of passage, his “naming day when I come 12” (1)

and he becomes a man, symbolized by the wild boar that he kills. His departure from the world of his Fents society is foreshadowed in a change of attitude: “The woal thing felt jus that little bit stupid” (1). His reaction to the tribal rite of passage indicates that from being an unquestioning member of the fents society he is going to change and looks forward to his questioning of the Eusa myth later.

When the hero responds to the call and accepts his destiny he is aided by the supernatural. That mysterious forces are urging Riddley on is clear to him from the three remarkable incidents three days later – the ‘accidental’ death of his father while digging at widders Dump leading to his becoming the “connexion man” of the fents people, the birth of a dead baby, an indication of what would happen if they tried to dig up or bring back “old time, bad time, black time” (23) and the fact that the old leader of the Bernt Arse pack (particularly savage wild dogs that are a constant threat to the badly protected people) offered himself to Riddley in a kind of sacrifice indicating that Riddley is the chosen one. This is again bolstered by the fact that the new black leader of the Bernt Arse pack keeps looking into Riddley’s eyes with its yellow eyes in a special kind of way. “I dint think my dad gone in to no black dog but it did seem to me that dog musve come special from somewhere or ben sent to tel me something somehow” (63). It also relates Riddley to the myth of the dog that wont show its eyes and suggests that since the black dog had looked into Riddley’s eyes in the same way that the mythical dog had looked at the man and woman. Riddley has access to 1<sup>st</sup> knowing or mystic knowledge. “The man and the woman seen the nite in the dogs’ eyes and that’s what they got the 1<sup>st</sup> knowing it” (17). The next day it is the dog that leads him away from the fents. The fact that the leader of a pack of savage, man eating dogs could become his guide in the quest reveals that this supernatural aid has all the ambiguous qualities that Campbell suggests as characteristic of the archetypal guides:

Protective and dangerous, motherly and fatherly at the same time, this supernatural principle of guardianship and direction unites in itself all the ambiguities of the unconscious – thus signifying the support of our conscious personality by that other, larger system, but also the inscrutability of the guide that we are following to the peril of all our rational ends. (73)

Personifications of the hero’s destiny guide and aid him, and he goes forward in his adventure until he “comes to the threshold guardian’ at the entrance to the zone of magnified power” (77). Belnot Phist is the guardian at Widders Dump, symbol of the tyranny of the Ram. When Phist tries to bully Riddley into giving him the Punch figure Riddley has discovered in the muck, Riddley attacks him and leaving him for dead goes off and in literally jumping the fence crosses the First Threshold.

Beyond is danger, the world of the unknown, controlled by agents of the Ram, a world of which he knows nothing – but with a senseless courage and confidence in the dog-guide he embarks on the journey. As Campbell says, “The adventure is always and everywhere a passage beyond the veil of the known into the unknown, the powers that watch at the boundary are dangerous; to deal with them is risky; yet for anyone with competence and courage the danger fades” (82).

The passage of the threshold is accompanied or followed by a metamorphosis – a change in which the hero dies to the old world and is reborn to a new world or new knowledge. This is usually undergone in an interior – a temple interior, the belly of the whale, below the confines of the world and so on. Riddley is led to the underground cell (the kingdom of the dark) in which Lissener is imprisoned and his meeting with Lissener – one of the mutilated, mutant descendants of the Eusa people imprisoned to protect their hereditary knowledge – opens his eyes to a whole new world. Lissener will become the first of the three guides who lead him on all of them again answering to Campbell’s description of the ambiguous nature of guides on such a quest.

In the second part of the archetypal quest, the hero having crossed the threshold has to follow a path of trials leading up to the attainment of the boon. The great adventures of myth and literature – tests and trials, ordeals and tribulations – belong to this area. In Riddley this begins with a truer understanding of the nature of the Mincery at the Ram and of the way in which the Eusa myth has been used by them. Lissener’s story gives a new twist to the official version of the Eusa story. Instead of being the villain who was the cause of the ‘1 Big 1’ he becomes the prophet who was not listened to. And Riddley begins to understand that there might be many versions of the myth, each power group (the imprisoned Eusa people also representing a political power group) using the one most advantageous to their purposes.

The appearance of Lissener also signifies a transfer of Riddley’s “Spiritual centre of gravity from within the pale of society to a zone unknown” (Campbell 58). In traditional myth this is usually a distant land, or a forest or a kingdom underground, beneath the waves or above the sky and so on. In *Riddley Walker* it is both the past and the future. It is a past vaguely remembered through tales passed down from one generation to the next and through various nonsense rhymes for children’s games the meanings of which are never clear. It is a past of computers and atomic power stations and boats in the air and pictures in the wind, a past exemplified by Riddley’s comment when he sees the “broakin machines” at Fork stoan (Folkestone). “O, what we ben! And what we come to” (96). And it is a future that seeks to recreate that

broken word, both in the merely technological sense of the “1 Big 1” and the “1 little” and also in the case of “trying to reconstruct the world and its history into a unity” (Dipple 173).

And for this the only instruments are the myths that keep changing and the rhymes in which the original concepts are completely muddled. Riddley’s quest, a quest for meaning is one of trying to understand and interpret unstable texts. “I wish everything wud mean jus only I thing and keap on meaning it not changing all the time” (140). But he will have to recreate the world into a unity with what he has at his disposal including the children’s rhyme “Fools Circel 9 wys”. “What ben makes tracks for what will be words in the air printow footsteps on the groun for us to put our feet to. May be another 100 years and kids wil sing a rime of Riddley Walker and Abel Goodparley with the circle game”, (116) Goodparley tells him.

It is by using the list of place names in ‘Fools circle 9 wys’ that Riddley and Lissener reach The Warnings and obtain the ‘Salt 4’ (sulphur) from the wrecked boat. Lissener immediately understands that the little stones in the bag that they get from the dead sailor contains power. Later when Riddley and Goodparley go the Granser, it will be using the knowledge that has been passed down generations of chardcoal burners’ and another rhyme that the three ingredients charcoal. Saul and Peter (saltpeter) and Salt 4 will be mixed and gunpowder obtained.

This discovery of gunpowder is the attainment of the boon and as the hero all that remains for Riddley is to come back to his people with this knowledge. But by this time the focus of Riddley’s quest has shifted from a search for the secret formula of the “1 big 1” to a quest for the ultimate meaning of the world around him – a quest for coherence and ultimately a quest for unity.

Throughout Riddley’s long journey after he leaves How Fents he undergoes a long process of education under the three people who act as his guides – Lissener, Goodparley and Granser, It is Lissener who awakens him to a new world, glimpses of which he snatches from Lissener’s talk of ‘vantsit theory’ (advanced theory), and Axel rating the Inner G. (energy), puter leat programming the great dance of everything and tuning in without inner fearents (interference). It is also Lissener who consciously teaches him so that he will be able to go on even when he is alone.

“Im trying to bring on that seed of the red in you. Im trying to strong it on. Im trying to rise your hump Do you lissen me? Im trying to get you to be your can black dog and you oan ardsip”.

“ I said, ‘why’?”

“He said, because you wont all ways have me will you? (95)

When Riddley has to separate from Lissener and return to Widders Dump, Goodparley becomes his next guide and from Goodparley he hears yet another version of the Eusa story, this one in which Eusa’s own people, angry at the destruction he has wrought “beat him to death with col iron because it ben col iron he done Inland (England) to death with” (117). The Mincery at the Ram puts out Eusa shows because the dismembered head of Eusa tells them to “make a show of me for memberment and for the answers to your askings” (117). For Riddley the latest version of Eusa and the story of St.Eustace, the pamphlet of which is given to him by Goodparley shows the difficulty of finding a meaning or coherence in an increasingly complex world. It is hard to make sense of ambiguous and often contradictory facts – the cause of the “1 big 1” might have been Eusa who is identified with St.Eustace or it might have been the villainous Mr. Clevver who is identified with the medieval devil. “Whatever youre after youwl never fynd the beginning of it that’s why youwl always be too late. Onlyes things youwl ever fynd is the end of things” (147), Granser, the last of his guides tells him and it is Granser who, using traditional rhymes and the knowledge that “chardcoal burners and dyers” knew achieves the “1 little” and thus sets Riddley and mankind on the path that will in all probability end in another “1 big 1”, thus repeating the cycle.

But for Riddley himself the end of the quest is not the discovery of gunpowder. For by the time he discovers the secret of gunpowder and the power that accrues from it he has discovered that power means nothing. The goal of the myths of the hero and his quest says Campbell, “..... is to dispel the need for such life ignorance by effecting a reconciliation of the individual consciousness with the universal will. And this is effected through a realization of the true relationship of the passing phenomena of time to the imperishable life that lives and dies in all” (238). And this realization, which is the attainment of the boon, comes to Riddley in the magnificent scene in the crypt of Cambry (Canterbury) Cathedral.

Like the descent of the hero into the underworld Riddley is led underground to the ruins of the cathedral by the black dog and there amid the gothic arches that resemble huge trees carved in stone, the formulaic idea that is at the heart of every myth and rhyme of the people – the wood in the heart of the stone is made concrete for him. There he makes an important connexion – “I cud feal something growing in me, it were like a grean sea surging in me it wer saying LOSE IT. Saying LET GO. Saying THE ONLYES POWER IS NO POWER” (162). Later he understands that, that was not quite it. Walking towards Cambry after the experimental explosion that kills Goodparley and Granser, he

understands that

“It aint that its no power. It’s the not sturgling for power that’s where the power is. Its in jusletting yourself be where it is. Its tuning into the worl its leaving yourself behynt and letting yourself be where it says in Eusa 5”. In tu the hart uv the stoan hart uv the dans. Evere thing blipping & bleaping & moving in the shifting uv thay nos. sum tym byting sum tym bit.” (191)

This stage in the hero’s spiritual growth is what Campbell describes when he says:

The agony of breaking through personal limitations is the agony of spiritual growth. Art, literature, myth and cult, philosophy and ascetic disciplines are instruments to help the individual past his limiting horizons into spheres of ever expanding realization. As he crosses threshold after threshold, conquering dragon after dragon, the stature of the divinity that he summons to his highest wish increases until it subsumes the cosmos. Finally the mind breaks the bounding sphere of the cosmos to a realization transcending all experiences of form – all symbolizations, all divinities; a realization of the ineluctable void. (190)

The reconciliation of the individual consciousness with the universal will is a major theme of Riddley Walker as it is of Hoban’s novels in general. When Riddley succeeds his father as ‘connexion man’ he decides to make his method of making ‘connexions’ very rational and scientific:

I had in mynd to take it slow and make it solid. But I thot to a nother like ring poals in poal hoals and holders to ring poals and rafters to holders and the reveal on top or it all like thatch. So you could always go back from the reveal and get a good look at how the woal thin ben bilt and that wer goin to be the Riddley Walker style. (57)

Yet when he does his first ‘connexion’ after the special Eusa show put on by Goodparley and Orfing, it comes out in a trance “EUSA’S HEAD IS DREAMING US” (58) something that mystifies everyone including Riddley. Elizabeth Dipple points out that this suggests a solipsistic world as the subjective dream of each perceiving self, being reminiscent of Lewis Carroll’s Alice who is told by Tweedledum that the sleeping king is dreaming her and that if he were to awake she would cease to exist (177). However as the story proceeds and Riddley hears newer versions of the Eusa story and the nature of Eusa himself changes, the meaning becomes clear. “You know what the idear of Eusa is. Hes the I what goes thru chayngis” (139) Goodparley tells him pointing to the fact that Eusa is a basic principle of the universe, the principle of change. Later this universal is identified with the individual when Goodparley says, “Coarse, I have to be Eusa, you do as wel and every I else weve all got to

be Eusa and get him thru chayngis. Don't you see its on all of us to be everything. There aint nothing only us to be Punch and Eusa both" (140).

When this idea of Eusa as the universal principle of change (or universal spirit or God, call it what you will) becomes clear, Riddley's first 'connexion' becomes antislipsistic in the extreme, the whole world being just the different expressions of the unity at the centre. At the June 1984 Seminar of the Israel Association of American Studies in a lecture entitled "I that was a child my tongue's use sleeping ..." Hoban observed:

The overall number of minds is just one" said Schrodinger, There's no way of proving this; one can only test it against one's own experience. Does consciousness feel like that, as if there's only one mind? To me it does. I feel inhabited by a consciousness that looks out through the eyeholes in my face and this consciousness doesn't seem to have originated with me. I feel like a receiver made for a transmission that was going on long before I arrived. (166)

It is of this spirit that Lorna Elswint the local tel woman tells Riddley when she talks of something in humans which has no name. "Its some kind of thing it aint its but yet its in us. Its looking out thru our eyehoals...we dint begin when it begun we dint begin where it begun. It ben here before us nor I don't know what we are to it" (6). It is this that sets Riddley thinking and the writing of the book itself is on Riddley's part a result of rumination on this. "Thats why I finely came to writing all this down. Thinking on what the idear of us myt be thinking on that whats in us lorn and loan and oansome" (7).

It is to this spirit that Riddley has access when the black leader of the Bernt Arse Pack befriends him, though again it is Lorna Elswint who recognizes it immediately "whatd I say did you keep it in memberment? 1<sup>st</sup> knowing in that dog I said dint I. Here it come agen dinnit. 1<sup>st</sup> knowing in the new dog the black leader" (66). The reference to 1<sup>st</sup> knowing immediately evokes the dog myth and a Garden-of-Eden time when man lived in harmony with nature and had access to a mystic knowledge.

Riddley realizes this when he looks at the black dog after receiving Lissener. "Looking at that black leaders eyes they myndit me of gulls eyes. Eyes so fearce they cudnt even be sorry for the nominal they were in" (79). It is Lissener who as his first guide teaches him how to make himself accessible to the universe, how to tune himself to it by telling him the story of "The Other Voyce Owl of the World". When Lissener tells him about the gathering dream that the Puter Leat have, it refers to a unity of the world that is extreme even by Riddley's present knowledge for it is an idea not merely of a universal consciousness permeating and directing everything but of a unity in the universe where one cannot distinguish where one ends and the other begins "Its (the gathering



dream) where theres all the many nor there aint no end to you there aint no place where you begin nor leave off.... No mor edge where you leave off and the nex begins jus all of as far as you can see with all the eyes of us it don't matter whose eyes youre looking out of you don't need none of your oan" (90-91). This unity at the heart of things is central to Ridley Walker as it is to Hoban. In a keynote address to the sixth Annual Literary Conference of the Manitoba Writers Guild in 1987 entitled "The Bear in Max Ernst's Bedroom" he talked of this again:

To me it feels as if all of us inhabit and are inhabited by one universal mind, we are all receptors of a universal transmission. Some of us tune into more of it, some less, but it wants to be received, it wants to be perceived and we are its organs of perception. Surely we haven't yet received the whole transmission, surely we haven't tuned into all the frequencies. (197)

To tune into the right frequency is to make the right 'connexion' and it is Riddley's job to make 'connexions' whether it is unraveling the myths of the Fents communities or in trying to discover the unity at the heart of everything doomed though many of his efforts are to failure.

The theme of *Riddley Walker* is thus the theme of Mankind's evolution itself and thus one of the grandest themes in literature. It is a quest for civilization itself, a construction of mankind's future that can be effected only by going back to the past and retrieving it with the inadequate tools at our disposal. In the novel Hoban combines the essence of all our myths of origins- the origin of language, the origin of mythmaking, the origin of institutions of power, the origin of technology- to create the ultimate quest story that has infused all great literature down the ages.

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# RECONCILING WITH THE MYTHIC: EXPLORING THE POTENTIALITIES OF WATER IN THOMAS KING'S 'GREEN GRASS, RUNNING WATER'

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**Abstract:** *This paper explores the representation of water as a powerful symbol in Thomas King's 'Green Grass, Running Water.' Thomas King belongs to the Cherokee tribe that originally belonged to the present day U.S., but is now part of Canada. His 'Green Grass, Running Water' is a novel that seeks to comically subvert all forms of the imposed Eurocentric values and norms. The novel is steeped in water symbolism. Water becomes a powerful means to look inward into Native conception of cosmology. It also becomes a potent force to interrogate the pernicious effects of colonialism and racism. This paper explores the use of water as a powerful metaphor both to convey a distinct Native sensibility and to contest Eurocentric epistemology. The novel offers an 'alternarrative' to the hegemonic, monolithic assumptions of Western thought that assumes an air of authority and an aura of universality, thereby failing to acknowledge difference. The paper explores how water becomes a tool to demolish the existing structures and to create new structures through the very act of storytelling. It also explores the potentialities of water in going beyond the text and acquiring mythic dimensions*

**Keywords:** *Myth, water, counter discourse, Eurocentric, reconstruction*

This paper explores the representation of water as a powerful symbol in Thomas King's 'Green Grass, Running Water.' Thomas King belongs to the Cherokee tribe that originally belonged to the present day U.S., but is now part of Canada. Throughout the period of colonization, conquest and settlement, the aboriginal communities of North America had to go through excruciatingly humiliating incidents of violence, torture, segregation and separation. Writing, for them, becomes not just a means of self expression, but a means of collective expression. The use of exclusive Native myths and symbols enables them to survive in a hostile world and to resist the onslaught of Western indoctrination. Thomas King's 'Green Grass, Running Water' is one such novel that seeks to comically subvert all forms of the imposed Eurocentric values and norms. The novel is steeped in water symbolism. Water becomes a powerful means to look inward into Native conception of cosmology. It also becomes a potent force to interrogate the pernicious effects of

colonialism and racism. This paper explores the use of water as a powerful metaphor to convey a distinct Native sensibility and to contest Eurocentric epistemology

The imposition of European systems of thought proved disastrous to Native communities, be it the proselytizing ventures of Christian missionaries, the commercial and industrial values of White settlers or the exclusive binarized White way of perceiving the world. Natives lived a life in close harmony with nature, which was antithetical to the European mania for conquering and commodifying natural resources. Native religions, cults and myths were demeaned and degraded by the invading Christian values. Hence in order to make themselves heard, Natives had to begin with deschooling whatever they had learnt as a result of European indoctrination. The novel offers an 'alternarrative' to the hegemonic, monolithic assumptions of Western thought that fail to acknowledge difference. In 'Green Grass, Running Water', King uses water as a poignant tool to demolish the existing structures and to create new structures through the very act of storytelling. Water has been integral to Native way of perceiving the world. There is a pervasive manner in the use of water in the novel. The relevance of water is underscored when coyote, the trickster tells the narrator "All this water imagery must mean something." (Green Grass, 352)

The proclamation in the novel that "there are no truths, only stories" is a potent reminder of the impossibility or absurdity of narrowing down the universe into a singular, 'authentic' reading and the dangers inherent in accepting one story as the truth. (Green Grass, 391) In the novel, the characters are incessantly attempting to tell stories to 'fix the world', since stories make up the world. The haphazard world can be set right only through telling stories. Certain stories have become so influential and dogmatic that they masquerade as the 'truth', pushing other stories as fictional and worthless. Hence the imminent task is to dethrone those stories and consider alternative ways of perceiving the world in keeping with Native traditions. It also enabled to forge an identity for themselves, at the personal and the collective level, through story telling just when colonial attempts were in full swing to stamp out the vestiges of an aboriginal culture, the perishing of which was an inevitability in the human race towards culture and civilization.

The first story that has to be set right is stories on the origin of the universe. According to Native conception, the universe took its origin in and through water. Hence the invoking of the origin of the universe from water is deliberate to understand the world from a Native perspective and to debunk the Christian theory of the origin of the universe from void. The novel has a very unconventional and abrupt beginning "So, in the

beginning, there was nothing. Just the water” (Green Grass, 1) This is quickly contested by the dream that manages to get out of coyote’s head, calls itself dog and then is mistaken for God. This self-styled creator is baffled at the sight of water all around as he is adamant in establishing that the world was created from void, mirroring the White arrogance in appropriating ‘reality’. In an authoritative manner, the conventional story is rendered thus by the Lone Ranger “In the beginning, God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep” (Green Grass, 14) and it is challenged by Ishmael who exhorts him to get the story right.

So pervasive is the wrong story that it can be contested only by a continual process of telling right stories. Stories had to be told and retold until it is got right and this is precisely what the novel aims at. One of the narrators cautions that though mistakes cannot be avoided, it is “best not to make them with stories” because stories construct reality. The narrators remind themselves that stories cannot be told by a single person. Different ways of beginning the story are considered. Conventional beginnings like “once upon a time ... a long time ago in a faraway land ... and so on are summarily discarded and innovative beginnings are tried like “many moons comechucka ... hahahahahahaha” and many Native words are invoked (Green Grass, 13)

Stories of the origin of the universe from water are juxtaposed with the Biblical account of creation to disprove the claim of the latter as the Truth. When God expresses his wonder at “Where did all the water come from?” Coyote replies that he knew God’s preference for dry land. (Green Grass, 38) In a similar vein when it is said that “there are two worlds, you know. One world is a Sky World. One world is a Water World”, God retorts that everybody knows there is only one world. The novel is constantly trying to dismantle this notion of the singularity of perceptions. The novel is divided into four parts. Each part is a creation story narrated by four Native elders who impersonate White characters namely Hawkeye, the Lone Ranger, Ishmael and Robinson Crusoe – all characters of imperial master-narratives. Each section delineates a creation story featuring female aboriginal mythical figures namely First Woman, Changing Woman, Thought Woman and Old Woman. Within the novel, these creation figures from diverse aboriginal myths confront White mythical and literary characters, who mingle with present day Natives, creating a complex, magical-realist world where real human beings and mythical beings cohabit, and the past and the present intersect meaningfully. Bringing to the fore creation figures from diverse aboriginal myths, the novelist tries to establish a pan-Indian perspective that is deftly contrasted with Biblical creation stories. Ishmael proclaims

“In the beginning, there was nothing. Just the water.” (Green Grass, 104)  
All the Native creation figures try to establish the same idea that the universe originated from water.

Stories connecting the earth and the sky are narrated in multiple ways to drive home the interconnectedness of both the worlds, as against the Christian notion of a single, male God perched on his throne high up above in the heavens and the world of human beings beneath. According to one version, First Woman falls from the Sky World to the Water World. First Woman and grandmother turtle work to create land. A handful of mud is obtained by diving deep and this grows and spreads to form the land. Another story tells of Changing Woman from the Sky World who sees her reflection in the water world, flies down and lands on Old Coyote. In another story, Old Woman digs and falls through a hole into the sky into the water. Babo Jones, the Black woman, who is also a marginalized figure, tells of a woman who falls from sky. She sits on the back of a giant turtle and gets one of the ducks to dive for mud, which leads to the creation of the land. All these counter-narratives that point to the pervasiveness of water in the creation myths of the aboriginals enable to contest the hegemonic creation myth of the Bible. Biblical doctrine becomes the butt of Native jokes because the indoctrination into Christianity was assumed to be the only remaining option for the Natives to survive.

The novel also throws into question many European narratives on water that were celebrated as canonical. The claims of these narratives to be normative are comically subverted by counterpoising them with narratives that subvert these normative perceptions. In a postcolonial vein, they enable us to reread canonical texts and rethink the values that these fictions bring into being. These subversions take place in the backdrop of water. When Thought Woman meets Robinson Crusoe, again in the ocean, she is baffled by his acts of making lists. The episode satirizes the commercial interests inherent in White manner of perceiving the world. The world is appreciated for not what it is, but for its potential for being used and exploited. In another comic episode, Thought Woman meets A. A. Gabriel, the Heavenly Host in the ocean. Despite her strong claims that she is Thought Woman, A.A. Gabriel insists that she is Virgin Mary and gets her to sign a virgin verification form. The event offers a sharp critique of the White arrogance in perceiving the world in strict accordance with their stories, the tendency to suppress difference and appropriate otherness, the insensitivity to alternative notions of identity and the patriarchal insistence on virginity. In another story, Changing Woman, who falls from the sky into a canoe full of animals that is reminiscent of Noah's ark, comically lands on poop. Noah, a little man with a filthy beard, is highly contemptuous of speaking to animals, which

Changing Woman finds quite ridiculous. The incident takes a dig at the conceptualization of a world in which man is a 'higher' order animal and hence looks at other creatures with scorn and disdain. Then we have the monomaniacal Ahab in his hunt for the white whale. Instead of the white, male whale, there is a black, female whale called Moby Jane, who subverts the canonical story by punching a hole in the bottom of the ship and sinking it. Besides, Changing Woman enjoys a homo-erotic ride on Moby Jane's back, thereby opening the possibility of the coming together of the Blacks and Natives to contest the hegemonic discourse. It also opens avenues for female pairings in a world that declared such pairings as deviant or 'queer'. When Changing Woman questions the monstrosity in killing a whale, she is laughing at the White way of conquering nature. Another story is about Old Woman who digs and digs, falls through that hole in the sky into the water, keeps floating till she meets Young Man Walking on Water, a comic representation of Jesus Christ. Audaciously, he tries to teach her 'rules'. When the waves swell, he orders them to be still, and she sings a song. The waves subside and he assumes that he has done it, while there is an insinuation of a friendly conversation between Old Woman and the waves that causes the waves to subside. The story throws into question the two diametrically opposed ways of looking at nature, one based on using power and conquering, the other on harmony and coexistence. Old Woman then floats to meet Nathaniel Bumpo who tries to appropriate her as Chingachgook in the typical manner in which the Whites appropriate the world around according to their preconceived notions. It is pertinent to note that all these encounters take place in water. By juxtaposing Native characters with White ones, King tries to open the possibilities of perceiving the world from a Native angle.

From the beginning of the novel, there are numerous episodes in which characters find themselves in water. This water then gradually keeps spreading. When Norma and Lionel find the Indians, who had escaped from the asylum to fix the world, hitchhiking, they notice one of them standing ankle deep in a pool of water. The man who offers to give them a ride is also found in a puddle of water. The Black janitor Babo Jones' car is found in a puddle of water, its rear tire half-submerged. She wonders "Where was the water coming from? (Green Grass, 26). The Pinto was also found in a puddle of water. The puddle had spread, grown wider and deeper, from a distance, making it look like a ship. Alberta finds a small lake around her car. Charlie's car was missing, but the puddle remained there. Characters keep exclaiming "Where did the water come from" (Green, Grass, 98) Lionel is seen pulling his foot out of the puddle and shaking the water out of his shoe. As the water was rising, we find Sifton wading through the "thigh-deep, gray-green water" (Green Grass, 110) These occasional puddles make way for the final flood that

destroys all the conventional structures and strictures and make room for embracing newer notions.

On the eve of the final flood, Clifford Sifton scans the area through binoculars and discerns three dots that begin to take shape as the three missing cars, the Pinto, the Nissan and the Karmann- Ghia. The incident pokes fun at the discovery of the Americas by Columbus. Nissan, Pinto and Kharmann Ghia are modern day equivalents of Nina, Pinta and Santa Maria – the three ships in which Columbus and his men made the ‘historic’ journey through water that devastated aboriginal communities. America was looked upon an empty land sans history open to the Whites to exercise their ‘White man’s burden. Dr. Hovaugh, a symbol of colonial authority in the novel, speaks of the land as empty land to which his great-grandfather, an evangelist was drawn from the Old World.

The novel raises many ecological and commercial questions through the construction of the dam. When Clifford Sifton tries to prove that dams do not have politics and that the dam is in the best interest of the people, Eli retorts why dams are constructed only in places where the most marginalized live. Sifton is deaf to these queries and keeps admiring the beauty of the dams, assuming that they are inevitable, apolitical as well as an integral part of the landscape. “That’s the beauty of dams. They don’t have personalities, and they don’t have politics. They store water, and they create electricity” (Green Grass, 111)

The dam offers commercial prospects for prospective buyers and sellers. Duplessis International Associates prepares a topographical map of the proposed site for the dam and provides it to potential purchasers even before the dam had started functioning. Bursum buys lakefront property at Parliament Lake, eyeing on the prospective hike in the prices of the land. This is sharply contrasted to Eli’s attachment to his mother’s cabin that happens to be in the midst of the dam site. It has to be demolished for the sake of the dam. He knew the dam to be an inevitable reality and that when the dam would begin functioning, his mother’s cabin would be washed away, hence he sues a case. The possibility of the case being won is remote. However, Native claims are protected, when in the climax, the dam is itself destroyed in a coyote-precipitated earthquake. Everything is devastated in the flood, including Eli’s cabin. Bill Bursum watched the shoreline disappear. The waters swell, the cars were thrown into the dam and the dam bursts. “Below, in the valley, the water rolled on as it had for eternity” (Green Grass, 415) Nature has conspired to set things right. The muddy river does a tiring job, yet finds consolation in the fact that she will not have to do it every day. The waters go down, the dam has developed a crack and water runs out. And things assume the air of normalcy. After the destruction, it is time for reconstruction.

The novel is steeped in water symbolism. On the Sun Dance day, a great circle of tepees floated on the prairies, looking for all the world like sailing ships adrift on the ocean (Green Grass, 363) Metaphors are galore to establish the connectedness of the sky and the water. The sky in Alberta reminded Charlie of an ocean “a deep, clear ocean into which you can look and see the soul of the universe.” (Green Grass, 119) In one instance, Thought Woman floats to the edge of the water and then moves into the sky. Sifton, who frequently admires the beauty of the dam, imagines that when the floodgates would be opened, the water would pour down the channels, the generators would produce electricity and the house will look like an ark. The title of the novel is also marked by water symbolism. ‘Green Grass, Running Water’ is a proverbial Native phrase that expresses optimism and positive thought. The phrase is employed in a sarcastic manner to poke fun at the manner in which Natives were duped. The treaties that were made between the Natives and the government were rarely fulfilled. The assurance that promises were valid “as long as the grass is green and the waters run” makes a mockery of whole scheme of unkept promises. (Green Grass, 271) Eli determination to stay in his cabin “as long as the grass is green and the waters run” expresses his steadfast avowal to his mother’s cause. Bursum urges him to move out because Eli’s cabin sticks like thorn in the flesh of the proposed dam project.

The pervading presence of water in the novel is axiomatic of its potential both to create and subvert. The final liberation is achieved in and through water. All the colonial structures are dismantled by the swelling waters. The destruction of the dam that is symbolic of the colonial enterprise is achieved through the flood. All the icons of power, wealth and technology are rendered powerless. Norma’s premonition that Eli’s mother’s home suffers the risk of being torn down or flooded since it is located in the middle of the proposed spillway for the Grand Baleen Dam turns unfounded when the flood destroys the dam as such. The destruction unleashed by the flood leaves room to begin creation anew with the narrator affirming “In the beginning, there was just the water” (Green Grass, 431) The novel ends in the same way it has begun. At the outset, when it was proclaimed that the world began from water, it was countered by the dog-dream that represented mainstream discourse. The dwindling Native perceptions are introduced in tandem with the invading White perceptions and by the end the former gets the better of the latter. All the colonial structures are pulled down by the flood that renders the icons of power, wealth and technology powerless and the space is free to begin creation. Water wreaks destruction only to begin the process of creation anew. The elemental forces are invoked to set right human interventions in the natural world. Hence the final flood assumes mythic



dimensions. The novel, besides using water as counter discourse, also makes an emphatic call to fall back on the mythic, where dualities are reconciled and where the universe is conceived as a unified one. By constantly reminding the origin of life from water, the novel urges us to think of the oneness of the otherwise binarized and hierarchized world of gods and men, men and women, human and animal, human and nature. Water acts as a binding force in connecting human beings to their origins. The novel ends on an affirmative note opening up possibilities of reconstruction.

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# FEMININITY AND THE IDEAL OF EMANCIPATION: A COMPARATIVE READING OF THE FILMS *ENGLISH VINGLISH* AND *HOW OLD ARE YOU?*

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**Abstract:** *Popular cultural forms play a significant role in shaping the structural patterns and practices of society and emerge as potential fields of enquiry that contribute towards an understanding of the cultural conditions and meanings pertaining to configurations based on gender, sexuality, class, community, nationality and the like. The portrayal of gender in cultural texts reflects the ingenious ways in which female subjectivities and identities are constituted in relation to patriarchal discourses of power. The present study attempts a comparative reading of two popular films so as to bring to light the politics of power involved in cultural representation, especially with regard to notions of femininity and also to probe the concomitant realities governing the societal existence of women. The conception of the two female protagonists is analysed to determine the extent to which these texts communicate the ideological underpinnings and perceptions associated with the representation of gender. An attempt is thus made to discern the elements of similarity and difference embedded within the conceptual framework of the texts and also to delineate the instances of agency and initiative envisioned for the woman.*

**Keywords:** *femininity, identity, ideology, representation*

Popular culture has over the years evolved as an important site of signification that offers useful insights into the complex interplay of a wide range of cultural meanings. The disintegration of the traditional disciplinary divisions that dominated the academic field for nearly a century has also highlighted the importance of popular cultural forms as potential fields of critical inquiry. These cultural models have come to be widely recognised as significant embodiments that incorporate formal features and themes pertaining to a broad spectrum of the existing social experience. The contemporary milieu has borne witness to a proliferation of such popular cultural specimens and they offer useful insights for assessing the cultural conditions and practices of a specific time and place.

Indian cultural practices and values have been variously projected through influential cultural media and they have also consequently evolved as effective signifying systems. Indian popular culture, which encompasses a variety of facets in relation to its rich diversity, has always

been regarded as an important marker of India's metamorphoses across the ages and includes a huge array of practices, products, beliefs, customs and forms of mass media. Close interrelationships exist among them that point to the meanings and effects of relevant issues, particularly those of gender, sexuality, religion, class, community, nationality and the like. As products of the prevailing cultural ethos they function as 'texts' which derive their meaning in relation to existing societal conventions and systems of signification. They organise, in their content and form, certain composite elements that represent the practices and procedures of the given culture and thus connect to the larger structures of meaning at play within the immediate social background.

The portrayal of gender in cultural texts has been governed by such an underlying system of socio-cultural codes and forces. An analysis of these signs can reveal the extent to which cultural phenomena determine the construction of gender traits and supposedly fixed binary oppositions around categories such as 'male' and 'female'. Cultural artefacts may be considered as constituting a 'discourse' of power that is strengthened through an amalgamation of meanings, ideas and perceptions related to the construct of gender.

Popular cinema with its immense reach and long-lasting appeal has without doubt, played a prominent role in moulding and formulating the sensibilities and attitudes of individuals. The cultural representation of the 'woman' and concomitant notions of femininity accompanying it deserve special significance in this regard. An analysis of the images of women and their gendered connotations is expected to reflect the ingenious ways in which female subjectivities are constituted in connection with hegemonic patriarchal discourses of power.

The present paper attempts a comparative reading of two popular cultural texts-specifically two popular films *English Vinglish* and *How Old Are You ?* in two different languages, Hindi and Malayalam respectively. The release of these two films was preceded by much media hype and also managed to garner enough popular attention owing to the fact that they marked the comeback of two highly talented and widely admired actors in the Hindi and Malayalam film industries. Sreedevi and Manju Warrier were returning to their acting career after a long gap of nearly fifteen years and the notion of these films as being woman-centric or female-oriented had much to do with the common expectation that the acting prowess of these remarkable women could find full realisation only through their enactment of strong and independent women characters on screen.

It would therefore be interesting to read these two films with respect to their conception of the two female protagonists. Accordingly an attempt has been made to study their characters and the different dimensions of

their existence as two ordinary women who salvage some sense of self-respect and meaning in their lives. They belong to distinct cultural backgrounds but seem to undergo almost similar experiences of inhibition, docility, subservience and marginalisation before attempting to create a space of their own in their own unique ways.

A comparative analysis of these two films as 'texts' with specific levels of meaning is expected to throw some light on the politics of power involved in cultural representations. The women protagonists Shashi and Nirupama belong to middle class families and are situated within the context of the 'family'. They are represented as highly insecure, lacking in confidence and self-esteem. They are destined to become the 'Other' in the family, constantly being regarded as irrational, passive, timid and conventional in opposition to the rational, active, bold and modern world around them. The French feminist Simon de Beauvoir's *The Second Sex* offered a critique of the cultural and social identification of the woman as the negative 'Other' in opposition to the domineering male 'Subject'. She observed that man could only view things in terms of a binary that relegated woman as the insignificant 'Other'. In her view, "... man never thinks of himself without thinking of the Other; he views the world under the sign of duality, which is not in the first place sexual in character. But being different from man, who sets himself up as the same, it is naturally to the category of the Other that woman is consigned; the Other includes woman" (69).

Shashi is repeatedly taunted and ridiculed by her husband and daughter for her traditional demeanour and her inability to understand and converse in English. She is considered as too naïve to confront the outside world and as fit to remain at home with her daily chores and laddoo making business. She is heavily stereotyped and subjugated and has no voice of her own. Nirupama is also seen as undergoing similar experiences of being degraded and belittled by her husband and daughter who regard her as meek and vulnerable. She is very often scorned and treated as a non-entity by her husband who derides her complacency and laid back attitude. Adding to her woes is her approaching middle age, a realisation that dawns upon her when she fails in an interview because of her age. Her daughter's anger and frustration at her mother's failure is comparable to the strong feelings of disapprobation and resentment expressed by Shashi's daughter when she finds her mother struggling to speak in English with her school teacher and her friend's mother.

Shashi's lack of English language skills is presented as qualifying her identity as a traditional, unsophisticated and gullible woman. This has largely to do with the societal identification of the colonial hegemonic language with notions of modernity and acceptability. The complete loss of self-worth that such a situation creates for Shashi becomes fully

evident when she breaks down at the coffee shop in New York due to a harrowing experience that resulted from this 'handicap' of hers. This erosion of her individual selfhood is the outcome of a subtle play of power structures and ideologies that work through particular modes of representation so as to ensure and establish a system of domination. Here colonial power manifested through the English language aligns itself closely with patriarchy in an attempt to justify and perpetuate the hierarchical separation of genders. Gayatri Chakravorty's pronouncement that the subaltern cannot speak or represent herself as she is doubly marginalised may be referred to in this context. "For the colonized woman speaking is even more impossible because both colonialism and patriarchy ensure that she keeps quiet. The subaltern cannot, therefore, represent herself" (Nayar 56-57).

The identity of Shashi is thus represented as located within a system of beliefs and attitudes that are socially produced and this is the same with Nirupama as well. The rare privilege that she receives, that of meeting the President, becomes a nightmare for her leading her to collapse on the floor. Though a medical reason is hinted at, what remains unsaid is her lack of confidence and total surrender of self-will. The belief that she cannot be associated with anything productive or fruitful is so deeply ingrained in her psyche that she loses control of the whole situation much like the instance of Shashi in the coffee shop. This can be explained as an outcome of a conscious process of gendering that tends to compartmentalise individuals and provide them with fixed identities. Such a notion of a stable identity has been countered by the famous American gender theorist Judith Butler with her concept of gender performativity. She proposed that gender should be seen as a series of repetitive acts that contributed towards the process of identity-making. She stated that gender was 'performative' ie masculinity or femininity was the result of a patriarchal performance or role by the individual which was accepted and validated by the society:

That gender reality is created through sustained social performance means that the very notions of an essential sex and a true or abiding masculinity or femininity are also constituted as part of the strategy that conceals gender's performative character and the performative possibilities for proliferating gender configurations outside the restricting frames of masculinist domination and compulsory heterosexuality. (192-193)

The images and ideas through which the character of Nirupama is unveiled at the beginning of the movie is an indication of her as having completely assimilated this system of 'performativity' merely acting out what is expected of her as a good wife and mother. For instance, she is ready to take up the responsibility of an accident caused by her husband

and is ready to go to any extent to please her daughter, who is irked and deeply troubled because of her, in whatever way she can. She derives a sense of fulfillment by seeing her husband and daughter happy and sincerely wishes that their dreams turn to reality. She is even ready to change her decision of not going to Ireland leaving behind her present commitments, when her daughter tells her that she badly needs her there. This is similar to the scene in *English Vinglish* where Shashi, due to her English class of which her husband and children are not aware, is unable to spend time with them on an outing in New York. The feeling that she couldn't be with them when she ought to give them company is further deepened when she comes to know about her son's injury and is overcome with a sense of grief.

In fact both these instances may be related to the conception of woman as an all-enduring figure willing to undermine all her personal ambitions and preoccupations for the smooth conduct of familial life. Both Shashi and Nirupama may be regarded as emblematic of complex machinery constituted by the play of patriarchal power, identity and agency. For them, the family and its spatial relations wields enough power to control and regulate their thought processes and behavior.

However it must also be said that these two texts also incorporate an oppositional strand of resistance against discursive identity formations connected to gender. Shashi and Nirupama make a conscious or rather unconscious attempt to transcend the normative expectations of dependence and subservience that authoritative social institutions demand of them. Shashi's determination to gain some mastery over the English language and Nirupama's firm will to transform her small pastime into a socially beneficial endeavour are small but significant steps in the evolution of their character. For both it signifies a moment of recognition brought in by a willingness to listen to their own voice and this is definitely not an easy one for both as it involves a visible attempt on their part to reach out of their own closed space. The sense of enablement that Shashi and Nirupama experience comes out of a desire for self-expression and this undoubtedly is another paradigm of independence.

However it must also be added that whatever they achieve is firmly grounded within the confines of the familial and the socially acceptable. Both the films do not advocate anything radical with respect to female independence and what is intended, as may be assumed, is the recognition of a woman's worth and potential that is often subsumed within dominant narratives of power. Shashi's final speech is an extraordinary moment for her as it is an indication of her having retained some sense of autonomy, but her speech also valorises the importance of the family system and marriage as a special sort of friendship based on

love, respect and mutual understanding. The same importance is given by Nirupama as well as and none of her deeds are meant to dismantle the institution that she is very much a part of. This is evident in her assertion that she has reclaimed her identity for her daughter who formulated the pertinent question as to who decides the expiry date of a woman's dreams. Thus the two texts attempt to embody an inherently contradictory notion of a female subject hood that is not constrained or conditioned by patriarchal meanings yet is placed within the larger context of the discourse of institutionalised power.

The similarity between the two films may again be discerned in the way in which the characters in supporting roles are conceived. They include both male and female and are shown as positively influencing and supporting the protagonists. If Shashi is given ample support and emotional backing by her niece Radha, Nirupama is motivated and ably guided by her old classmate Susan David. Again, the character Laurent, a French chef and Shashi's classmate is very considerate towards her much like the character Jayachandran in *How Old Are You?* But it has to be added that Laurent is inclined to be more than just a friend to Shashi and admires her, whereas Jayachandran comes off as just a well-wisher of Nirupama.

The two films also offer other points of difference and a major one lies in the conception of the two characters of Shashi and Nirupama. If Shashi is represented as traditional and conventional to the core, Nirupama's character is referred to as a person who used to be a firebrand leader in her college days willing to fight for any cause. There is thus a contrast implied between her life before and after marriage, hinting at what conventional demands and commitments have done to her former vibrant self. Nirupama's situation also differs in that she is employed and thus has financial independence which Shashi lacks, though she runs a part-time laddoo-making business. But the plot of both the films does not accord much prominence to this aspect nor do they attempt to connect it to the prospect of the characters' freedom.

The traditional/modern binary is more pronounced in the depiction of Shashi's character than that of Nirupama. In *English Vinglish* there is a conscious effort to accentuate the traditional Indian woman concept by attempting a stark contrast between Shashi and the other characters around her and this to a great extent is reflected even in the dressing style of the characters. For example, Shashi is always portrayed as the typical sari-clad Indian woman who is markedly different from the so called modern people in her own family. The attire of the character also thus adds to the range of ideological connotations attached to such a binary. In contrast, more than the traditionality of the character of Nirupama, what gets more prominence is the complex interrelationship between a

woman's age and her gendered identity by showing how inhibitions pertaining to a woman's age can be detrimental towards the realisation of her ambitions. If Shashi's self-discovery is triggered by a situation of cultural shift trying to cope with its challenges and demands Nirupama reinvents herself in her own familiar cultural set-up.

Another interesting point of variation is contained in the fact that Gauri Shinde, the script writer and director of *English Vinglish*, does not include any instance of Shashi openly expressing her discontentment while *How Old Are You*, with a male director and script-writer duo, contains occasional glimpses of Nirupama venting out her feelings of angst and displeasure at being treated as insignificant. This difference in representation perhaps indicates the different standpoints of the makers of the two films.

A comparative study of these films offer useful insights into the ideological underpinnings involved in the construction of women and the status that is granted to them by patriarchal formations and institutions. But the films also attempt to "make the inconceivable conceivable and to engineer the reconciliation of opposed social roles and their attendant moral values" (Uberoi 123). Patriarchal ideology constructs individual women as 'subjects' of the system and attributes to them an identity that is deemed necessary for the functioning of the existing state of affairs. Women are made to become a part of such a system of thought and representation which try to legitimise the feeling that this is something 'natural' or 'pre-ordained'. Any attempt to transgress such a construct may in fact be regarded as a discourse of resistance that the text offers in order to tackle the challenge of hegemonic cultural discourses.

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# INDIA AS SEEN BY NICOLAS BOUVIER

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**Abstract:** *Nicolas Bouvier (1929-1998), a Swiss writer famous for his travel account *The Way of the World* originally published in French as *L'Usage du monde* (1963), visited India. After having remained for a long time in the form of Swiss radio programmes, his travel experiences of India were finally published in a small but beautiful text *La descente de l'Inde*. The present paper seeks to establish a close link between the mode of travel adopted by the writer and his discovery of pluralistic culture in post independence India. Bouvier's text is not only a testimony of his fascinating encounters with the space and people of India but also a proof of his amazing sense of history.*

**Keywords:** *Nicolas Bouvier, India, Swiss travel writing*

The present study is based on a travel account of Nicolas Bouvier (1929-1998) who came to India in December 1954 and stayed here till April 1955. His travel experiences were first presented in radio programmes. He wrote in 1992, six years before his death: « Je racontais sans jamais écrire mon texte [...] Certainement que ces bandes vont me servir un jour à écrire le récit de cette descente de l'Inde » (“I used to narrate without ever having written my text [...] Certainly these tapes will be used one day to write the story of the descent to India.”; 1294). This transcript was published under the title *La descente de l'Inde*, incorporated in his *Œuvres*. Though travel narratives of Bouvier are well-received yet the above text is hardly known in the academic circle. The socio-historic situation during which this Swiss traveller visited is radically different from that of his French predecessors. Travellers like François Bernier (1620-1688) and Jean-Baptiste Tavernier (1605-1689) came in 17<sup>th</sup> century which is considered as medieval period in Indian history, Edouard de Warren (1811-1898) and Victor Jacquemont (1801-1832) visited India in 19<sup>th</sup> century when India was still under the British rule whereas Bouvier visited independent India. Besides, as David Damrosch says, “Even a purely factual account gives a highly selective interpretation of what the traveler has seen” (93). It will be interesting to see how India gets conceptualized and represented by a European traveller who doesn't belong to a colonial power and who saw modern India after its independence. Moreover, Bouvier's long-distance, non utilitarian travel to India deserves particular attention as he was neither missionary nor merchant. Then do his writings reflect this difference or is he just reproducing some pet stereotypes and favorite tropes of colonial travellers? We find, at the outset, that Nicolas Bouvier is as much interested in India's past as in its present. After all, why does he evoke

our past?

Nicolas Bouvier travels as much in space as in time. This paper seeks to affirm that there is an unconscious or conscious attempt in his writings to capture the essence of the pluralistic culture of our country which has gone unnoticed by many of his predecessors. The first part of this paper analyses his descriptions of landscape and other public spaces and what roles they have in the narrative. The second part of this paper discusses his interaction with the local community or travelleses and his impressions about them. The gaze of the traveller in question doesn't remain attached to the erstwhile scenario but wanders into the past of India to look for something deeper. This rooting of the travel account in history will be discussed in the third part of this paper.

### **An Encounter with Space**

We should remember that Nicolas Bouvier embarked on a journey to India on a fiat car called Topolino, entered the country through the city of Amritsar and passed by the cities of Ambala, Delhi, Agra, Mathura, Gwalior and Mumbai. So, he journeyed through some small and big cities of India in a battered old car. Every mode of travel has its impact on the journey as it fosters a particular view of the landscape. But why did he choose to travel by car? Bouvier wanted not only to economize his travel but also encounter the space in slow motion or at least with the pace which he could control. He understood that « sur la route indienne, la précipitation ne mène nulle part. » (“making haste on an Indian road is waste” ; 453). Every serious exploration requires freedom and creative thinking and hence patience. For this aficionado of slowness, traveling with a frenetic pace will be tantamount to tourism resulting in a superficial observation of the reality. He followed Grand Trunk road up to some point but then abandoned it to move towards Mumbai because he was unwell and he thought that he would have an opportunity to earn there some money to continue his journey. So, instead of going towards Orissa as per his earlier plan, he goes towards Mumbai. He is so much fascinated with the life as observed through the road that he says: “Qui a connu ces routes, ce rythme et cette vie ne guérira jamais.” (“One who knows these roads, their rhythm and their life will never escape their charm” ; 445). In a small passage captioned as “La route indienne” (“The Indian road” ; 449), Bouvier quotes with approval Rudyard Kipling and talks about the lyricism of Indian space as depicted by this writer. The experience of Nicolas Bouvier is not different. He says:

Sur ces routes, on voit de tout: on voit des charrettes à roues  
plaines qui sont en chemin pour des voyages de plusieurs mois,  
en général avec une petite lanterne à acétylène fixée sous le  
châssis pour que les camions les voit; on voit des pèlerins de tout

poil, on voit des familles de forgerons tziganes qui descendent avec leurs charettes également; on voit des baladins de toute sorte avec des animaux savants, singe costumés d'un petit gilet rouge à boutons d'argent; on voit des marionnettistes qui donnent spectacle en se constituant une scène de fortune en renversant simplement ces lits à quatre pieds qu'on appelle *tcharpoi* ; on voit des camions en panne qui se transforment aussitôt en campement et en des bus chargés jusqu'au ciel de volaille. (449-450)

On these routes, one sees everything: we see carts that are wheeled for trips of several months, usually with a small acetylene lantern fixed under the chassis so that approaching trucks can see them; we see pilgrims of all types, we see gypsy families, blacksmiths who also descend with their carts; we see many kinds of performing animals, monkey wearing a red costume with silver buttons; we see puppeteers who give the show by constituting a makeshift stage by simply reversing these beds of four feet called *tcharpoi*; we see down trucks that turn immediately to camp and jam-packed buses.

Bouvier is enchanted with the variety of spectacles available in his rout. He takes recourse to words used in India to describe them like *tcharpoi*, *dukan*, evening tea, lift, wash-room, city, palmistry, boys, *dal*, *chapati*, *chaukidar*, etc. He has included more than a dozen words of Hindi, Urdu or English in the space of 38 pages. Though, according to his own confession, he did not speak even “pas un mot d'hindi” (“a single word of Hindi” ;460). Most of the words are italicized and some of them are defined in French to draw the attention of readers to their conspicuous otherness in the text. As Michael Cronin says:

Lexical exoticism is a palpable written trace of the foreign for the reader, a legible indication that, although the account has been written in English, French, Irish, Italian or Russian, the country is elsewhere, the language and mores different. (41)

We know very well that one of the ways adopted by a travel writer to establish the veracity of his account is to use local words of the visited country. No doubt, it is true also in the case of Nicolas Bouvier. But more than the concern for the depiction of reality what is visible here is writer's own propensity to create poetic sentences according to the demand of the subject. Let us not forget that Bouvier is also a poet and he has written beautiful poems. Therefore, it is his poetry which manifests itself through the description of so-called “lyrical space”.

Almost one third of the textual space in *La descente de l'Inde* is occupied by the city of Mumbai. He rebukes westerners for their bias against the hybrid culture of Mumbai as they do not consider it to be authentic, sacred and exotic enough. He says that a remark is often made about

Mumbai that it is not Indian, it is made by the English. He criticizes this notion by arguing that a similar comment is made about New York but the fact is that Mumbai and New York are among ten cities worth living in the world. Bouvier finds Mumbai relatively rich and well-managed. He accepts that there are *fakirs* and beggars but ten times less than in Calcutta.

Bouvier compares Mumbai, a lovable cosmopolitan Babel, with Alexandria which is a model of pluralistic culture. This comparison reminds us that Mumbai is situated along the coast and a major economic centre like Alexandria. He finds there Marathas, Muslims, Parsis, Russians, Swiss and Goanese living together. For him, Mumbai shows that a dialogue between the East and the West is possible unlike what Rudyard Kipling believed. Thus, Bouvier translates difference into the realm of sameness. How does it happen that he escapes some of the key tropes of the traditional Orientalist discourse? Though he accepts having read Henri Michaux and Rudyard Kipling, it must be kept in mind that he didn't like to read everything about a country before visiting it. He preferred to read about it after the trip:

Savoir s'il faut avoir tout lu sur un pays avant de s'y rendre ou si au contraire il faut voyager dans un état d'ignorance bénie est un problème extrêmement controversé auquel je me garderais bien pour ma part de donner une réponse. Je crois cependant qu'il vaut mieux lire au retour. (460)

Whether you should have read everything on a country of visit or you must travel in a state of blessed ignorance is an extremely controversial issue for which I will keep an answer. I think it is better to read after you return.

Being a conscious postcolonial traveller from Europe the gaze of Nicolas Bouvier is not much coloured by the textual images popularised in the West. He meets the great writer and the art critic Mulk Raj Anand in a cultural café called Chetana where he finds books on Gandhism, existentialism, Trotsky. This experience might have further reinforced his belief about the cosmopolitan culture of Mumbai. He finds many customers of Chetana café spreading their manuscripts on the table. Established in 1946, it was known for philosophical discussions, poetry reading and art exhibitions. Bouvier compares Chetana café to the "Café de Flore" in Paris which is known for illustrious regular visitors like Sartre and Simone de Beauvoir.

### **An Encounter with People**

The first community Bouvier meets in Amritsar is the Sikh. There is a reason why he has more opportunity to interact with them. Not only in Punjab, but wherever he goes he finds Sikh mechanics to repair his car.

This community being very closely cooperating with each other gives him references to the people in the transport business elsewhere. As Bouvier is travelling by car, he finds this community very ingenious and helpful. He appreciates their strong physique and jovial nature. He believes that Hindus have prejudices against this community. He finds the language Punjabi musical but English spoken by them very artificial. He says that Indians like a pompous, circumlocutory English. Later he claims that Indians have the most horrible accent of English in the world. This flawed judgment is based on the lexical, syntactic and phonological deviations of Indian English from British English. The localized varieties of English spoken in diverse socio-linguistic contexts all over the world are well-recognized today. It will be difficult to defend the position of Bouvier when sociolinguistics literature would tell us that only 3% of the British population speaks Received Pronunciation (RP). Bouvier's comment can't be taken seriously as he said this in 1950s and moreover, he could neither develop proficiency in English nor in any other Indian language during his stay of five months in India.

Except for his meeting with Count Ostorog who was the French Ambassador in Delhi, Nico las Bouvier finds the conversation with diplomats boring and repetitive. By a quirk of fate, he meets a history professor Kanolkar in Gwalior and gives his reluctant students some lessons on European History. Most of the intellectuals he meets are either influenced by Nehruvian socialism or Maoism. In a literary club of Mumbai he delivers a talk on the "Renaissance in France" and earns a considerable amount of 1000 rupees to be spent for two or three months. This paper was translated into English by a Jesuit settled in Mumbai. We see that during his stay in India, he interacts mainly with either common people in the streets or intellectuals. Here again the cause is the mode of transport adopted by him and his need to earn money on his way. He interacts with Goanese Christians and records Konkani songs. He admires the openness of Marathas and finds Parsis polyglot and cosmopolitan. He interacts also with the English who live in Mumbai out of their own choice and know a lot about India. Before Bouvier, many French writers were mainly interested in the Hindu population. On the contrary, Bouvier interacted mostly with religious minorities in India. That is why he could grasp the pluralist nature of Indian culture. Denis Porter rightly asserts that European travel writing at its best is an attempt "to overcome cultural distance through a protracted act of understanding". (Thompson 7)

### **An Encounter with Time**

In an interview with Lichtenstein-Fall (1288), Nicolas Bouvier calls Asia as the mother of Europe, hence his own grandmother. He finds this

mother of Europe humiliated by wars and massacres. He quotes Lorenzo Pestelli (1935-1977) in this regard, who calls Asia as mother bent by the burden. This image is a subtle critique of Europe's colonial enterprise, even though Bouvier does not develop this theme into an outright and systematic criticism of colonialism. Unlike other travellers, Bouvier doesn't remain stuck with ancient Indian culture and literature. His focus is more on the medieval India in general and on Babur particular who is invested with emotional significance. While visiting India, he has an extract of *Baburnama* which he copied with his own hand from the French Archaeologist Library in Kabul. He compares Babur with François I and Charles Quint who ruled during the same period. The precision, frankness and humour in Babur's book are compared with the writings of Montaigne in French literature.

While talking about Mumbai, Bouvier states that Mumbai should not be seen as a creation of the British as it had trade with Syria, Persia and Rome in old times. Nelson compared it with Naples in the second half of 19<sup>th</sup> century as it was the centre of cotton industry. There was a contact with the Middle East and the West. Unlike many European writers, Nicolas Bouvier doesn't stay obsessed with the Ancient India. He is more interested in the medieval and the modern India.

In most of the French writings of yesteryears and particularly Romantic writings, we find an interest in Ancient Indian culture only. For example, Victor Hugo, Lamartine, Leconte de lisle and Verlaine were fascinated by Upanishads, Ramayana, Mahabharata and other classic texts. A lot of writings in French language are devoted to spirituality, temples, yoga and other hackneyed topics. We can safely conclude that Bouvier takes interest mainly in medieval and modern India, appreciates the pluralistic culture of India and interacts with the religious minorities. Because of this, he has a more comprehensive picture of India than European writers of earlier periods. It was possible probably because he came from Switzerland where he had already seen the presence of German, French, Italian and Romansch linguistic communities. Moreover as Catharine Mee suggests " ... if readerships are no longer reliably monocultural or immobile perhaps they will demand travel books that better reflect their diversity" (149). Some gaps remain in the treatment of our subject because of lack of documents. Bouvier used to write for some Indian newspapers but we don't have any record. He met Mulk Raj Anand but we don't know whether the Indian writer wrote anything about this meeting. Bouvier met a history professor called Kanolkar. We may find some useful documents which can further our research in this direction. We have been trying to show in this paper that travel writing doesn't only tell about the places visited but also about the traveller.

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# **“WAITING” FOR THE BARBARIANS?!: A STUDY EQUATING THE “I” IN *WAITING FOR BARBARIANS* WITH “LAWRENCE” IN *LAWRENCE OF ARABIA* AND “KURTZ” IN *HEART OF DARKNESS***

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**Abstract:** *The paper is a comparative analysis of the central characters in Waiting for Barbarians, Heart of Darkness and Lawrence of Arabia. All these works were written by Western authors. The paper is a post colonial analysis of the western world (the “I”s) and their perception of the rest of the world (the “Barbarians”). The work aims at placing the attitudes of these real and fictional characters against their colonies.*

**Keywords:** *Waiting, Barbarians, T E Lawrence, Kurtz, Heart of Darkness, Third Bureau, magistrate, the girl.*

## **Introduction**

J. M. Coetzee is one of the famous writers of the twentieth century whose mission in writing is to redefine many of the aspects we now brand as colonial and postcolonial. His writings were primarily against colonialism and racial discrimination and the postcolonial experience of the newly freed South African Republic with all its teething troubles. Coetzee’s mission is to find a universal nature to many of the present day phenomena like colonialism, post colonialism, imperialism, independence, new republic, militarism, exploitation, power craze and neo colonialism. In short Coetzee is an external examiner or reporter of the world scenario whose observations help the reader to either subscribe to his viewpoints or draw his own. Coetzee can be considered a success in writing as an observer of global issues. Bernard Levin considers that “Coetzee knows the elusive terror of Kafka”. His writing is often pointed and even though it is not directed to anybody in particular it often finds its mark which is basically the megalomaniac rulers of the world. As Africa is a continent with a number of coup d’états and megalomaniac rulers, Coetzee is never at a loss to get sufficient examples to prove his theories. He is a phenomenal writer and was awarded the Nobel Prize for Literature in 2003. The violent history and politics of his native country, especially apartheid, has provided Coetzee much raw material for his work, but none of his books have been censored by the authorities. Often he has examined the effects of oppression within frameworks derived from postmodernist thought. Coetzee’s reflective, unaffected and precise style cannot be characterized as experimental, but in his novels he has methodically broken the conventions of narration.



*Waiting for the Barbarians* is a novel published in 1980. The book is a bold yet general survey of the colonial situation all over the world. Coetzee tells us about an unnamed empire whose distant frontiers are supposedly suffering from a threat from outsiders who are branded as “Barbarians” by the authorities. The authorities have never seen a barbarian before but they firmly hold the belief that the latter are a constant threat to their existence. So the imperial capital sends a section of the Royal Militia under a Colonel, who hides his true self and poses as a different person before others. They torture all and are not able to find any trace of an aggression from the poor, illiterate “Barbarians”. The military men go in search of their barbarian adversaries and are absolutely unable to find any of them. Their lack of knowledge of the adverse conditions of the land and of the nature of the people cause them to fail in their mission and thus unleash a period of unrest in the land. Peace is restored in the frontier province after many days of trouble when they find that the “Barbarians” are not a threat to them.

These incidents happen in an imagined fairyland but there are real life models who are like the “I” or the protagonist in *Waiting for the Barbarians*. A good example is that of T. E. Lawrence, a Royal Army Officer stationed along the Arabian Peninsula who played a major role in the cultural, political, military and to some extent actual events that happened in the Arabian Peninsula around the period of the First World War. *Lawrence of Arabia* is an “authorised biography” of T. E. Lawrence better known as Lawrence of Arabia, by Jeremy Wilson. Published in 1992, the speciality of this book is that it is the authorised biography, unlike the earlier works, which were mainly romances about the adventures of T.E. Lawrence. A film of the same name has also been made on the same.

As a military man of the “empire where the sun never sets” Lawrence served in a number of colonies along the breadth of the Asian continent. He was a major influence in politics and in many internal affairs of the Middle Eastern kings during the First World War. Unlike many megalomaniac military leaders of the Royal Military, Lawrence was a sensitive officer who respected all even the enemy. He had a special interest in literature. *Seven Pillars of Wisdom* is a book published by him—a record of his adventures in the mysterious Asia Minor. He has also published another called *The Mint* describing his experiences as a soldier. He also translated two texts: *The Forest Giant* and *The Odyssey of Homer*. His writings are particularly significant, because they come from the pen of a soldier who lived at a time when writing literature was considered unusual for a soldier. Much of the mysteries relating to the Arab World were solved by the picturesque reports about Lawrence’s adventures. Many of the stories concerning Lawrence had a mythical or supernatural

tinge to them which had the effect of making Lawrence an invincible character. But in reality Lawrence was only an adventurer, whose heroic ventures created for him a certain place in the minds of the people especially in the Arab Empire.

If we conduct a careful study we can find many texts related to Coetzee's narrative. One such text is *Heart of Darkness* by Joseph Conrad. It can also be read as a sequel to *Waiting for the Barbarians*. Joseph Conrad was one of the greatest novelists of the Victorian era. His novels through their unique adventures lay bare the mind of the English youth for the close examination of the readers. He was a naturalised Englishman with an aristocratic Polish origin. One of the major faults with his novels when viewed in the modern day context is that they often are "armchair travelogues". Even when he was an official in the merchant navy travelling from place to place his novels lack authenticity. He is often considered as a writer favouring colonialism due to his aristocratic background.

Among Conrad's most popular works are *Lord Jim* and *Heart of Darkness*. Conrad discouraged interpretation of his sea novels through evidence from his life, but several of his novels drew the material, events, and personalities from his own experiences in different parts of the world. Being an official in the Merchant Navy, Conrad sailed to many ports of the world, including Australia, those in the Indian Ocean, Borneo, the Malay states, South America, and the South Pacific Island. In 1890 he sailed in Africa up the Congo River. The journey provided much material for his novel *Heart of Darkness*. However, the fabled East Indies particularly attracted Conrad and it became the setting of many of his stories. While making his first voyages to the West Indies, Conrad met the Corsican Dominic Cervoni, who was the model for his characters filled with a thirst for adventure.

*Heart of Darkness* was based on a four month command of a Congo River steamboat, but in the novel the experience becomes analogous with a quest for the inner, eternal truth. Conrad gave Marlow his boyhood dream about penetrating into the heart of the continent. In the mid 1870s Henry Morton Stanley made his legendary journey up the Congo River to find the great missionary David Livingstone, funded by the National Geographic Society. His experiences and revelations of the commercial possibilities of the region had resulted in the setting up of a trading venture. The accounts of Commander R.H. Bacon, who travelled in Benin, described the horrors of Africa: "... everywhere death, barbarity and blood, and smells that it hardly seems right for human beings to smell and yet live!" (np). These two texts were influential in the writing of *The Heart of Darkness*.

One major fault of *The Heart of Darkness* is its artificiality. The narrator, Marlow-who perhaps is not so reliable-depicts to his friends a journey in Africa, where he becomes curious about a man called Kurtz. Marlow works for a company that is only interested in ivory and he witnesses the suffering of the native workers. He goes on a journey to reach Kurtz, an agent whom Marlow expects by his reputation to be a “universal genius,” an “emissary of pity, and science, and progress, and devil knows what else”. As they near the inner station of the company, they are attacked, and Marlow’s helmsman is killed. At the station they meet a Russian who idolizes Kurtz. Marlow finds a man who has made himself the natives’ god and who has decorated the posts of his hut with human skulls. Marlow tries to get the seriously ill Kurtz away down the river, but Kurtz dies: “He cried in a whisper at some image, at some vision - he cried out twice, a cry that was no more than a breath – “The horror! The Horror!” (60) Back in Europe Marlow lies to Kurtz’s fiancée, that “the last word he pronounced was - your name” (65).

In Conrad we see people hunting down Kurtz or another “I” for deserting or associating with the enemies. Lawrence too presents a similar picture; he is “I” as well as “Kurtz” at the same time. Marlow, the one who goes in search of Kurtz here is the benevolent version of Colonel Joll in *Waiting for the Barbarians*. There is one problem faced by *Heart of Darkness* - a problem faced by almost all the novels of Conrad. The novels of Conrad start as an anti colonial venture, but in the end they tend to represent a colonial set up or the victory of the colonists over the colonies. Kurtz here is very much similar to “I” in his treatment of the natives.

Lawrence can be considered as a good comparison to Colonel Kurtz. The character Marlow on some occasions bear a more realistic image of the “I” or the magistrate. “I” in a sense is considerate towards his barbarian neighbours. In some parts of the text “I” even goes to live with them. But the imperial cord of duty binds him. A similar confused reality is also present in Marlow. Kurtz has reached the supreme end as he unites the colony with the coloniser. Lawrence is mid way between Kurtz and “I”. Lawrence too to some extent lived with the colonies, yet the imperial cord of duty binds him too.

The aim of this study is to compare and contrast the “I” of *Waiting for Barbarians* with the “Lawrence” in *Lawrence of Arabia* and “Kurtz” in *Heart of Darkness*. This equation becomes significant because it helps in finding and analysing many of the universal elements of colonialism and imperialism present in both of them. How far we can compare and study the elements of a story in relation to another and make *Lawrence of Arabia*, living proof of the many generalised arguments in *Waiting for the Barbarians* is the key point of this study.

***Waiting for the Barbarians* = *Lawrence of Arabia* = *Heart of Darkness***

Irving Howe in his essay “A Stark Political Fable Of South Africa” and David Atwell in his essay “Reading the Signs of History: Waiting for the Barbarians” argues that the entire landscape set by Coetzee is a mythological sphere by which he wants to prove some “universal facts”. In fact what Irving Howe finds is that these universal facts and truths about colonialism, aggression, imperialism and slavery are what we find in almost all parts of the world. Coetzee through a number of well-framed metaphors tries to produce a universal platform to discuss these ideas. What is the purpose for which Coetzee has produced such a tale? Irving Howe answers this as:

Mr. Coetzee tells the story of an imaginary Empire, set in an unspecified place and time, yet recognizable as a “universalised” version of South Africa. This allows Mr. Coetzee some esthetical distance from his subject, for even while remaining locked with the history of his moment, he isn’t completely at the mercy of its local chaos and ugliness. The result is a realistic fable, at once stark, exciting and economical (Atwell 60).

This idea of universalisation of the basic realities of colonialism, aggression and slavery is seen throughout the novel. Being a South African and a Boer or person of Dutch descent Coetzee is quite conversant with these facts. Coetzee is a member of the colonised community while Lawrence is from the coloniser community bearing similarities to the “I” or the magistrate. The tale becomes once more interesting and universalised, as all the characters except Colonel Joll and his henchman Mandel have no names. They are just mentioned as “I”, “the girl”, “he”, and “she” or by specifying the various interpersonal relations. By doing this Coetzee makes the story happen anywhere on this earth. The coloniser in both the tales becomes the colonised as the tale progresses. This is true with Lawrence too as well as with the magistrate or the “I”. So the study becomes interesting since both the books have many similarities. In fact a number the universal ideas that are mentioned in *Waiting for the Barbarians* can be analysed through the life of Lawrence.

In *Heart of Darkness* the hunt for Kurtz starts as the search of the coloniser for a deserting official. A number of people take part in the search. None of them clearly knows him. He is a mystery to them. At first all blame him as a thief stealing the company’s wealth. Only Marlow is somewhat conscious about the mental status of Kurtz. He makes allowances for Kurtz’s behaviour as being the result of his secluded life in the distant colony far from his peers. In the end even after Kurtz is killed,

Marlow is still puzzled trying desperately to come to terms with Kurtz's life as a company official and as a tribal chief.

One point in comparison to the other texts is that as said earlier, *Heart of Darkness* is a book where the coloniser wins. In *Waiting for the Barbarians*, the coloniser sides with the colonies and loses. In *Lawrence of Arabia*, the coloniser takes up a somewhat neutral position when compared to the other two. This is because in some places Lawrence is a Royal Army officer and at other times an Arab Chieftain. There are instances where Lawrence takes neither of these roles and is just an ordinary citizen.

### **Equating "I" to "Lawrence" and "Kurtz"**

The Magistrate of one of the towns of a fabulous empire - "a responsible official ... serving out my days" - is Coetzee's unnamed central character. This magistrate or "I" - as he is narrating to us his story - is the key character in *Waiting for Barbarians*. Irving Howe comments that

The Magistrate's voice, the voice of a moderately corrupt yet not brutal man who surveys his realm with a lax good nature, fills out the book in an unbroken present tense. This Magistrate serves two purposes, as the eye that sees the action and as a voice that comments (Atwell 60).

The story is about the life and times of "I" the Governor of the frontier province of the empire. For years under the wise leadership of "I" the frontier province existed in a peaceful state. Those on the other side of the border are known only as "Barbarians". "Lawrence" too is like the "I" having a mysterious aura between his outward self and inward self. Lawrence is, however, a self made disciplinarian unlike his counterpart "I".

The questions about the early life of "I" about his family, friends etc. are not discussed. The only known fact about "I" is that he has been the governor of the frontier province for years. Lawrence has a family; but his paternity was under question. Hence Lawrence too attains a similar status with "I". A major difference between Lawrence and "I" is that "I" is a very ordinary pleasure loving man while Lawrence on the other hand is a dedicated and disciplined man. Another striking similarity between them is that both are interested in topics like history and archaeology. While "I" was greatly influenced by the lost Barbarian culture of his unnamed empire; "Lawrence" is interested in the Hittites of Carchemish and attracted by the Asia Minor.

While the "I" is the representation of the coloniser and the colonising spirit as a whole, Lawrence represents just one among such colonisers. Lawrence too is like the "I" he is compassionate towards the Barbarians.

The “I” has a very loose character and he is attracted to the Barbarian girl. He cares for and caresses the girl. But his real motive is under suspicion. People tend to think that his primary intention was to seduce her. But Lawrence’s intentions are plain. Jeremy Wilson says nothing about Lawrence’s sexual life but considering his steadfast nature and self controlled behaviour, we assume he is a man of respectable character.

Dominic Head in the essay “An Ethical Awakening: *Waiting for the Barbarians*” from his book *J. M. Coetzee* says that:

His (magistrate’s) unquestioning faith in judicial procedures, his refusal to doubt guilt, the association he perceives between pain and truth/ enlightenment, his fascination for the tortured body – these are all factors in the novel’s analysis of Empire (21).

This is surely the correct picture of the “I” in the first part of the novel. In Lawrence’s case the first three points - unquestioning faith in judicial procedures, his refusal to doubt guilt, the association he perceives between pain and truth/enlightenment - are true too. The affinity towards torture and torturing others is an interesting aspect we see with reference to the colonists. Even though Lawrence was a member of the colonising class, his personal interests were against torture. He firmly believed the policy of justice and acknowledging guilt as guilt.

“Kurtz” is not always a comparison to the “I”. Kurtz can be considered as an equivalent to the “I” or magistrate after his persecution. Kurtz is a mystery while the magistrate and Lawrence are clear characters. Kurtz has experiences similar with those of the magistrate. The reason why Kurtz joined the other side is not clearly defined. He leaves Marlow and the readers in a state of bewilderment. They are unable to really understand the true state of affairs. Marlow is not able to judge according to the situation, as he is the Imperial Law’s servant.

### **The Milieu**

The landscape in Coetzee has a mixture of all kinds of climate like the prominence of the four seasons, complex yet coexisting landforms like deserts, snow capped mountains, rivers, riverbeds and valleys. No other type of animal except some domestic ones, are mentioned in the book. On the whole, Coetzee concentrates in the book on man as an object for thorough study and makes his novel an authorised text which the readers keep on remembering long after they have completed reading it. Such a presentation fulfils his intention to highlight that all this can happen anywhere in the world. Thus Coetzee once again draws our attention to the universality of colonialism.

In Lawrence’s life too we can see a number of such varied backgrounds. Lawrence was an earnest reader and he was deeply interested in travelling

to various parts of the world. Lawrence's graduation thesis - *The Influence of Crusades on European Military Architecture: to the End of the XII<sup>th</sup> Century* - is all about the various castles of Medieval Europe. For this he travelled through all Europe by cycle and on foot. Lawrence too served in a number of places ranging from England to as far as Africa and India. A period of his life was spent on Carchemish where he along with some archaeologists found the lost capital of the Hittite Empire. So the landscapes do play a great role in the story of Lawrence.

The story of *Heart of Darkness* is believed to take place in the Congo. Many critics say that young adventurous Conrad was for some time the Captain of a steamboat in the Congo. Memories about the primal life of people and pristine nature might have influenced Conrad's writing. Marlow, Captain of the "Nelly", describes each bend and current of the Congo River precisely. This precision is due to the writer's own experience. The only aim for all the characters in *Heart of Darkness* is to catch Kurtz. So there is no mention of any of them showing any interest in the colonised cultures. Kurtz' interests are not revealed by the author.

### ***"Waiting" for the BARBARIANS?!***

The term "Barbarian" is used by Coetzee to denote the unknown "neighbours" of the nameless empire. This term has a derogatory meaning in colonial parlance. The colonisers who considered their culture superior to all other cultures claimed themselves to be elite and the colonised as barbarians or uncultured people. This they boasted without having any idea about their culture. This was done as part of the colonial propaganda agenda and their intolerance towards other cultures. This is the same attitude we see in Macaulay's *Minute on Education*; classifying ancient Indian wisdom as silly old wives' tales.

This is the same attitude we find in the Spanish conquistador Pizarro's journals. This is the same attitude we find in many slavers of the Africa and the conquerors of the East. This can also be considered a representation of perverted Occidental mentality, which later came to be known as the "White Man's Burden" to civilize the whole world. The use of the definite article "the" in the title once again thoroughly says the status of the "Barbarians".

The most ironic thing in their attitude towards the colonised is that many of them considered their colony like India as the "Jewel in the Crown"; even though they considered the natives and their culture as "Barbarian". An authentic fact about the "Barbarians" is that it is their fruits of labour that the colonisers enjoyed. In fact the sweat, blood, toils and tears of these "Barbarians" have made all the great empires in the World. The title of the novel referred to a poem by Constantine Cavafy:

and now, what will become of us without barbarians?

These people were a kind of solution (i).

David Atwell comments on this as “In the poem by C. P. Cavafy of the same title as the novel, the barbarians enable the Empire to array its forces, reconstitute its hierarchies, displays its symbols - in short, to refurbish itself as a complete political and semiotic system. When, in the poem, the enemy does not materialize at the city gates, the Empire’s nervous pleasures of anticipation quickly lead to confusion and despondency” (27).

The “Barbarians” of Coetzee have a mystic nature. No one knows their true identity and their existence. The reader is given only certain hints that once there existed a great barbarian civilization. Barbarians are a simple, peace loving folk who are made a national threat by the “Third Bureau” or the military intelligence who make mountains out of molehills. Such an attitude is actually a camouflage for the colonising mindset of the empire and its bureaucrats. This is what had happened in Iraq and Afghanistan.

There is another set of people called the “fishing folk”. They are very much marginalized. They can be considered as the representations of ancient tribal cultures. They lack good leadership and therefore are unable to resist the oppressor who tortures them without any qualms. Their crops are burned, their huts destroyed and their life ruined.

The “Barbarians” in *Lawrence of Arabia* are the Arabs. Much of the ruling British and to some extent the Arab princes and dignitaries consider the poorer classes of ordinary men as well as their enemies as barbarians. For the Arab tribal army the Turks were the barbarians. But what “Lawrence” and “I” have achieved is different from the rest. What makes them different is that both of them did not treat their fellow beings or their enemies as barbarians. That was why Lawrence was a successful military man and diplomat. Lawrence was keen to study the language, the mannerisms and other facts of the land and its people before he started on a journey or an expedition to a particular place. This was in fact the most important thing that made Lawrence an insider for the Arabs even though he was in actual fact an outsider. He was made a governor of the oasis. Lawrence is widely believed to be a British spy. If he was successful in spying the Arab terrain, it was due to his sincere affection for the Arab culture and his mindset that prevented him from considering Arabs as Barbarians.

In *Heart of Darkness*, the natives are considered barbaric by the way they are presented. His presentation makes them look more barbaric than anyone else. Conrad effectively evokes a dream like image of the jungle by using strong words to describe the natives’ appearances, characteristics



and presumed behaviour. Very common in his descriptions are the use of very strong and passionate words like “wild” and “intense”. For example the description of a boatload of natives paddling downstream is distinctly primitive. He says: “they shouted, and sang... their bodies streamed with perspiration; they had grotesque masks...but they had bone, muscle, a wild vitality and intense energy of movement...” (58). In contrast a comparison with the author’s description of a white, affluent, suggestively desirable race, make them appear artificial, sloppy and lethargic; clearly seen is the following phrase, “flabby, pretending, weak-eyed devil of a rapacious and pitiless folly” (59).

Another obvious implication of a primitive and savage culture which gives the reader the illusion of wildness is the author’s use of the word “cannibals”. By using the word cannibal the author implies a savage and uncivilized race, since both the word and the act are abrasive especially in the context of the period in which this text was written in 1900’s. Back then the idea of natives in the jungle was a proven fact not a rumour or fantasy. Already afraid of this reality the use of the word made the image of the native more frightening and convoluted, whereas today, cannibals are hardly a threat at all since the likelihood of their existence is purely fiction.

The action of “Waiting” too is another fact that is confusing. “What / whom are they waiting for” is the immediate question. We can say in a rough manner that they are waiting for the Barbarians. But in reality are the Barbarians going to attack the empire? Coetzee does not ever tell us that they are going to attack. Instead he only gives some allusions that they are a peace loving people. The Army retreats but still the people have fears about what is going to happen. They are tense but in the end they find that they are waiting for nothing. This new knowledge somehow becomes old as they have adjusted to their new realities. The cover page of the Penguin edition of *Waiting for the Barbarians* has a picture of a boy setting up scarecrows dressed up in soldier’s uniform on top of the frontier town’s walls. This picture depicts how the “waiting” has become ritualistic. This ritual too has found a place in their daily life. They are like Vladimir and Estragon waiting for Godot in *Waiting for Godot* by Samuel Becket. This sort of a waiting also exists in our everyday life; we as a nation are lying in wait for all types of barbarian or enemy aggressions. In that sense the novel is also a satire against the mad arms race conducted by various nations in our world.

As concluding remark one should say that it is actually Colonialism and Imperialism that made people Barbarians, first by branding innocent peace loving people as Barbarians, second by denying their indigenous cultures and forcefully making them adopt the coloniser’s ways, third,

even after giving them independence, by dumping their unwanted articles to the colonies and by starting a neo colonial system. Good examples of this are the civil wars raging throughout the world. If we examine their causes it is generally for power-an indigenous attempt to imitate the Western coloniser!

### **The Girl**

“The Girl” another nameless character is the heroine of the story. “The Girl” is in a sense the cause of all the sorrow. “The Girl” is the image of the colony. The magistrate’s care for her is the pretext with which all the colonisers start their venture. Theirs and the magistrate’s true desire is to sexually abuse her. This sexual abuse is the image of the drain of the colony’s wealth into the coloniser.

The girl is injured and is a barbarian. The first problem in the magistrate’s caressing her is that he is going against the colonial notion. The magistrate or the representative of the imperial government should not care for a Barbarian especially since they are enemies. The magistrate goes one step further as he goes out to make contact with the Barbarians. This becomes even graver as he is betraying his parent country. These are the two charges levelled against him.

The girl is an inimitable character. She is a character found only in *Waiting for the Barbarians*. In *Lawrence of Arabia*, Lawrence is an ordinary Arab loving military man. There are no girls or even portrayals of girls in it. The colony is a colony; but what matters to Lawrence is Arab unity. *Heart of Darkness* on the other hand is the search for a culprit. The colony here is the ultimate source of wealth. So anybody who is stealing the wealth of the colony should be prosecuted. The fact that the coloniser himself is the chief robber of the wealth of the colony is conveniently forgotten. This is the mission of Marlow, to capture and execute the thief. Here the colony is viewed as a vast mine of resources and the natives, to whom all these wealth should go, as mere savages.

### **The Third Bureau**

The name “Third Bureau” sounds similar to the German “Third Reich” of World War II. What makes the Third Bureau to come to “I”’s empire was the news about two imperial horsemen found dead strapped onto their mounts. There is no sort of an enquiry about the death. Instead it is considered as a warning from the barbarians. A Colonel Joll, who always hides his eyes behind dark glasses, heads the section of the bureau that comes to the town. The name too sounds odd and unfamiliar. What Coetzee thus achieves is the universalization of militarism. The name “Joll” and the descriptions in the first chapter give the readers a picture of a jolly person. But Joll is jolly only when he is pursuing the ordinary

barbarians. Joll and his henchman Mandel, a name similar to the word “mental”, subject various barbarians to different types of torture. The novelist gives a constant reminder of this throughout the novel by mentioning the soot left on the wall of the barracks, which had been used as the torture room. Colonel Joll brushes aside the possibility that the barbarians may be innocent of any revolutionary plans. There is a remarkable description of how he conducts an interrogation: “First, I get lies, you see -this is what happens - first lies, then pressure, then more lies, then more pressure, then the break, then more pressure, then the truth” (28). Or as the Magistrate sardonically restates the torturer’s creed: “Pain is truth; all else is subject to doubt” (38).

Unable to control the emissaries of the Third Bureau, the Magistrate wants to dissociate himself from their methods even as, in all honesty, he has to admit that he and they are both servants of the Empire. Later the Bureau tortures the magistrate himself alleging an allegiance between the barbarians and the latter. He is imprisoned in the same barracks room where the barbarians had been interrogated. He is reduced, through humiliation and torment, to a subhuman level. This is described in the book as:

When (the torturers) first brought me back here ... I wondered how much pain a plump comfortable old man would be able to endure in the name of his eccentric notions of how the Empire should conduct itself. But my torturers were not interested in degrees of pain. They were interested only in demonstrating to me what it meant to live in a body, as a body, a body which can entertain notions of justice only as long as it is whole and well, which very soon forgets them when its head is gripped and a pipe is pushed down its gullet and pints of salt water are poured into it. ... They came to my cell to show me the meaning of humanity, and in the space of an hour they showed me a great deal (48).

The torture is dubbed under the name of humanity and is an eyeopener as to what it means to be a man and to suffer endlessly. The cruelty becomes so cruel that even those who have not done the crime are forced to confess to the charge rather than endure any more. The torture makes the “I” or the magistrate; “the plump old man” (his own words) a haggard old man. However, even with all these tortures they are unable to break the magistrate’s will. He becomes an epitome of a one man resistance to the empire. The Third Bureau sends troops into the land beyond the frontiers of the Empire in order to seek out and destroy the enemy. At first, reports of victory; then, a nervous silence; finally, the troops return, dazed and bedraggled. The so called enemies have defeated them. Coetzee describes the defeat in this way.

We were not beaten ... (the barbarians) led us out into the desert and then they vanished! ... They lured us on and on, we could never catch them. They picked off the stragglers, they cut our horses loose in the night, they would not stand up to us! (36)

Colonel Joll and his men retreat; the Magistrate resumes his old authority. The Empire fades; the barbarians remain. The fear of enemy attack is still in the air but a bit subdued now.

In *Lawrence of Arabia* also such scenes of torture are seen. Torture becomes an instrument in *Waiting for Barbarians* while torture is considered by Lawrence as something to be hated. He never physically tortures anybody. But his actions to some extent, like helping the Arabs and attacking the Turks, can at times be considered as actions of torture. But since he was a British military officer and he had to obey the policies of his home government his actions cannot be considered as torture. He is always seen in the position of the magistrate or the "I". Like the magistrate he is bound to his governmental duties and in his inner conscience he condemns the barbaric tasks that are done in the name of the empire. Lawrence in one sense; being a member of the Royal militia is like a Third Bureau soldier, but on his humanist side he is passionate towards the Arabs and is like the magistrate.

Torture as a method is not clearly described in *Heart of Darkness*. Conrad describes the fences of a hut festooned with the heads of the enemies of the owner of the hut. So Conrad gives some stress to the barbaric tortures practised all over the world. The search for Kurtz is a mental torture for the colonisers. They are in an alien land searching for some one whom they know only through tales. Here the coloniser is mentally tortured. This torture is not from the colonised, but from the foolish notions of the coloniser himself about the colonies. The search party consists of the Royal militia as well as a civil one; since both military and civilian officials are included in the team.

### **The Influence of other Characters**

The most important minor characters of the novel are the residents of this frontier town. The residents are constantly haunted by the fear that the barbarians are going to attack. But the fear of such an attack is limited only to words because the barbarians are a wandering tribe never staying long enough to establish any claims. The Third Bureau soldiers under Colonel Joll are the true barbarians for they have destroyed the routine of their lives. Colonel Joll stokes the tiny spark of fear in the minds of the people with regard to the barbarians so that it blazes out in anger and suspicion towards the latter.

Another character who should be mentioned is the little boy who brings food to the magistrate when he is in the prison. The boy is presented as a ray of hope in the midst of adversities. He brings some sort of happiness to the magistrate, but the boy is afraid of the magistrate. He can be considered as the personification of the unbreakable willpower of the magistrate; the silver streak in the midst of the darkest tortures. The servant girls are an image of the ordinary public who are silent about the present status of the magistrate. Earlier the magistrate sexually used them. The girls were silent then too. So they once again clearly represent the ordinary public who are forcefully kept silent.

In *Heart of Darkness*, Marlow's chief helpers are a set of people who join in the hunt for Kurtz. They are deliberate pictures of colonisers. Kurtz is a fully nationalised foreigner while Marlow, towards the end, enjoys a median position. The natives are presented here as viewers of this colonial drama. They are the silent viewers unable to do anything. As in the case with *Waiting for the Barbarians* they represent the silenced majority or the public.

We cannot attribute any such specific qualities or defects to the characters in *Lawrence of Arabia*. Since they are real life characters one cannot classify them in the same way as one does fictional characters. However, the ordinary Arabs liked him. They are the general public. Those in the ruling classes, both the Arab and the English feared him as a threat. Lawrence was a nationalised foreigner, but fearing his popularity those in the ruling section sacked him purposefully.

### **Critical Analysis**

According to Edward Said's *Orientalism*, the use of the term "Barbarian" is a misallocated conclusion of the Occident about the Orient. This miscalculation always exists. The Occident is always attracted to the Orient, but they never truly try to understand the culture of the Orient.

One of the greatest critical aspects we see is the presence of the "Other" proposed by Immanuel Levinas in all the texts. The slave-master relationship is a binary that is found throughout all of them. The Barbarians are the slaves while the White men are the masters. So the slave becomes the "Other" to the master and vice versa. The other's attempt is to question his counterpart's existence. Yet some faults can be seen here as all the three tales are told from the coloniser's angle only. The colonised are mentioned in a somewhat passive manner. The "Power Politics" ideas of Michel Foucault are acceptable in this situation too. Power becomes a constant matter of discussion in this struggle between the centre and the margin. The margin consists of the weaker sections

while the centre is the collective centre of all power and authority. The centre takes all important decisions and controls the margin.

The tendency of the “coloniser” to consider his “colonies” as barbarous is, according to Frantz Fanon in his *The Wretched of the Earth*, a mental disability. Fanon’s novel idea, “Collective Catharsis” or the purgation of colonial mindset by a violent revolution is not seen in any of the texts. The coloniser in all the texts is portrayed as an oppressor and the colonised as the silent sufferer of this colonial hierarchy. It can be considered as the inability of the coloniser to acknowledge the colonies as equal to him in all respects. One other aspect is that the novel becomes a representation of life. This is a view formulated by eminent critics like Benedict Anderson in his book called *Imagined Communities*. Here the “imagined community” of Coetzee becomes so real that we can link up the various colonial experiences explained in the text to other works and to other societies too.

The novel is the ideal portrayal of colonial hegemony over ordinary people. A term reworked by the renowned critic Antonio Gramsci; it means the superiority of a small group over a larger group. This is an idea also discussed in *The Empire Writes Back*, the bible of post colonial writing. Here hegemony exists at two levels. At the first level the inhabitants of the small frontier province try to colonise the “barbarians” or those on the other side of the frontier. This first level had physical relations and consequences. The second level is rather a cultural or mental hegemony. The few representatives of the Third Bureau make the whole people think that the barbarians are their enemies. This second level of hegemony is a more serious thing when compared to the first level. The second level creates a permanent image of hostility towards the barbarians or whoever are on the other side.

Unlike Coetzee, Conrad had no bad experiences with the colonial machinery. Conrad was a Polish aristocrat who later became a naturalised Briton. Coetzee was a Boer descendant of South Africa. The South African whites considered them and the native black population through the doctrine of “Apartheid”. What is common to both of them is the fact that they also have a diasporic status like their characters and live in a no man’s land without a proper identity. The magistrate or the “I” was staying in this far off province for many years and now he is part and parcel of that frontier town. Similarly Lawrence too cannot be contained in a certain place of living. He was a wanderer due to the nature of his job and his love for travelling. So a clear geographical place cannot be given to both the characters.

## Conclusion

Whatever be the faults we find in *Waiting for the Barbarians*, the whole text is so interesting that the reader is absolutely captivated by the narrative. It is the intoxicating story of history. It is as T. E. Lawrence himself says in one of his correspondences to Vivian Richards in 1923. "You are intoxicated with the splendour of the story. That's as it should be. The story I have to tell is one of the most splendid ever given man for writing". It is as Conrad wrote in one of his letters to Henry James: "All creative art is magic, is evocation of the unseen in forms persuasive, enlightening, familiar and surprising" (np).

The story is so interesting that we find only in the end that all this is the re interpretation of history. The history of the colonised in *Waiting for the Barbarians*, history of the coloniser in *Heart of Darkness* and the history of a man who has undergone some of these experience in *Lawrence of Arabia*. The plot thickens so much that the reader is kept on haunted by his role in the colonising machinery all over the world. If we use Conrad's words it will be as he says in the *Heart of Darkness*:

The Conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea-something you can set up, and bow down before, and offer a sacrifice to . . . (62)

It is with these words that Edward Said starts his *Culture and Imperialism*. This is the true essence of *Waiting for the Barbarians* and also that of *Lawrence of Arabia*.

In a final concluding remark Chris Swister says that

You won't see the birth of a one-man cavalry in a Coetzee novel, guns blazing, exacting revenge on the torturous regime of the Empire. You will, however, see a man willing to suffer for what he believes in (Atwell 58).

This man of ideology - a man willing to suffer for what he believes in - is a jeopardized entity. As Switzer says he can either be Christ or a fool. But his actions are so powerful that they give the reader a thought to ponder in his mind. This dream sequence in the final analysis lays a permanent imprint in the hearts of the readers. The uncertainties are cleared and like the magistrate or the "I"; they too wake into a new world of real realities and not virtual realities.

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# ENVIRONMENTAL ELEMENTS INTERSPERSED IN 'MARTHANDAVARMA' AND 'IVANHOE'

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**Abstract:** *Comparative Literature has ever played quite silent but a crucial role in the development of languages as well as the societies all over the world. The importance of comparative literature in the contemporary modern society is profound by the implication. Comparison of one's own language with another broadens the view as well as the mindset of the people concerned. Comparative Literature nourishes a positive attitude in people towards the whole World, Nature, and Environment in every perspective. The world famous Historical Romances 'Ivanhoe' and 'Marthandavarma' contain a number of environmental elements worth consideration. A comparative approach in this respect elicits a varied and vivid picture of the Flora and Fauna in both the novels which developed its integral structure.*

**Keywords:** *Marthandavarma, Anandha Padmanabhan, Pachavankadu, Ivanhoe, Warncliffe, Bhrandan Channan, Robinhood, Torquilstone, Black Knight, Ettuveetil Pillais, Charod, Velimala*

## Introduction:

Comparative Literature has ever played quite silent but a crucial role in the development of languages as well as the societies all over the world. From its very beginning till the moment, the service rendered by this sect of the literature, moves along with the whole literary world but, unaffected by the extravagance of it. The importance of comparative literature in the contemporary modern society is profound by the implication. One realizes the limitations of his language, only when he gets an opportunity to compare his own language with another.<sup>1</sup> It broadens his view as well as the mindset. Comparative Literature nourishes a positive attitude in people towards the whole World, Nature, and Environment in every perspective which forms an added advantage.

## Environmental Elements in 'Ivanhoe' and 'Marthanda Varma':

The backdrop of the Historical Romances, 'Ivanhoe' and 'Marthandavarma' is wholly structured in natural settings or the Environment. Except in few situations, the most important parts of both stories happen in forests and open places. In Ivanhoe, the first chapter describes a forest setting. The protagonist Ivanhoe and his protector, the King of England Richard the Lion-hearted, had always been in disguise, and wandering through the forests till the end of the story. Similarly, the

protagonist in *Marthandavarma*, Anandapadmanabhan and his protector, the King of Travancore Marthandavarma also had been wandering through the forest in disguise, till the climax of the story. Since the protagonists carry out their activities in the lap of Nature, the setting of the novels had quite naturally been moving to the depths of the Environment. For instance, it is quite curious to have a glance at the natural forest scenes as depicted in the two historical romances. The Sherwood Forest between Sheffield and Doncaster is the beginning scene of 'Ivanhoe.'

'In that pleasant district of merry England which is watered by the river Don, there extended in ancient times a large forest, covering the greater part of the beautiful hills and valleys which lie between Sheffield and the pleasant town Doncaster. The remains of this extensive wood are still to be seen at the noble seats of Wentworth, of Warncliffe Park, and around Rotherham. Here haunted of yore the fabulous Dragon of Wantley; here were fought many of the most desperate battles during the Civil Wars of the Roses; and here also flourished in ancient times those bands of gallant outlaws, whose deeds have been rendered so popular in English song.....'<sup>3</sup>

Panchavankadu (Kalliyankadu) is unveiled in the opening scene of 'Marthandavarma'.

'ഈ കഥയുടെ ആരംഭത്തിൽ പ്രസ്താവിക്കപ്പെടുന്ന സംഗതികൾ ഒരു വനപ്രദേശത്താണ് നടന്നത്. വനപ്രദേശം എന്നു പറഞ്ഞതുകൊണ്ട് 'യഥിഷ്ഠിതകാരണാമണ്ഡിതം' ആയും 'സിംഹവ്യാഘ്രശല്യാദിമൃഗഗണനിഷേവിതം' ആയും ഉള്ള ഒരു ഘോരവിപിനം എന്നു വായനക്കാർ ഗതിച്ചു പോകരുത്. ചെറുതായ വൃക്ഷങ്ങളും മുൾച്ചെടികളും നിറഞ്ഞ ജനസഞ്ചാരം അപൂർവമായി മാത്രം ഉള്ളതായ ആ ചെറുപ്രദേശം വല്ല തടി നികളാലാകട്ടെ, ശിലാതലങ്ങളാലാകട്ടെ, സുരഭികളായ പുഷ്പങ്ങളാലാകട്ടെ അലങ്കരിക്കപ്പെട്ടിരുന്നില്ല; ചില ചെടികൾ ദുരസസവാഹികളായ പുഷ്പങ്ങളെക്കൊണ്ട് പ്രശോഭിതവും അത്യുന്നതമായ ചില വൃക്ഷങ്ങൾ വിയന്മാർഗ്ഗത്തോളം പൊങ്ങിയും നെടുന്തായി നിൽക്കുന്ന കരിമ്പനക്കൂട്ടങ്ങൾ വല്ല വനദേവതയുടെയും ഘോഷയാത്രയിൽ വിടിക്കപ്പെട്ട പച്ചക്കൂടകൾ പോലെയും കാണപ്പെട്ടിരുന്നു. അസുവൃക്ഷങ്ങളെയും ചെടി കളെയും ആ വനത്തിൽ വാഴിച്ചുകൂടെന്നുള്ള മാത്സര്യം കൊണ്ടെന്നു തോന്നിക്കും വണ്ണം കള്ളിയെന്നുള്ള വക മുൾച്ചെടി ഉൾമടഞ്ഞാടുകൂടി കരിമ്പന മുതലായ തരൂക്കളെയും വളഞ്ഞ് തിക്കിതിരിക്കി നരോധിച്ചിരുന്നിരുന്നു. പക്ഷി, മൃഗം, ഈവക ജന്തുക്കൾക്ക് ഇരിപ്പിടം നൽകാത്തതാൽ ലോകബോധ്യത്തിനു പോരല്ലോ എന്ന് തോന്നിപ്പോന്നപോലെ കുമ്പൻ, കഴുക എന്നീ പറവകൾക്കും കാടൻ, കാട്ടുകുന്നൻ മുതലായ മൃഗങ്ങൾക്കും ആ വനം അഭയമരുളി.' <sup>2</sup>

['The things which are stated in the beginning of this story were done in a forest area. Since it is stated as a forest area, the Readers should not think that it is a ferocious forest adorned with the musical toot of the crickets and served with the animal race of Lion, Tiger etc. but to be grasped as a small place filled with small trees and thorny plants and is rarely trodden. That forest was not adorned with some rocky planes, fragrant flowers or rivers. There were no other signs for that as a forest, except the infectious beauty of the combination of some plants of a human height, blossomed, borne with foul smelling flowers and some huge trees of height as up to the Sky seen here and there. The black Palmyra trees which were grown slender, seen like 'green umbrellas

hovered in the procession of some dryads. A plant categorized as cactus had prohibited with pride as if not to allow the growth any other trees and plants there and seemed, rushed to occupy the entire space, even by surrounding the black Palmyra trees. It was like because of the thought that, if a place for bird and animal is not given, it would not be fair for the public awareness, the forest had given refuge to birds like owl, vulture and animals like *Kadan* and *Kattukunnan*.]

The central themes of *Ivanhoe* and *Marthandavarma* are so interspersed with Nature. It is just like the lives of the rural folk of the time, so bonded to Nature. The rest of the characters/people mentioned in them enjoy Royal facilities, but have a close relation with the downtrodden and thereby with Nature and hence the major parts of both novels happen in open fields and forests. In both novels, this structure is prevalent throughout and delineation of which would destroy the whole story. The protagonist Ivanhoe in the beginning assumes the costume of a palmer and partakes in the feast of the rich duke Cedric who was his father. But he sits with the domestics and the 'infidel' Jew Isaac. Besides, the king Richard in his pseudonym 'Black Knight' share food and drinks with the wicked priest, Friar Tuck, and seeks help from the head of the thieves Loxley in the midst of the forest. Anandapadmanabhan in *Marthandavarma* disguised mainly as '*Bhrandhan Channan*' (mad '*Channan*') (Channan is a tribesman of Kerala) lives as a merry making guy with the tribesmen 'Channans' and 'Paraya's. The King *Marthandavarma* also assumes the costume of a Brahmin and lives in the house of an ordinary peasant Mankoyikkal Kurup. The wandering of both the kings Richard and *Marthandavarma* and their immediate helpers Ivanhoe and Anandapadmanabhan respectively is through the wilderness of the forest. Both the kings were moving relentlessly in the wilderness to rescue their kingdom and their own lives from the crooked enemies. The message here is very clear that only Nature can render ultimate protection for even kings in distress.

Sherwood forests are the wandering places of the swine keepers Wamba and Gurth and also the Chief of the robbers, Robinhood. At the same time the forests commensurate the ways of travel of King Richard and the place of his disappearance throughout. Besides, other major incidents depicted in *Ivanhoe* happen in this forest which is comparable with those of *Marthandavarma*. The heroines Rowena and Rebecca are being kidnapped here. Development of the plan to attack the fort 'Torquilstone' and the attack of King Richard by his enemies happen in the Sherwood Forests. The hermitage of the Friar Tuck is also nowhere else. The main story of *Marthandavarma* happens in widespread open spaces as varying from Padmanabhapuram, Charottu, Kalliyankadu, Manakkadu, Kazhakkootam, Kilimanoor, Attingal, Mavelikkara and even Madhurai.

Panchavankadu or Kalliyankadu is the forest mentioned in the novel. But many crucial incidents in it happen during night which facilitates an atmosphere of wilderness in it. House of Mankoyikal Kurup is burnt to ashes at night. According to chapter 14 of *Marthandavarma*, The conspiracy of Ettuveetil Pillais' (Chieftains of ancient Nair families of the time) against Marthandavarma is organized at night. The wicked acts of Sundarayyan are mostly affected during night time. A number of local places around Travancore as Sree Varaham, Perumthanni, Palkulangara and rivers like Killiyar, Kottar etc. are also mentioned in the story as various stages of conflicting moments.

Nature seems to get involved much in the activities of the characters of both 'Ivanhoe' and 'Marthandavarma'. In the first chapter of Marthandavarma, Nature is found empathetic to the atrocious scene amid the forest. Moreover, C.V. Ramanpillai passes over the message that Nature joins with human beings in both happiness and sorrows. An example reveals the fact.

ചങ്കനൽനിറത്തോടുയർന്നുവന്ന പൂർണ്ണചന്ദ്രൻ മേൽഭാഗത്തെത്തീയപ്പോഴേയ്ക്ക് വിളറി വർണ്ണം പകർന്നു കാണപ്പെടുന്നു. ആകാശവിഹിയിൽ സഞ്ചരിക്കുന്ന മേഘശകലങ്ങൾ സന്തരഗതിയെ വിട്ടു മാന്യത്തെ അവലംബിച്ചിരിക്കുന്നു. ഏതോ ഭയങ്കരമായ കാഴ്ചയാൽ സ്തബ്ധരാക്കപ്പെട്ടുപോലെ വൃക്ഷലതകളും തങ്ങളുടെ നൃത്തങ്ങളെ വെടിഞ്ഞു നിശ്ചലരായി നില്ക്കുന്നു. മാതൃതന്നും ഭയാക്രാന്തനായി ശാസോച്ഛാസരഹിതനായി ചമഞ്ഞിരിക്കുന്നു. രജനിയുടെ സ്തുതിപാഠകരായ ജംബൂകസമൂഹം മാത്രം അവരുടെ ഉദ്യോഗത്തിൽ ഏതും ഉപേക്ഷകൂടാതെ രാഗവിസ്താരങ്ങൾ ചെയ്ത് അർദ്ധരാത്രിയുടെ മാഹാത്മ്യത്തെ വാഴ്ത്തുന്നു. ഈ സംഗീതത്തിനു താളമായി, നിദ്രാഭംഗം വന്ന് ഭീതിമൂലം അങ്ങോട്ടും ഇങ്ങോട്ടും പറക്കുന്ന പക്ഷികളുടെ ചിറകടികളും കേൾപ്പാനുണ്ട്.<sup>4</sup>

[The moon which arose with reddish embers when reached the heights was found pale and changed demeanour. The clouds that move in the shy left the speed and assumed a sluggish nature. The trees and greenery remained still, avoiding their dances as if stunned to see some horrible scene. Even the wind got afraid and became breathless. Only the foxes the admirers of night, go on with their job without fail, performing with musical 'Raga's and eulogize the greatness of midnight. As a rhythm to the music, the flickering of the birds' flight wandering here and there with sleep hindered when got afraid is also heard.]

The change in demeanour of Nature when Sundarayyan walks off the house of Ettuveetil Pillais' with an information note from their meeting of conspiracy is also notable. Likewise in Ivanhoe, the scene of Nature at the hermitage is as according to the nature of the wicked priest, Friar Tuck .

'....an open plat of turf, on the opposite side of which, a rock, rising abruptly from a gently sloping plain, offered its grey and weather-beaten front to the traveller. Ivy mantled its sides in some places, and in others oaks and holly bushes, whose roots found nourishment in the cliffs of the crag, waved over the precipices below, like the plumage of the warrior

over his steel helmet, giving grace to that whose chief expression was terror. At the bottom of the rock, and leaning, as it were, against it, was constructed a rude hut, built chiefly of the trunks of trees felled in the neighbouring forest, and secured against the weather by having its crevices stuffed with moss mingled with clay. The stem of a young fir-tree lopped of its branches, with a piece of wood tied across near the top, were planted upright by the door, as a rude emblem of the holy cross. At a little distance on the right hand, a fountain of the purest water trickled out of the rock, and was received in a hollow stone, which labour had formed into a rustic basin. Escaping from thence, the stream murmured down the descent by a channel which its course had long worn, and so wandered through the little plain to lose itself in the neighbouring wood....<sup>5</sup>

The historical novels are very essentially to be clasped with Nature and Environmental background since the geographic structure has a crucial role in the depiction of the ancient atmosphere in them. The influence of Natural environment in which Walter Scott had lived has been extended to his novels. He remembers the happiness in his feelings during the travel through the spectacular world and places of great historical importance. The stories of Robinhood as told by his grandmother and the premises of the most beautiful and romantic village 'Kelso' in Scotland had stimulated his romantic imagination as he records<sup>6</sup> of it. The scenes of Nature and Environment had drawn the attention of C.V. also. The stories he had heard in his boyhood had been marked in his mind. The travel through the places in South Travancore where such incidents had happened made him more industrious and those places of visit aroused mixed feelings in him. Both Scott and C.V. Ramanpillai have never hesitated to make changes in the thematic structure of their novels as according to the romantic imaginations obtained from their visits to the deep beauty of Nature and those awakened historical remembrances.<sup>7</sup> C.V. had visited the places Velimala, Padmanabhapuram and Charod. His biographer E.V. Krishna Pillai comments of it, 'The mental constitution of C.V. which depicted a unique historical world is generated as a result of his experiences likewise.'<sup>8</sup>

As mentioned earlier, Nature seems to keep an interest in human activities as seen in both novels. The humanistic approach of Nature actually explicit the eternal relation in between. The humanisation of trees and greenery are widely used for this exemplification. Besides, the horror, jubilation and shrieks of even War fields seem transformed to Nature. A typical example from *Ivanhoe* illustrates the fact.

'The sun was setting upon one of the rich grassy glades of that forest, which we have mentioned in the beginning of the chapter. Hundreds of

broad-headed, short-stemmed, wide-branched oaks, which had witnessed perhaps the stately march of the Roman soldiery, flung their gnarled arms over a thick carpet of the most delicious green sward; in some places they were intermingled with beeches, hollies, and copse wood of various descriptions, so closely as totally to intercept the level beams of the sinking sun; in others they receded from each other, forming those long sweeping vistas, in the intricacy of which the eye delights to lose itself, while imagination considers them as the paths to yet wilder scenes of sylvan solitude. Here the red rays of the sun shot a broken and discoloured light that partially hung upon the shattered boughs and mossy trunks of the trees and there they illuminated in brilliant patches the portions of turf to which they made their way. A considerable open space, in the midst of this glade, seemed formerly to have been dedicated to the rites of Druidical superstition; for, on the summit of a hillock, so regular as to seem artificial, there still remained part of a circle of rough uneven stones, of large dimensions. Seven stood upright; the rest had been dislodged from their places, probably by the zeal of some convert to Christianity, and lay, some prostrate near their former site and others on the side of the hill. One large stone only had found its way to the bottom, and in stopping the course of a small brook, which glided smoothly round the foot of the eminence, gave, by its opposition, a feeble voice of murmur to the placid and elsewhere silent streamlet.’<sup>9</sup>

The dramatic and poetic depictions of Nature in both novels have been appreciated in the level of a Prose-poem. The picturesque of the forest in *Ivanhoe* is that of the evening whereas in *Marthandavarma*, it is at midnight. Apart from these variations of time, both Scott and C.V. have pictured Nature almost in the same way and with same demeanour.

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# SILENCE AND SUBVERSION: READING RESISTANCE IN MAHASWETA DEVI'S *WATER*

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**Abstract:** *Resistance is an integral part of power relationships, of domination, subjugation and as such may be viewed from different ideological viewpoints. Hegemony refers to the cultural, political and intellectual processes related to dominant economic practices and activity within a given society by which domination of one class is achieved over another. Creating a counter hegemonic culture is part of any revolutionary project. Water is a play by Mahasweta Devi that portrays the life of the people of Charsa, especially the Dome community who are traditionally basket makers. The playwright depicts the marginalization and exclusion confronted by the people through focusing on the lives of Maghai Dome, a water diviner, his wife Phulmani and their son Dhura. This paper is an attempt to analyze how the different forms of resistance are constructed within the play.*

**Keywords:** *Resistance, hegemony, power, Gramsci, organic intellectual*

Resistance is an integral part of power relationships, of domination, subjugation and as such may be viewed from different ideological viewpoints. Resistance in theory can be traced back to Antonio Gramsci's concept of hegemony and counter hegemony as discussed in *Prison Notebooks*. Hegemony refers to the cultural, political and intellectual processes related to dominant economic practices and activity within a given society by which domination of one class is achieved over another. Creating a counter hegemonic culture is part of any revolutionary project. Michel Foucault observes power and resistance as not oppositional, but sees domination and resistance not as binary but as integral parts of each other.

The exercise of resistance can range from very overt and explicit forms to more subtle and implicit everyday forms of resistance. Michel de Certeau in his *The Practice of Everyday Life* portrays such covert forms of resistance used as survival technique. "Lots of everyday practices are tactical in this sense. They often involve victories of the weak over the strong, via clever tricks . . . (xix). In James C. Scott also resistance becomes the weapon used by the weak to survive. In *Weapons of the Weak: Everyday Forms of Peasant Resistance*, he says, "it seemed far more important to understand what we might call everyday forms of peasant resistance- the prosaic but constant struggle between the peasantry and those who seek to extract labour, food, taxes, rents and

interest from them” (29). Vinthagen and Lilja suggest resistance as a subaltern response to power; a practice that challenges and which might undermine power. For them an alternative to some sort of intent or consciousness of the resister is that the act against power is done by someone in a subordinate position in relation to power.

Mahasweta Devi is a Bengali writer and activist who has devoted her life entirely to fight for the oppressed and the marginalized. She discusses the question of bonded labour, feudalism, state negligence and forceful acquisition of agricultural land in her works. To Devi, as Bertold Brecht famously said, “art is not a mirror to reflect reality, but a hammer with which to shape it.” She portrays the pervasive tyranny and injustice in the society and how the state apparatuses also collude with the system to commit violence on vulnerable people.

*Water* is a play written first as a short story and later dramatized so as to reach the target audience more easily, which was translated into English by Samik Bandyopadhyay and included in the collection *Five Plays* (1972). The play portrays the life of the people of Charsa, especially the Dome community who are traditionally basket makers. The playwright depicts the marginalization and exclusion confronted by the people through focusing on the lives of Maghai Dome, a water diviner, his wife Phulmani and their son Dhura. The villagers are reduced to poverty because of the machinations of Santosh Pujari, the village landlord who is in compliance with the Government officials and the police. The school teacher Jiten plays a pivotal role in fighting against the manifold oppression that they are subjected to.

This paper is an attempt to analyze how the different forms of resistance are constructed within the play. One may find horizontal rather than vertical forms of resistance in the play. The lives of these people become a continuous and relentless battle against the caste system which does not give them even the status of animals. Their very existence is a saga of resistance to the myriad forces which exploit and oppress them. They cannot draw water from the public wells because of the caste system that has oppressed them from time immemorial. Even though wells are dug with the financial assistance of the government meant for the peasants it is the landlord who takes benefit from it. He uses them even to wash his cattle, but never permits the lower castes to draw water from it. Resistance, though feeble, comes out from Phulmani, “No. We’ll draw from our Panchayat well; we’ll not let your cattle be washed there” (104). The Gramscian notion of hegemony where they are oppressed with their own consent is portrayed by Devi when Santosh convinces them that water will be polluted by their touch. “But, Maghai, we worship our gods



in our houses and you eat pigs and fowl. Now tell me, isn't the water polluted if you touch it?" (104).

Resistance is constantly present in the unconscious of the oppressed; it is articulated only when the hegemony becomes unbearable. The play presents the people of Purulia suffering the injustices meted out to them by Santosh even though they know about his fraudulence. It is very evident in the discussion among the villagers when they wait to meet Santosh to complain about the government relief. Their resistance takes an organized form only at the end of the play when they build the dam to solve their most grievous issue- scarcity of water.

Power is central to hegemony and resistance in Foucault's opinion. Santosh Pujari, the village landlord receives the relief fund and rations meant for the people, hoards and trades the drugs that the government sends for them. As Frantz Fanon in *The Wretched of the Earth* says, "the national bourgeoisie step into the shoes of the former European settlers" (122). Santosh builds new houses, becomes wealthier and brings new labourers from town to defeat the locals at a lesser rate. This of course draws resistance from the people and Phulmani calls him "the government's son-in-law."

The explicit and implicit forms of resistance are simultaneously present in the play. Most of the villagers and Maghai in particular represent the implicit resistance, where though aware, they are not able to come up in direct confrontation of the power vested in Santosh due to his caste and position in government. Though Dhura forbids him from divining water for Santosh after all the refusal to help them during drought and the failure of the officers brought by Santosh from town to locate underground water sources correctly, Maghai again finds it his duty to perform his job as a water diviner: "How can I refuse to come for a job that's been handed down to me by my ancestors, a job that I owe to my caste?" (115). He finds the job itself as a way of resisting Santosh's hegemony, where a Dome like him becomes an unavoidable factor and Santosh has to depend upon him for spotting out the accurate location for a well. Moreover, he considers himself as the "Bhagirath of nether Ganga," who has the mysterious power which any superior officer cannot have.

But Dhura, his son, represents the explicit form of resistance. He is more revolutionary in his concepts; thinks more visible resistance is necessary and confronts Santosh in almost all issues. He is daring enough to say: "All your words are hypocrisy, Pujari Babu, not a word comes from your heart" (113). Dhura is indignant at his father for divining water for Santosh. It is under his leadership that people demand and win fifty paise per head as wages instead of the thirty proposed by Santosh. He even

helps the three Naxalites at the beginning of the play. As Maghai himself says: “My son Dhura is quick to anger, has the scorpion’s doggedness. Hounded by the police, three Naxalite babus had been hiding in the bamboo thickets at the bend of Charsa. Dhura would carry cooked rice and water to them” (127). The presence of the Naxalites also provides a glimpse of the explicit form of resistance.

Myths and rituals can be a people’s ways for cultural resistance. Maghai’s myth of the nether Ganga and his ancestor getting a special boon from her to find out the water lying hidden in the earth can be read in that aspect. The ritual related to divining the water is also another instance for “the resistance through rituals.” Maghai succeeds where the officers who were brought by Santosh from town fail in the mission. The songs that the women sing for rain and that the people sing as a chorus at the building of the dam also provide a glimpse of the way they resisted the dominant culture of hegemony through their own rituals and practices just like the Blues were a means of resistance and survival for the African Americans.

A strong streak of female resistance runs throughout the play. Usha Bande observes in *Writing Resistance*: “women’s resistance has several important features like women’s own courage and determination in the struggle against oppression, deriving from their view of themselves as strong and powerful people . . .” (14). Managing the household becomes a challenge with the unavailability of water. The women resist the oppressive systems through getting water by digging holes in the banks of the river Charsa. Phulmani says, “These two hands of mine are full of sores, Santosh, all from scratching about the sands of the Charsa for water.” It is Phulmani who raises her voice against Santosh in many occasions where the men are feeble in protesting. It is she who calls Santosh “the government’s son-in-law.” She goes to the extent of denying the existence of a God because “Else how’d Santosh have all your water, your gift to all living creatures?” (106).

In *Weapons of the Weak: Everyday Forms of Peasant Resistance*, Scott talks about:

... ordinary weapons of relatively powerless groups: foot dragging, false compliance, pilfering, feigned ignorance, slander, arson, sabotage and so forth. These Brechtian forms of class struggle have certain features in common. They require little or no coordination or planning . . . they typically avoid any direct symbolic confrontation with authority or with elite norms. (29)

We see these “commonplace forms of resistance” in *Water* in the first scene where Dhura helps the Naxalites to escape and when caught by Santosh, fools him by having a drinking spree and bluffs the police also.

Avoiding a direct confrontation with the authorities, the resistance of the villagers takes very strange forms like even stealing water in the night from the well sometimes.

In *Prison Notebooks*, Gramsci sees organic intellectuals as indispensable elements in the revolutionary struggle. Ideally, though, the masses should be entirely self-emancipating, the assistance of intellectuals is imperative in his opinion (6). The “organic intellectual” who helps the people attain critical self-consciousness in this play is Jiten, the schoolmaster. He plays a decisive role in the uplift of the villagers, urges them to send their children to school for education is an effective means of resistance, meets the SDO with complaints about Santosh, and finally, when everything proves to be futile, prompts the people to build the dam and provides them guidance. Though “an educated Mahishya by caste,” he takes particular care in providing the Domes and Chandals education and makes them aware of their right to have schooling. “Free books, slates, copybooks - students in the primary schools are entitled to all these. But to know that you have a right to all this you have to have a schooling. Don't you see that?” (122).

The implicit forms of resistance finally get organized and become explicit as is visible in the transformation that occurs in Maghai. He emerges as a leader of the oppressed and becomes a legend by being a martyr. The oppressive systems usually collude with police to subvert the resistance practices of the oppressed. The culmination of all the forms of resistance running throughout the play can be seen in the building of the dam using boulders; it should be noted that it is not a solid brick and cement dam. The resistance of the people is always in harmony with nature; it is not meant to destroy it. The destruction of the dam, the dream of the oppressed, by the police and SDO, under the initiative of Santosh leads to the mobilization of the subaltern resistance and comes out as violence. Maghai asks everyone to move forward and attack the police: “No-o-o-o. Forward, everyone! We hold the Great Mother's pole in our hands, we'll crush the bastards with this pole” (145). He exhibits unprecedented courage and his resistance culminates in his sacrifice of his life itself. “It's the Bhagirath of the nether Ganga here, wife. I can't let them carry me as a corpse into their bloody morgue. My last journey will be with the water” (146). The unconquerable spirit of resistance underlying even the death of the oppressed comes out in these words of Maghai. The martyrdom of Maghai makes him a legendary hero in the minds of the people for ever which will continue as a source of inspiration for all the resistance efforts of the future.

Domination and resistance are interrelated and they inevitably lead to social conflict, making social dynamics the prime cause of qualitative

change in life. The life of the common people, the underprivileged all over the world, is a saga of resistance as they have to fight the power and hegemony exercised by the ruling class continuously. As Scott says, “It is no simple matter to determine just where compliance ends and resistance begins, as the circumstances lead many of the poor to clothe their resistance in the public language of conformity” (289). The everyday existence becomes a tale of subversion where they have to resort to different forms of resistance. Mahasweta Devi’s play *Water* becomes an apt example for the manifestation of these explicit and implicit forms of resistance which are horizontal in nature.

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# TRAUMATIC PAST & LITERARY AFTERLIVES: KHUSHWANT SINGH'S *TRAIN TO PAKISTAN* & BAPSI SIDHWA'S *ICE-CANDY MAN*

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**Abstract:** *The partition of Hindustan into the two sovereign states of India and Pakistan is one of the brutal events in the history of human life in the Indian subcontinent. It is an extreme example of human cruelty in the name of religion. Hence, it is more tragic and heart rendering. However, this tragic incident has hold the attention of the creative imagination of many writers across India and Pakistan. They all attempt to recreate or represent this heinous event through different points of views with the common purpose of focusing on the human barbarity and the communal fury. The present paper studies Indian and Pakistani novelists Khushwant Singh and Bapsi Sidhwa's treatment to the issue of partition in their selected novels. Moreover, it also focuses on the patterns of representation of the human suffering during the tumultuous period of history of the Indian subcontinent. Further, the paper also focuses on the self-reflexive approach which emphasizes the literary afterlives of the massacre of people belonging to different religions and communities. Simultaneously, the paper also raises various subtle questions or issues related to the human mortality and social responsibility.*

**Keywords:** *traumatic past, literary afterlives, tumultuous, barbarity, self-reflexive etc.*

The issue of partition of Hindustan into India and Pakistan has caught attention of many from India and Pakistan. The memories of partition are remembered and judged for at least seventy years through different ways. It has found much space in literary writing as well as cinematic depiction, which significantly focuses on various phases of the massacre including the issue of refugees, the socio-political and religious scenario during, and after the partition and significantly the bloodshed and inconveniences faced by people belonging to different religions such as Hindu, Muslim, Sikh, and Parsee. Khushwant Singh, Chaman Nahal, Manohar Malgonkar, Bapsi Sidhwa, Bhishma Sahni and many more have portrayed the theme of partition artistically as well as comprehensively. The fictional narratives focus on the politico-historical aspect. They portray both the human and political problems. Moreover, they also act as critique of the political history and give insights of the reality.

The partition divided the country and also influenced the social and

communal relationship. The boundaries were demarcated hastily between the two countries. The problems of millions were ignored by the power-hungry leaders. It was a big traumatic experience for people. In the 'Introduction' of *Stories about the Partition of India* Alok Bhalla opines, "the partition of the Indian subcontinent was the single most traumatic experience in our recent history" (Bhalla 3).

Khushwant Singh and Bapsi Sidhwa have a significant contribution in the canon of English literature and more precisely in the Commonwealth writings. Their works are more concerned about the significant social, political, and religious concerns of the people from Indian subcontinent. The paper studies Khushwant Singh's *Train to Pakistan* (1956) and Bapsi Sidhwa's *Ice-Candy Man* (1988) in which the issue of partition is the common base. It is interesting to study the treatment to the national history and the representation of political events; the focus is also on the political consciousness.

Before I begin my paper, it is worthwhile to narrate the plot of the two selected novels in short. Khushwant Singh's *Train to Pakistan* opens with the description of a fictional village named Mano-Majra, which is near to the border of India and Pakistan. It is predominated by Muslims and Sikhs. The peace of the village is broken with the announcement of the partition. Familiar faces become strangers. Hatred is being generated among people. Sikhs hate Muslims and vice versa. Despite in the outskirts, rumours have disturbed the serenity of the village. Though the governments of the newly formed countries have planned to shift Muslims to a refugee camp, from where they can be sent to Pakistan, many are unwilling to leave the village, where they have been born and brought up. As the news comes to them, they start to discuss: "What have we to do with Pakistan? We had born here. So, were our ancestors. We have lived amongst (Sikhs) as brother" (Singh 126). But, soon the social scenario is changed with the arrival of religious agitators who instilled hatred in the Sikhs for Muslims with the news of mass murder of Sikhs by Muslims.

*Train to Pakistan* is the first comprehensive literary narrative of the partition in the Indian literature in English. It narrates the most turbulent phase in the political history of India. It depicts the impact of the partition on a village community along with a romantic tale of love and adventure. In the novel the train is a very significant symbol which obviously symbolizes migration with a savage connotation.

The arrival of a ghost train from Pakistan has manifested the communal fear and prejudice among people. The antagonism between the Sikhs and Muslims haunts the mind of the people. In such holistic situation the priority of the Mano Majra is to accommodate the Hindu and Sikh

refugees from Pakistan and provide security to Muslims with whom they lived from many generations. Juggut Singh saves the refugee train at the cost of his own life. Muslims too are strongly hurt by the Lambardar's decision of evacuating the village. Sikhs try to save their Muslim friends from the revengeful refugees. Khushwant Singh describes, "Sikh and Muslims villagers fell into each-others' arms and wept like children" (Singh 149). The novel portrays the emotional bond between the two communities. It also emphasizes the unbreakable human bond with the land.

Bapsi Sidhwa is a leading Pakistani English language novelist. Sidhwa's *Ice-Candy Man* (1988) recreates the memories of partition more passionately. The novel depicts the evil done in the name of religion, which is encouraged by politicians in which ordinary people become the merciless victims of the riots that happened after the partition. The story is narrated by eight-years old polio affected Parsi girl named Lenny. Sidhwa adopts her as a persona to narrate certain historical details. However, it appears more genuine and objective. On the other hand, it raises the issue of authenticity. Throughout the novel Sidhwa depicts the massacre of Muslims by Sikhs and Hindus. Furthermore, the novel also describes the separation of people on the basis of religion which has threatened the social and communal harmony. Sidhwa allegorically describes the mindless violence of partition.

Sidhwa uses her novel to correct the injustice to her country either through misrepresentation or injustice done to Mohammed Ali Jinnah. It is the deliberate attempt to destroy the established image and re-establish it to suit the purpose. In an interview to Montenegro Sidhwa reveals:

At least, I think a lot of readers in Pakistan, especially with *Ice-Candy-Man*, feel that I have given them a voice, which they did not have before. They have always been portrayed in a very unfavourable light. It's been fashionable to kick Pakistan, and it's been done again and again by various writers living in the West.... And I feel, if there is one little thing I could do, it's to make people realize: We are not worthless because we inhabit a poor country that is seen by Western eyes as a primitive, fundamentalist country only. (Dhawan and Kapadia 14)

Moreover, the novel presents Mohammed Ali Jinnah in a more positive sense unlike Gandhi and Nehru. Jinnah is portrayed as a man of constitution as well as an ambassador of Hindu-Muslim unity. On the contrary, Mahatma Gandhi is portrayed as inconsistent and a biased politician who only spoke what suited him. Even the child narrator Lenny presents many funny observations about his weaving and digestive problems. He is described as "an improbable mixture of a demon and a clown" (Sidhwa 87). It appears to be a deliberate attempt from the author

to change the image of Jinnah and hold Gandhi responsible for partition. Inspector General Roger also blames Gandhi and Nehru as responsible for the partition and not Jinnah, because they rejected Lord Wavell's suggestion of an Interim Government with a majority Congress representation. He says "those arrogant Hindus have blown the last chance for an undivided India... Gandhi and Nehru are forcing the League to push for Pakistan!" (63)

Here, in the completely holistic situation we do not find any significant role of the government to control the situation. They only let the things happen. The law and order, which are supposed to be maintained by the government, completely neglected. A handful of sensible people could not stop the bloodshed instead; they appear confused and more orthodox. In Singh's *Train to Pakistan* "Freedom", says one of the villagers "is for the educated people who fought for it. We were slaves of the English, now we will be slaves of the educated Indians or the Pakistanis". (Singh 48)

The novel *Train to Pakistan* depicts the issue of partition from the social and humanistic points of view through the perception of various characters. Here, Singh is quite distinct from Sidhwa that he presents the massacre as not only individual's fault but also a social phenomenon irrespective of religion. In the beginning itself it is made clear that the partition and bloodshed are not any particular group's fault but a painful, unpleasant and unforgettable socio-political trauma. Singh describes:

Muslims said the Hindus had planned and started the killing. According to Hindus, the Muslims were to blame. The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped. (Singh 01)

The peaceful routine life is the strength of the society which is completely changed after the decision of partition. The most significant aspect of the story is that Singh does not idealize or glorify the pre-partition days. By depicting the murder of Lala Ram Lala, a Hindu money lender, Khushwant Singh portrays the darker side of the life in Mano Majra, which appears more objective and fair. The significant thing about Khushwant Singh is "his disillusionment with the event has been portrayed without his personal anger" (Gundur 77).

Singh's *Train to Pakistan* not only depict the horror and bloodshed spurred during and after the partition but also sheds light on various humanistic dimensions instead a political issue. Hence, it appears more comprehensive and becomes a social document with a sense of reality. Moreover, the novel also provides a social and cultural understanding of particular time and place. According to K. C. Belliappa in *Train to Pakistan* "the treatment is sociological" (Gundur 81). It emphasizes much on the community tragedy than an individual. The individual story



is parallel to the community story without inserting too many violent scenes. It becomes a tragedy of a situation.

On the other hand, Sidhwa's analysis appears more subjective and seems a deliberate attempt to counter the so-called Indian version of the Partition. She attempts to provide the other side of the massacre through subjective representation of Sikh and Hindu as bloodthirsty without offering appropriate exposure to them. Sidhwa presents Muslims at the receiving end more sympathetically and subjectively by neglecting the objective purpose of the literary representation of the social reality. She narrates the Pakistani version of the partition. Instead, a balanced view it is more self-reflexive and one sided to suit the present political concerns rather than the truthful representation of the reality. It is a Pakistanization of the issue of partition. In words of Foucault, it is a kind of 'counter memory' to challenge the established perception.

Thus, in *Ice Candy Man* the presentation of history of partition has a certain political purpose and also a public usage. Hence, it is not a balanced presentation of events. Many events are presented through one particular-Muslim point of view and also many details are neglected or omitted by having focus on certain details which seem to be in favour of the particular community. But all these details have also an equal importance as the presented one. However, we can't deny the view as pointed by Asaduddin that "Fiction also provides us competing versions of truth, multiple points of view and thus leads us to richer and more nuanced understanding of events and people" (Asaduddin 314).

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# SCARRED AND RUINED LANDSCAPES IN ROMESH GUNESEKERA'S *HEAVEN'S EDGE*

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**Abstract:** *This article looks at the representation of scarred and ruined landscapes – scarred forests, ruined cities, dilapidated factories and abandoned mansions and houses in Romesh Gunesequera's Heaven's Edge. It argues that the presence of such spaces in the literary landscape painted by Gunesequera serves as symbols of both the past which can no longer be recovered, as well as symbols of violence, fear, injustice, survival, etc.. These spaces also imply the ruination of lives of people who live/lived in them and the destruction of nature caused by war. The article focuses on how Gunesequera contests the prevalent notion of Sri Lanka as a locus amoenus or an ideal paradise by establishing Sri Lanka as a site of violence by using the images of ruined and scarred landscapes.*

**Keywords:** *Sri Lankan literature, scarred landscape, ruins, memory, postcolonial, island paradise, myth.*

For most Sri Lankan writers writing after the civil war, violence has been a major theme in their writings. It is about an age of violence that they write. Contemporary Sri Lankan writers consider it important to come to terms with the civil war in Sri Lanka that lasted for more than a quarter of a century and damaged the country, its people and its image. Sri Lankan expatriate writer Romesh Gunesequera's texts are dense with metaphors and images of post-colonial and post-war landscape scars – barren grounds, ruins, caves, abandoned and perhaps forgotten villages, dilapidated factories, fading towns, etc. which bear tales of the society's dreams, achievements and resistance. These scarred landscapes – the decaying structures left dispersed across geographies, highlight the fragility of cultures and the effects of violence.

The use of the word “scarred” (derived from “scar”) seems relevant here as a “scar” generally implies a reminder, “a mark left on skin or within body tissue where a wound, burn or sore has not healed completely” or “a lasting effect of grief, fear or other emotion left on a person's character by an unpleasant experience.” Therefore, scarred landscapes refer to those landscapes which convey ambiguous and complex histories about fear, injustice, survival, violence, resilience and courage. Gunesequera's *Heaven's Edge* focuses on the interrelation between shared pasts and the physical structures that reminds us of those pasts.

Romesh Gunesequera, who was born in Colombo in the year 1954, but has

lived in Britain since 1972, is an expatriate writer whose writings are interpreted to be mostly about Sri Lanka. Gunesequera, in his writings draw the attention of the readers to the landscape of Sri Lanka. In his novels like *Reef*, *The Sandglass*, *Heaven's Edge* etc., Gunesequera uses various motifs from the landscape of Sri Lanka like the sea, the reef, colonial houses, etc. But what set *Heaven's Edge* apart from Gunesequera's other texts is his strong interest in the scarred topos in the novel. In fact, the island in *Heaven's Edge* features "achingly beautiful natural wonders and achingly brutal human-made destruction" (Mallot 115). The novel begins with the narrator praising the island for its beauty, but the very next moment, the initial description of beauty is contrasted with images of "dead urchins" and "broken crabclaws" which he saw as he climbed up the stairs of the hotel. Images of dilapidated ruins and mansions find special mention in the novel. In *Heaven's Edge*, Gunesequera recreates the mythic fall in the Edenic garden. He re-imagines Sri Lanka as a post-war dystopia which in the novel is presented as an unnamed devastated tropical island.

*Heaven's Edge* is a story of quest. It tells the story of Marc, the narrator in the novel, who comes to the island from London in search of his father, or perhaps in search of himself. His father, Lee was a RAF pilot who was shot down on a mysterious mission to the island. Marc is constantly haunted by the memories of his father and other family members like his mother, grandfather and grandmother, and he decides to unravel the secrets of his family in the island. In the island, which is almost devastated, Marc meets the eco-warrior Uva and falls in love with her, but because she was a secret farmer, she becomes the target of dangerous kidnappers. Marc after that sets out to find his lost lover. Thus, eventually, the story is also about Marc's quest for Uva, which takes him to mystical and lapsed lands, underground caves and eerie colonial mansions.

Gunesequera, in *Heaven's Edge*, contests the prevalent notion of Sri Lanka as a *locus amoenus* or an ideal paradise. There are several myths which reinforce the fact that islands are ideal places for inhabitation. Melanie Murray points out in her study that "islands are typically represented in colonial and pre-colonial literature as paradisaical and pastoral" (ix). In *Island Paradise: The Myth*, she traces the development of such perceptions of islands as paradise/paradisaical from the early travel narratives up to 19<sup>th</sup> century imperialism. She shows how many 19<sup>th</sup> century texts perpetuated the ideal of England as an island in terms of a rural idyll and how this idyll was transported to other distant lands, specifically islands, so that these islands can remind one of England. Both oral tradition and written literature in Sri Lanka, which consists of accounts of travellers and British nationals, army officers and civil

servants represents islands as shadows of England with England as the centre. Murray cites the example of poems like “The Spell of the Tropics” (1929) by Bunbury, “Islets Mid Silver Seas” (1929) by Clarke, and “Barbados” (1754) by Nathaniel Weekes in order to show how islands are looked at from an extremely romanticized perspective in colonial discourse and are often portrayed as shadows or replications of England. Melanie Murray further highlights that the idea of paradise is associated with legends, for instance, the legends of Adam’s peak, documented in traveller’s tales and accounts. Sri Prada, which is considered to be the highest mountain in Sri Lanka is called ‘Adam’s Peak’ due to the belief that Adam and Eve came to that place after they had been banished from the Garden of Eden. In fact Sri Prada is a sacred site for all the four prominent faiths in Sri Lanka: Christian, Buddhist, Hindu and Islam. Hindus believe a large footprint left there is that of God Shiv, Buddhists believe it is that of Buddha, Christians believe it to be that of St. Thomas and Muslims believe that to be of Adam. Such myth about the place circulates the idea of Ceylon as the place closest to heaven. In *Heaven’s Edge* too, Marc decides to come to the island lured by his grandfather’s stories of its beauty and his father’s fascination for the place. Marc’s grandfather, Eldon, had very fond memories of the island and he recollected the memories of picturesque landscapes like that of “an ancestral home in the so-called-low-country: a farm cottage in a 20-acre coconut estate where he spent his holidays” (Gunsekera 8); “sand gardens with lantana shrubs and bougainvillae [and] hundreds of butterflies” (Gunsekera 8). The place was nothing less than a paradise for Eldon as he claims, “I loved the place, my little Eden, so much more than the big manor house that our lot liked to pretend was the family heritage” (Gunsekera 8). Marc’s ideas of the island is, to a great extent, influenced by Eldon’s memory of paradise which brings to one’s mind an image of perfect beauty which is further enhanced by the myths which Marc had heard about the place as a child. He had heard that “it was here that the first human drowned and ascended to become a god or, according to others, where the first couple – Adam and Eve – were expelled to become real lovers, descending on steps of mortal confetti; their loins swollen, their fingers entwined, their lives ignited” (Gunsekera 93-94). Interestingly, Marc’s father, Lee had also met his wife in that very island and Marc also later meets Uva in the same island.

Gunsekera traces the transformation of the Sri Lankan landscape from a site of picturesque beauty to a site of sublime desolation. In *Heaven’s Edge*, Marc, with his gaze of a tourist, from the very beginning, disappointingly finds a landscape already much destroyed and in decline. His hope to find Eldon’s “pearl of an island” is shattered as he lands in a dry and barren landscape filled with decrepit hotels, deserted houses and

villages, distressed women, hopeless children and uninhabited jungles. His doubts are confirmed after he meets Uva, when Uva tells him about the violence carried out by the military to destroy farms and the environment. Marc begins to ponder if that was the same place which Eldon was so nostalgic about, and his father so loved that he was ready to sacrifice his life for it. Marc does not find the “paradise” he had expected to find upon his arrival, instead, he finds a very barren landscape.

### **Scarred Nature**

As A. Storm would have it, “scars, wounds and other organic metaphors have been used in heritage or societal contexts primarily to describe large-scale transformations of natural landscapes, like hydropower plant dams, or traces of painful events like bombings” (4). In *Heaven’s Edge*, Gunsekera presents a landscape scarred by war. He mentions environments which had been deliberately destroyed during war and which includes nature. Gunsekera touches upon the theme of the relationship between war, nature and environment, and in the novel, elements of nature like the forests, gardens and wildlife are presented as ruins of a more glorious past. Nature becomes a site of political and military conflict and a “victim” of warfare. Uva, Marc’s girlfriend is a forester who struggles to conserve the forest resources in the face of heavy military demands, and armies who plundered forest resources and turned the woodlands into terrains for military manoeuvres. She manages a hidden forest and tries to reconstruct the damaged environment and preserve wildlife. What Gunsekera does is along with an emphasis on the human experience of war, he also highlights the sufferings of nature. Nature is given the extent of human suffering and tragedy during the war. War becomes yet another indicator of just how far humans have fallen from the Edenic “state of nature”. He looks at Nature as a casualty of war. In a desolate landscape Uva with her efforts to redeem the lost beauty of nature stands as a symbol of the lost past itself. The loss of Uva, for Marc, implies the loss of the only way through which Marc could have had access to the glory of the past.

### **Ruined Cities**

When Uva goes missing, Marc sets out to find her which first takes him to Maravil, a town, which is nothing less than a chthonic space. Gunsekera fashions Maravil after one of the postcolonial cities in Sri Lanka. Gunsekera writes that “most of Maravil had been built quickly after the older cities of the province had been destroyed” (53), suggesting that Maravil is literally built on top of ruins but there is nothing aesthetic or beautiful that was reborn from the ruins. Rather, Maravil is a town of “identical cheap concrete blocks” where there is a market place and an underground mall which is a crowded place and where all types of illegal

activities take place. Marc lands at Maravil in search of Jaz, Uva's friend, hoping that he would have some information about the whereabouts of Uva. Jaz is an effeminate who works at a bar and Marc's search of Jaz, takes him to the juice bar in the subterranean shopping mall. Maravil as a space bears the hallmarks of a chthonic space. Uva had told Marc before that Jaz, no matter how much he tries, can never free himself from Maravil and his occupation there. Gunsekera plays around with the idea of a postcolonial city built upon the remains of a colonial city and how the postcolonial city is actually a palimpsest of a messy colonial history as the city becomes the centre of dominance, authoritative administration, policing and regimes of surveillance. The postcolonial city as an artefact from the past is a site of instability, social disparities and rebellion. The character of Jaz can be looked as a victim trapped in the folds of a faulty culture which believes in dehumanization of the weak. Walter Benjamin says that the modernist city could best be understood in terms of commodification, a process that was engulfing everyday life and experience under capitalism (Varma 3). Maravil too can be looked at as a city where the spectacular and seductive arrangement of commodities and bodies for consumption of the powerful comes from the exploitation and humiliation of the weak. Jaz is also forced to work for reasons of livelihood and security in such a profane underworld. Gunsekera writes,

Inside, scarab lamps burned in a dozen miniature alcoves. As my eyes adjusted, I made out a cluster of young men and women, preening and clucking. On a small mirrored stage, a troupe of nubile, genderless creatures with shaven bodies gyrated to the relentless noise of a dance machine. (64)

In such a city, labour assumes the form of fashionable things in the market place. However, it cannot conceal the dark side of urban life – of lives lived in slums, brothels, factories and bars.

### **Ruined People**

After moving out from Maravil, Marc and his two friends, Jaz and Kris head out in their old cruiser towards a place called Farindola. On their way to Farindola, they first reach a cave which serves as their refuge, then an abandoned and plundered village and after that a deserted tea factory. Each one of these spaces can be looked as symptom and substance of violence's destructive force and the fragility of cultures. The cave was a ruin and it provided an image of a vanished past that is beyond repair. And although the cave was a refuge for them, it could not be a refuge for the "past". Ruins here take the shape of a space which makes us forget about the past, and that which makes us lose sight of history altogether.

Again Gunsekera, as he paints a post-war dystopia, emphasizes not only

on ruins but also on 'ruination'. 'Ruination' is a term coined by Walter Benjamin which helps look at ruins not as passive or static forms but as an active process. In fact if we look at the term "ruin" as a verb –"to ruin", its meaning would be "to inflict or bring great and irretrievable disaster upon, to destroy agency, to reduce to a state of poverty, to demoralize completely" (Stoller 9). So, ruins instead of being looked at as memorialized monumental "leftovers" or relics can also be looked at as to what people are left with: to what remains. Thus, the ruined landscapes also imply the ruination of people's lives. Ruins as the "leftovers" are the aftershock of violence that hampers people's livelihoods and health. In their quest for Uva, they come across some children who were hiding in the jungle because of attacks. The boy, Ismail, tells them their story. According to the boy "there were about seventy of them in a settlement. Some were refugees from the village, some from others. Mostly children. They lived in woven huts which they dismantled and shifted from time to time, whenever smokeseed poisoned the air, or wailing. He had no idea how long they had lived in this makeshift manner" (Gunsekera 103). The women in the village also told them how their villages were plundered, granaries and fields bombed, men killed, women raped and children deformed by the army. In order to sustain themselves they have to plant rice and vegetables under removable camouflage thatch. The children were forced to become "secret farmers" and all of them were scarred with pain and trauma. The ruination reveals itself in the deformed bodies of children and women, in the poisoned soil and scarred nature. The traumatised women and the deformed children are the "rot remains" of violence. Walter Benjamin had called upon his readers to think about ruins as "petrified life", as traces that mark the force of destruction. To speak of ruination of violence is to trace the fragile and durable substance of signs, the visible and visceral senses in which the effects of violence are reactivated and remain. Gunsekera highlights how the effect of violence was more violence. The children of the abandoned villages had no other option than to gather "the mutilated remains" of their being and build another violent group of children in order to fight violence. When they met the little boy, Ismail for the first time, they saw how instead of wearing a shirt, "he was wearing torn khakhi drills and grubby Shanghai trainers. He had a belt of bullets masking his narrow waist and a brown rag wrapped around his head" (Gunsekera 102). They were "condemned to destroy their progenitors, or remain fractured themselves forever" (Gunsekera 109). Gunsekera dramatizes the loss of innocence in the children as he portrays the children role-playing games of war. Marc's gaze is therefore not the introspective gaze of Europeans on ruins, rather, it is a gaze at the lives of the people who live on them. Marc despite being a foreigner in the island, his "way of seeing" the landscape of ruins is not one of

melancholic gaze or the wistful gaze of imperial nostalgia to which we turn but of one, who feels consumed or conquered by the destruction. Gunesequera uses “ruins” and “ruination” in order to critique the system which does not consider the security of lives, defence of the weak and marginalized.

### **Farindola: a beautiful ruin**

Against the backdrop of war and devastation, Farindola evolves as a rare beauty which Gunesequera might have used in order to make the readers ponder on the possibility of preserving the past. Farindola can be looked at as a ruin that can remind us of the beautiful past. It is a ruin that provided a favoured image of a vanished past. Simmels in his study of ruins suggests that we can be so fascinated with a physical ruin that “a work of man appears to us entirely as a product of nature” (261). Walter Benjamin had also grappled with the concept of “ruin gazing”. He had implied in his work that the aestheticization of ruins is unavoidable, that we are bound to be seduced by the beauty of ruins. For instance, toward the end of the 18<sup>th</sup> century, the excavation of Pompeii uncovered murals, ruin paintings which made Poussin’s landscape seen like faint echoes. Pompeii, the city of Roman “decadence” quickly became one of romanticism’s favourite sites of ruin gazing. After landing at Farindola, both Marc and Jaz thought that they have arrived home. Marc even thought that may be finally he has landed at Eldon’s paradise, a thought which gave him the feel of being able to return home and reconnect with the past. He was excited for finally being able to find a place which resembled Eldon’s descriptions. Farindola as a ruin is an image of the defence of civilization against barbarism. But Marc’s euphoria is temporary as his state of happiness is soon tempered by the grim realities of place and war. Farindola becomes another battleground when Kris for some unknown reason had to kill the old couple whose corpses Marc discovers in the garden. The old couple must have been the caretaker of the house. The idea that Farindola can be associated with values such as beauty, secure, defensive, compact and even paradisaal – a safe place evaporates into thin air. While the outsider’s gaze of Marc was tempted to focus on the beautiful, the experience he had as an insider showed him that the place is nothing but bleak, desolate and inhospitable.

Soon the immaculate emptiness of the place and Kris’s mysterious nature made Marc feel like a prisoner at some unknown place. The confusion between the projected desire for a place as refuge and sanctuary and its experience as prison is well rehearsed in the text. Gunesequera plays around with the interconnections of the ideas of “captivation” and “captivity”. Initially, Farindola was captivation for Marc, later he felt like a ‘captive’ in the place as he could not see any way out from the place



and from the violence around him.

### **Samandia: a scarred place**

Finally, Marc reaches Samandia, the place where he thought he will meet Uva. Samandia was Uva's Promised Land – the land of beauty, flowers and butterflies. Marc describes Samandia as a “place awakened by butterflies splashing dew at the dawn of time” (93). It is interesting to note that in a text like *Heaven's Edge*, where the author draws heavily from the myths of Sri Lanka – the myth of Adam and Eve and the Garden of Eden, the fall of man, legend about peacocks and leopards, episodes telling the importance of love and respect, etc., Samandia looks like a place called Sri Prada in Sri Lanka. Sri Prada, in most historical texts of Sri Lanka is referred to as a very picturesque and beautiful place and it is also said that at some times of the year, the Sri Prada is covered in moths and butterflies, which is where it gets its old name, Samanalakanda, a butterfly mountain. It is interesting to note the similarity between the two names – Samanalakanda and Samandia, as Gunsekera names it. It is an abandoned place and once again Marc encounters an abandoned and ghostly colonial mansion.

Actually, the people in *Heaven's Edge* have no other option but to fall back on caves, mansions, abandoned villages for sustenance, solace and survival. And places like Farindola and Samandia are places where in a world despoiled by war, has some vestiges of the past, therefore, they become symbols of hope as well. Gunsekera opines that in a world where mind-numbing violence is the only constant in the lives of the characters, there is a need to remain connected to the past. Marc after exploring the mansion at Samandia says, “I felt I too might be able to keep some faith here” (179), may be here, he refers to his hope and faith to return to the past, to the home he wanted to return. The ruin becomes a site for new possibilities because what remains has stood the test of destruction. Julia Hell and Andreas Schonle says that a “ruin is a survivor of time” and further says that “ruins emancipate our senses and desires and enable introspection” (8). Even more poignantly, they paradoxically invite us to relive in the absence of the lover, “the same intoxication that had so completely and deliciously possessed our senses ... ruins facilitate an imaginary repetition of the past similar in intensity to the original sensations it afforded” (Hell and Schonle 8). Marc felt optimistic about the location and thought that he will be able to recreate the past/home in Samandia.

Gunsekera plays around with the idea of whether it is really possible to re-create the past, to redeem the past. In the novel, the wilderness of the green landscape, the flora and the fauna stands as a symbol of the past as the island was once near the edge of heaven. Gunsekera, throughout the

novel uses the idea of “gardening” in order to talk about “redemption” and “recreation”. In the novel, Marc’s grandfather, the pacifist is an expert gardener who used to impart lessons on non-violence to Marc as he watered and pruned the plants in the garden. Marc who learnt the traits of his grandfather decided to be the initiator of a whole new civilization of beauty and non-violence at Samandia. He says,

I would have to stamp my own mark on the house, shape it to my needs. I felt I should redesign the whole place, become an inventor, an artist and a carpenter. Become my own Kris – even a Crusoe, plunder the wreck, explore the surrounding – to be in control once again ... to be utilitarian – to recycle, to waste not – seemed undeniably right, and yet required a measure of ruthlessness which seemed mercenary. I had to look at everything in that way; those were the values I needed to survive. Need now for ever (188).

In *Ruins of Modernity*, Hell and Schonle suggests that ruins are enduring topoi in the theme of the rise and decline of empires (2). He further states that “the reality of ruins at least call forth a constructive, ‘mainly’ rhetoric of looking into the abyss, learning from our mistakes, confronting our enemies and thus retroactively conferring modicum of meaning to the senseless destruction ... These traces from the past – architectural remnants which had long lost their functionality and meaning ... reveal an ambivalent sense of time ... the sense that some valuable trace has endured and the needs to be cherished” (Hell and Schonle, 5). This quote, in fact, goes with what Marc’s grandfather, Eldon, had preached to Marc, that “you have to look after the old if you want to foster the young (190)”. In Edensor’s account, ruins are sites in which the becomings of new forms, orderings and aesthetics can emerge. They are sites of new possibilities. Marc after he encounters the beautiful ruins is encouraged to transform it into something new. He turned the whole place into a new and self-sustaining refuge, planted all types of flowers and vegetables which again attracted all kinds of animals, birds and insects. He managed the landscape and left no stone unturned to transform the place into a mini-heaven for Uva. Nature is presented as that which could offer some solace. Gunsekera shows how gardening, bird-watching and contemplating nature can provide people with some comfort and hope in times of crisis. He believes that it is only through nature and earth that the nation can regain its identity and strength.

However, Gunsekera also highlights the impossibility of returning to the past, to the original state. And, the ruins – the broken pieces of the past, symbolize the suffering of the community. The presence of loss is immediately noticeable in ruins and it shares the scars of the people. The ruins, actually, commemorates the invisible. For instance, when Marc

tells Uva about Kris and how he had taken them to Farindola, Uva narrates how Farindola reminds her of her parents, their strife to “remake the world”, “grow back the wildness” at Farindola, the conflict between the son (Kris) and parents, etc. because as Ginsberg says, “ruins does not lie about what has been done to it. It remains forever a victim of war. It makes its gaping wounds available to our eyes (108)”. After Uva is reunited with Marc at Samandia, Marc notices that she is no longer the Uva that he had known. Uva had to go through a lot of hardships before she could reach Samandia. She was raped, she had to kill and witness the killings of innocent children who had helped her in her escape. These events left a lasting scar of trauma in her mind. When Marc asks her, “What do you see?” (217) with her eyes closed, she says, “Them. In pieces all over. Lumps burning” (217). Marc, who also had been traumatised by the several killing that he witnessed says, “I saw the bodies of Jaz and Kris before the grenade detonated, but Uva, I guess, saw many many more. Her dismembered children exploding, spewing blood; her mother, her father” (217).

Uva symbolizes a past which can never be recovered in its original state. The characters in the novel, along with the landscape, are scarred with violence, pain and trauma. The separate traumas that create distance between the reunited lovers are like those of a divided land, where “too many deaths had blotched our separate lives to allow for a simple return to our beginnings.” Gunsekera throws the final straw when in the last episode in the novel, he shows how the house and the place, which Marc and Uva had tried to convert into a home for themselves is attacked by the military forces. Finally, there was no option left for Marc and Uva except for resorting to violence in order to protect the mini-heaven they had built for themselves. In this final episode, Gunsekera highlights the impossibility of recovering the beauty and peace of the past after so many years of war and violence. He shows how in the present age of violence, one has to sacrifice and let go of one’s innocence in order to protect the world. Marc, by the end of the novel is convinced that the home that he had wanted to arrive at existed only in his imagination.

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# THE PULP VILLAINY: ANTI-‘IDEAL’ AND CULTURAL DISSIDENCE; READING EARLY JANAPRIYA NOVELS IN MALAYALAM

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**Abstract:** *This paper deals with two interrelated issues involved in the formation of popular literature in Malayalam. By the late 1960s, a new category ‘janapriyam’ started moving across all major literary domains. The main focus of this paper will be the conceptual anatomy of this new category; janapriyam, with a special reference to the literary genre, the ‘Novel’ or more precisely, the ‘janapriya’ or ‘painkili’ novel. The second is a brief survey of the ‘anti-ideal’ or the negative characters from the early janapriya novels written by the famous writer Muttathu Varkey (1917-1989). The ‘anti-ideal’ in the early janapriya novels was not so distant, structural and towering. It was, in fact, much familiar (and hence, familial) than ‘the ideal’ or ‘the heroic’. This paper will make an attempt to trace a set of extra-textual connotations for the villains of Muttathu Varkey. An early version of this paper was presented at the international conference, ‘Traditions of Dissent in Sub-continental Literature and Cultures’ organized by the Department of Comparative Literature, Central University of Kerala. Kasargod, October 15-17, 2012.*

**Key words:** *Popular literature of Malayalam- Painkili- Muttathu Varkey-Ideal/anti-ideal-janapriya.*

## I

This paper deals with two interrelated issues involved in the formation of ‘the popular’ in the history of Malayalam prose. It first briefly discusses the courses of informed literary criticism in which a style of writing named ‘janapriyam’ or *painkili* was qualified as an ‘anti-ideal’ *vis-à-vis* the canonical modes of literary craft. Secondly, it focuses on some of the selected early *janapriya* or the so called ‘anti-ideal’ texts written by the famous novelist, Muttathu Varkey and tries to locate the literary fate of his ‘anti-ideal’ characters. Before getting into the discussion of early popular fiction i.e. the low-priced romantic novels written and published before the rain of periodicals in mid 1970s, let us have a brief look at the category ‘the popular’ as it was appeared, understood and classified in the mainstream literary criticism. By the late 1960s, a new category ‘janapriyam’ has started moving across all major literary domains. The term had already become current in various domains of cultural production in Kerala. It often appeared as a generic designation, along with the suffixes such as *sāhithyam*, *sangūtham*, *kaḷa*, *nāṭakam* and Cinema. It is frequently been cited as qualitatively inferior (and hence

antithetical) to the high-sounding and politically impregnated *janakīyam* or ‘linked to the people’ cultural-type.

While *janakīyam* was conceived as an organic engraft upon the ways people live and react, *janapriyam* was argued as an artificial creation, often accused of as a commoditized artefact in the local culture-industry. *Janapriyam* allegedly lived upon a set of manufactured tastes. Another usage which usually surfaced as a synonym, though discourteous but much familiar, of *janapriyam* is *painkili*. Literally the term *painkili* means ‘babbling parrot’. The convention of associating literary-speech with zoomorphic symbolism (especially with talking/reciting parrots) has a long venerated history in literary Malayalam. Parrots, as auspicious narrators evading misfortune, were stated as narrating the whole story on behalf of the early poets (Parameswara Aiyer 1953, George 1958). However, by the 60s, the usage *painkili* was (re) invented as a caricature genre to represent a sensuous habitat of reading. *Painkili* was formulaic long-tales. It also defined ‘non-serious’ writers and their innumerable ‘ordinary’ readers for whom a mere familiarity with Malayalam alphabet or the literacy, in its elementary sense, was the only qualification. A public consensus was subsequently reached among the more qualified literary-public that agreed the following dictum; “reading a *painkili* novel is as a ‘silly’ affair and it was only meant for women”. (see Thurston, 1987) Interestingly, most of the *painkili* novels in Malayalam indeed deal with the lives of women both as characters and readers. This genre had a commendable percentage of male readerships. The literary commonsense saw a large segment of men, “particularly those who don’t go for daily work”, sit endlessly on *painkili*. As far as the crystallizing definitions of ‘pulp’ and ‘popular’, social location of *painkili* readership was an important, perhaps the determining, reference.

## II

Let us now turn on to the early popular-fictions in Malayalam, specifically those written by Muttathu Varkey (1917-1989).<sup>\*</sup> Muttathu Varkey was acclaimed as the most skillful artificer in the history of contemporary *janapriya* genres in Malayalam prose. He was not only recognized as designed a form anew for the craft but set and stylized a thematic formulae which sooner turned as an etiquette for his less illuminant contemporaries. Here we will briefly discuss some of his celebrated works and try to locate his lifetime(s) and ‘characters’ within the already chartered chronicles of modern Malayalam novel and literary criticism. Kallukallathil Mathayi Varkey or K.M. Varkey, later famed as ‘Muttathu Varkey’ in innumerable decorated low-cost book jackets, was

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<sup>\*</sup> Discussion in this part is largely based on an earlier essay, See, Bay 2014.

born in Chethipuzha village at Chenganasserry. He was not born in a blessed lineage of traditional literary pedigree. Rather, it was an ordinary Catholic family of less-affluent middle peasants. Despite his family's economic hardships, he acquired a bachelor's degree in economics from St. Berchmans College and later made an unsuccessful enrolment for a degree in law at Thiruvananthapuram. He worked as a petty clerk in a wood-factory, as a school and a tutorial-college teacher and afterwards, joined in the editorial team of Deepika Daily. Varkey shifted to the then 'print and publishing' small-town; Kottayam which eventually became the centre for his literary activity.

He started off his writing-career with long poems and short-stories. Initially it was a failure. But, when he entered the field of professional fiction-writing, he could prove his proficiency and became a towering success. However, this entrance, as remembered by Varkey himself, was straight and 'mundane' without a recognized peer-group and acclaimed patrons. He wanted to take his family off from economic troubles. There is no complex and celebrated dilemmas of self-realization and urge for artistic existence. Varkey was so calculated. He said,

“[M]y earnings were not enough to run a whole family smoothly (at Kottayam). I needed to support the family. I needed finance it to move out those troubles. *I thought of writing a novel and selling it.* I would get paper from the (Deepika) office free of cost, and thus I started writing. When my first novels were sold very successfully, I took novel-writing as my profession.” (News Service 1980) (Emphasis mine)

According to some critics, Muttathu Varkey is 'the one who writes with both the hands' (Mattam 1989). He was an unbeaten novelist but, popular among ordinary readership. Most of his early novels were printed by Varkey himself, and some were released by token publishing ventures instituted by his local well-wishers. Later on, the *Deepika*, one of the oldest publishing establishments in Malayalam with an admirably big Christen readership across Central-Travancore had taken over the publication rights. His novels sold everywhere; people read them several times. Some readers accumulated them mindlessly; others bought, consumed and then got them exchanged. Many read these 'novel-books' secretly. They were often smuggled and concealed from others. Some slept over them (Nair 1991; 42-44).

The success of Varkey will appear phenomenal if we locate his craft within social-habits of literary consumption.

The mainstream Catholic Christian laity had only a distant relationship with literary genres. To a large extent it was limited to the daily recitations of frozen prose for household prayers (Irumbayam. 1987; 18-

20, Varkey 1995, Tharakan 1978; 196). The regional Catholic Church even had a history of discouraging Bible reading among its own believers (Mundassery 1966; 27-28). But, the new Christian literates gave the warmest welcome ever possible for Varkey's novels because he spoke their language, re-told their stories and his characters were their parish neighbors. They were, as Joseph Mundassery noted in another instance 'sold so quickly like sweet oranges' (Mundassery 1974). For instance, *Pādātha Painkili* one of the big-time hits that Varkey had ever written, was published in May 1955 with 2500 copies. All copies were sold-out in two weeks of time. In June, it had to be reprinted in another 3000 copies (Jacob 2002; 99). *Pādātha painkili* was made a movie within a couple of years (in 1957) and the film too was a big commercial success.

As a writer, Varkey started off as an unsuccessful poet. In 1940, he published a Christian devotional ode, *Āthmānjali*, in praise of St. Marry with an introductory note by the then famous literary critic, M.P. Paul. But, soon he changed the realm by inventing a distinctive but a lucid prose for his literary intervention, in which the central Travancorean Christian colloquialism was artfully converted into an interesting literary media. From the very beginning, Varkey was admired for his craft 'to tame seemingly dissimilar words and usages within a specific, uncomplicated narrative site, indeed with an alluring touch of *rasa*. He always invited readers with an emotional repertoire. This linguistic/literary trait was been kept alive all through his career, irrespective of the genres that he had chosen for writing. A couple of famous Christian biographies (otherwise composed as sectarian and dull hagiographies) written by Varkey in 1966 and in 1973 stand as good tests for his elegant competence in convincing the ordinary unaffiliated readership. His plots were appreciated by common readers. All his major themes are the familial lives of the Lower-middle class Christians from villages, cities and the highlands of Kottayam (Achuthan 1973; 299). He gave more attention to the makeup of rural peasantry selves and less concerned with overtly political contents. Instead, he was meticulous in explicating the wishes, dreams and love-experiments of the common with a romantic attractiveness. It is been argued elsewhere that the christen ideal of innocent faithful (often oscillating between a complete abstinence and religiously sanctioned indulgence) was providing a general normative frame for the plots written by Varkey. This christen ideational acumen could not be assigned entirely to an ecclesiastically ordained community of believers. Rather, it was articulated/evoked and shared as a hybrid moral reference by different participants in a colonial-modern context.

Varkey re-made different acts of reading as private affairs, as his genres spoke to the readers in a familiar/familial and hence, intimate language.



They helped the young community of new readers to be anxious and curious about their experiences of reading as these genres opened windows to the secret world of love (*prēmam*) and pleasure (*sukham*). Pleasure or *sukham* in Varkey's novels is fundamentally a temporal-personal experience. It is a different from *ānandam*; a philosophical category of ecstasy and a long-term subject of poetic fascination in Malayalam. It could be argued that the serialized fiction made the reading as a personal affair by favoring and cultivating discreet taxonomies of aesthetical tastes. The act of reading began to be consumed even among the new readers as a 'habit' (*śīlam*) but, soon ascribed with a sudden re-articulation as a non-insignificant pass-time or *nēraṃpōkku*. The making of pleasure as a private/personal affair, veiled in codes generally recognized as 'moral' goes hand in hand with the existing hegemonic centrality of the small family with a faithful husband and a wife. Heroes and heroines appear in formulaic plots as types; as personified ideals of transcendental qualities; the complete men and women who could only be found in Sunday-classes. They were always positioned at a distance, a distance that has been kept alive as essential for veneration. It is often true that the readers were stated as got possessed by heroes or heroines. But, these psycho-aesthetic procedures of identification usually take place within culturally sectioned complexes of veneration or of empathy. Unlike the ideal heroes/heroines, the world of anti-ideal in the fictional narrative is very intimate; as intimate as one's neighborhood. The anti-ideal is portrayed as villains.

### III

Now, we shall move to the images of the 'anti-ideal' in the *janapriya* novels written by Muttathu Varkey. Here, my selection of villains is limited to some of his most celebrated novels. They are Nirrkamkuzhi Pōthappan in *Pattutuvāla* (1958) Kanjirapalli Pāppan in *Vēli* (1970), and Kunjachan in *Azhakulla Saleena* (1973). All these novels allot ample spaces—in par with those assigned to the heroes, and heroines—for these typical negative characters in their respective plots. The Villain is essentially whimsical, cruel and hateful, who is always involved in or devoted to wickedness, crime and treachery. He is extremely powerful and physically difficult to triumph over. But at the end of the story, he is bound to meet with the usual fate of all villains.

Nirrkamkuzhi Pōthappan, the villain in *Pattutuvāla* is a proprietor-cum-manager of a theater troop, with whom the poor hero, George, was happened to work as an ill-treated professional actor. *Pattutuvāla* or the 'silk-scarf' is a complex love-story written as an interesting melodrama where the story revolves around a fetishistic object; a pretty 'silk-scarf'. It was presented to hero by the rich and affluent heroine—Celine—for

his extraordinary performance as a beggar (!) in a play directed by Nirrkamkuzhi Pōthappan; the villain. Celine was beautiful and the daughter of a rich chemistry professor. She was impressed by George on his acts and apparently she fell in love. Pothappan also had an eye on Celine but he was not daring enough to express it. Pothappan's villainy surfaced with all its ill-designs when he realized that Celine is moving towards George; his coolie actor. One day she presented a silk-hanky to George as a token of her affection. Being superior to George and an equally hard-core admirer of Celine's beauty, Pothappan wanted to own it. He snatched the scarf from the frail emotional hero. George was never a match to the influential and domineering Pothappan.

“(Nirrkamkuzhi Pōthappan) is powerful than me’. Everybody know him, he is rich and an iron-hearted rowdy. He is elder to me for seven or eight years...He always laughs like a villain; and often cautions everybody “I am the manager of this company...”  
(*Pattuvāla*. p.19)

In many occasions Pōthappan and George fought each other, over Celine and her silk-scarf. But, George was so desperate to take it back from Pōthappan that one day he went to his palatial residence and asked for it. Pōthappan was not ready to give it up. He called the police and asked them to frame the hero with serious charges of trespassing and burglary. A fight happened. In the duel, the desperate hero hit Pōthappan with a small table and seriously injured him on his forehead. Pōthappan fell aground and fainted. George took the silk-scarf, the most valuable token of Celine's love and managed a narrow escape. But, the villain decided to hunt him down at any cost. A reward as announced for the missing heroes' capture. The villainy reign the scene. The hero had strange and tiresome experiences while he was absconding. Police chased George and put him up in prison for a long time on fabricated charges. Life in the prison made him more weak and depressed. Detention appeared as a heroic penance. In a miraculous turn of events/fate, Pōthappan, the villain, was also sentenced in the same jail for handling fake-notes, Pōthappan met the hero there. He was regretful of his deeds and realized that all these troubles were because of his indulgence. The story ends up with the villain, confessed and begging for apology. [*Pattuvāla*. p151]

Kanjirapalli Pāppan is the villain in the novel *Veli* (1970) or The Hedge. The novel happens at Kottayam and is a tale of a long inter-family rivalry presented as a complex boundary dispute. As usual the villain, Kanjirapalli Pāppan Chettan is self-righteous and very proud of his family status. Pappachan is a fifty years old widower. He is the arch-rival of Koonam Muchi Eliyāmma, his nearest neighbor and the mother of Marry, the heroine. Their enmity was long standing and had genesis in a special circumstance.

Once (long time back), Eliyāmma was coming from the Church. She was middle-aged but elegant and beautiful. On her way home, she met Pāppan coming in the opposite direction. He was heavily drunk and inebriated. When he came near to her Pāppan suddenly tried to hold Eliyāmma on his shoulders. She resisted and escaped. But, carried over by her beauty, he continued to tease her. (16-17)

After this incident, they did not talk each other. Quarrels between them were a usual affair. This time a hedge on their common boundary, which had been standing there since some time past, had suddenly emerged as a matter of dispute. It was Eliyāmma who built a fence for her land, which blocked an otherwise longstanding passage for Pāppan and his family. Pāppachan became angry over this move, which he failed to preempt. He is very powerful and all the people from the parish and even the priests respected him. It is not because of his virtue or kind deeds; rather, he is immensely rich and powerful. He has a good hold in the high echelons of the church. Other People of neighborhood openly supported Kanjirapalli Pāppan. Every day, sponsored by Pāppan, they get into small groups and made gossips against Eliyāmma's family. Gossips were also aired about the young daughters of Eliyāmma. Meanwhile, Mikhael, Eliyāmma's husband, died of a sudden cardiac arrest. The youngest of her daughters opted to become a nun and she joined in a convent. One day, Pāppachan met with an accident. He slipped and fell-down in a stream adjacent to his home. He was seriously injured and became bed-ridden. Both families were going through a tough time of difficulties. One day, on Mikhael's grave, Eliyāmma felt as if her deceased husband asking her to remove the disputed hedge from her boundary. Returning from the church she broke the wooden fencing and the older passage was kept open for the old, but now ailing villain, Kanjirapalli Pāppan and his family. He was forgiven by Eliyāmma. He visited her home and pleaded her to be with him in the rest of his life. But this request was rejected. The old villain went back with a broken heart.

Villain in the novel *Azhakulla Saleena* (1973) is Kunjachan. Azhakulla Saleena (Seleena; the Beauty) is written as a thriller but with a tragic story-end. All key characters end their lives in the climax. Plots are mainly arranged as taking place at an 'estate' or plantation named 'the Moon-Land Estate'. It was located somewhere in Malabar. Kunjachan; the filthy-rich owner of this plantation, is portrayed as a perfect beast; a chronic flirt and a womanizer par excellence. He always pretends to be ever-smiling, generous and a helpful gentleman. But beneath this civility there live a hoary savage. Johnny; an ordinary clerk working in Kunjachan's plantation had eloped with his childhood sweetheart Saleena. Kunjachan was quick enough to offer all the assistance required for this new-couple who had just living together. But the unfortunate

Johnny missed his lover on their way to the Moon-Land Estate. She was abducted by a gang of *gundas* and taken to a brothel. The helpless clerk rushed to Kunjachan for help and the benevolent villain rose up to the occasion and rescued Seleena from the trouble. She is exceptionally beautiful and seducing indeed. Kunjacchan's wife Lucy knows that her husband is a womanizer, and she warned him occasionally sometimes for his habits. As she afraid, he was charmed by his clerk's wife. Seleena was approached by Kunjachan but she was not willing to succumb before his lust. Kunjachan raped her. Seleena killed herself in despair and her lover, enraged in Kunjachan's treachery, killed him with stab wounds. He commits suicide afterwards.

All the villains discussed above fundamentally emerge from their opposition to the ideal of 'the possible-familial'. In Põthappan and in Kunjachan a naked objection of the moral family norm is quite visible. Their overt acts of intemperance make them stay a step outside the unfolding Christian moral regime in Central Travancore. But at the same time, Muttathu Varkey portrayed these types as familiar characters of the neighborhood. Both of them are influential, respected and importantly depicted as belonging to certain non-traditional status groups. Põthappan is an owner-manager to a theater-company and Kunjachan manages a tea-estate. Their villainy is not ascribed; rather they achieve their traits of villainy from a partially submerged counter-world of extra-familial transactions. Plantation, partnership, and labor-migration tempt people to make attempts outside the emotional boundaries of their families. Many enclosures were trespassed; new settlements were made, remade and then often constantly unmade. Villains of Varkey were endowed with two types of functions within this milieu. The one is so banal, and it is noticed my many observes; that the villains paved a way for heroes by positioning on their 'other' side. The second is comparatively left unnoticed. Villains positioned as neighbors, unlike their ideal/heroic counterparts they are so proximate and leave a possibility of meeting them at our country lanes; but of course, on the next of our moral hedge! Interestingly, Prem Nazir (1926-1989), 'the hero ultimate' in the history of Malayalam Film industry was chosen to play the role of the villain in the cinematic adaptation of Azhakulla Seleena in 1973.

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# SPACE IN NIKOLAI KOLIADA'S PLAY *MURLIN MOORLO*

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**Abstract:** *The play "Murlin Moorlo" was written in 1990. The title Murlin Moorlo is derived from famous American actress Marilyn Monroe, which is used here in absurd way by making fun of notions of beauty, the metaphoric meaning will be self acclaimed beauty, in other words as self acclaimed flawless and polished setup of Soviets. As the Soviet Union was about to be collapsed, new changes were taking place, especially in the fields of culture and values attached to it, social formation, and far flung places were getting isolated. The famous Russian theorist Tijnianov termed this phenomenon as the struggle between centre and periphery, how people at periphery were left to be marginalised. It will be very interesting to study the space of the play and spatial language /style of the play-writer, who introduces his audience with the new themes/motifs, which were considered taboo in the society. The article as well pays attention to the spatial position of house, and changing worldviews, especially how literature and Television are shown as ambassadors' of knowledge in society, and above all, how earthquake is used metaphorically to show doomsday of communism in the play.*

**Keywords:** *Space, N. Koliada, Murlin Moorlo, U. Lotman, Contemporary Russian Play*

"Space in a literary work is the continuum on which the heroes are situated and where the action takes place." {«Художественное пространство в литературном произведении – это континуум, в котором размещаются и совершается действия»}. (Lotman, 1968:12). In other words literary space could be understood as a container of elements whose interrelation is determined by their position in space.

So, the text could be considered as literary space in Nikolai Koliada's play "*Murlin Moorlo*", where the heroes are situated and action takes place. The structure of literary space could be understood through distinction between the structure of text on different levels- spatially, which is expressed as an opposition between here and there, proximity and distance, this side and other side, which is reflected in different worldviews of heroes of the work.

Nikolai Koliada is one of the most famous play-writes of the post soviet era. He is an actor, editor, producer, director and a teacher, basically champion of contemporary Russian drama. According to Prof. V. I. Korovin, he represents the "New wave in contemporary Russian drama", where play writers emphasise on having no-norms, making it open and

sometimes they change the text of the play, by improvising, keeping in view the interest of the audience, while depicting about the contemporary world and its reality.

According to Anton Chekhov, “if a gun is shown in first scene, it has to be fired in next scene”, likewise the plot of the play is very closely knitted – the play consists of two acts and three scenes. The play “*Murlin Moorlo*” was written in 1990. The title *Murlin Moorlo* is derived from famous American actress Marilyn Monroe, which is used here in absurd way by making fun of notions of beauty, the metaphoric meaning will be self acclaimed beauty, in other words as self acclaimed flawless and polished setup of Soviets. As the Union was about to be collapsed and new changes were taking place, especially in the filled of culture, vocab(-slangs and swear words) values attached to it, social formation, how far flung places were getting isolated, i.e. in terms of famous Russian theorist Tijnianov - struggle between centre and periphery, how people at periphery are left to be marginalised. The setup at periphery small provincial town named Shipilovsk. As one can notice the time of its publication, was very close to time of grave changes in Russia, which I understand as a transition period. So, one can notice many a times in play things are talked, compared, criticised, laughed, cursed in the name of communism through means of metaphors and alienation. Basically, showing the transition period, how people are coping and surviving in new setup, which was about to come or take place, rather has already started taking place by the time.

The plot of the play is about the peregrination of a young women, named Olga, about some kind of chaos, which is about to occur, who is aged 28 years, also called as *Murlin Moorlo*, a false beauty- rather polished, lives in a two bedroom flat with her mother, which is a bit disoriented - “*like a railway station*” (Murlin Munro, p.1) and closed – “*there is no television in the room*”. (Murlin Munro, p.1) Who is unemployed, rather prefers to be one, spends her time at home by doing nothing in life, who comes to know from Banga - a witch teller that everything is goanna doom soon, a disaster is awaited, also verified by her secret encounters with God, (alienation of lost faith and believes in God), and has just broke up with Mikhail, with closed worldviews. Accompanied by a tenant – Aleksey, aged 26 years, from Leningrad(As Leningrad is regarded as window to the West in history, since Peter the Great), who has high regards for education and literature, is also a budding novelist, hoping his novel will bring huge difference in society, with very open worldviews. The next character is Inna, sister of Olga, aged 35 years, who’s husband has left her, and moved to Moscow, with limited worldviews. And last character is Mikhail, aged 35 years, already married, and loves Olga, with confused worldviews. As the play starts with the conversation about the news of

chaos, between Olga and Mikhail, with the progress of play she is joined Aleksey and Inna, where Olga and her sister Inna, both are looking to find some kind saviour in the form of young guy from Leningrad. In the middle of the play, Aleksey gets into brawl with Mikhail – on the issue of women safety and respect, gets bitten badly and decides to go back to Leningrad again. And Inna sees him as the lover, with whom she would want to escape the filthy town of Shipilovsk. But Olga's house is at the centre of the play, where all kind of worldviews are confronted.

Olga's House - The stage setting of the play starts with the description of house - dull, grey, filthy and disoriented house, in other words her behaviour and words are defined by the changing space of the house. In the beginning of the play, she is very angry, rude, out bursting, alone, which is equally reflected in her speech and behaviour, even the conversation between Olga and Mikhail, was justifying the space of the disgusting house. As it was less of conversation more of swear competition, the space of the house changes with the changing behaviour of Olga, who becomes softer and her ignorance about the world fades gradually, The house could also be looked as a representation of the periphery, with typical worldviews, full of ignorance and isolation.

The relationship between Olga and Mikhail, Olga and Aleksey and Aleksey and Inna are opposed by high versus low or pure versus impure. The space created by the house and surrounding, where in the beginning she was lonely, even she was in relation with Mikhail, which she considers by chance happened, but she is looking to settle down and have kids in life, gradually she finds Aleksey as the saviour, and source of knowledge, as he was well read and educated. The way space is used to introduce the growing isolation and unrest in private lives of the people of new Russian society, even her sister Inna, is also looking for someone to escape the rotten town of Shipilovsk. As if representing the mood of the society, which has about to change. Whereas Inna's love to Aleksey is more of greed and need, representing values of new market economy, or capitalism, which is low and impure in its worldviews, in comparison to other relations, i.e. to escape the town as well as the coming crisis.

In general, the extramarital relations or a casual relation between youths among 20s and 30s is absurd reality. The Television is shown as the window to the world, exposing the Soviet propagandas about outside world, i.e. by creating a confusion that the American society and people are just made to look beautiful on television, but in reality they are not. Such as the revelations by Olga for not having television at home, was due to radiations, which are harmful to humans. Likewise the alienation of literature and education, as the only saviour to the present crisis, i.e. to rebuild new Russia through these means only, which is less spread and



practiced at periphery, as their first task is to survive in the filthy environment.

The allegorical use of softer animals such as Cow, Goat etc. are shown to represent the nature behaviour of the people at periphery, as they are too ignorant.

Another interesting aspect of this changing society is shown through the space of Olga's secret encounter with God, which could be understood why is so, as religion was opium for masses, during the Soviet regime, which is a long period, that's how she has blurred images of God in the form of a old man. Through her conversations with other heroes about God, is shown as the shift in faith and believes among ordinary mass, as a symbol of hope. Lines from play:

*God! God!... Come back to me, Go-o-od!!! Come back to me, Lo-o-o-ord!!! God!!*

*I come back to me, God!! I! God!!!! God!!!! God! HI....*

As the society is free to worship and believe in God, i.e. where religion is no more opium for the masses, as the soviet has fallen, so hope is being shown in the space of the last scene, to refill the voids of ideals through God.

Finally the earthquake, which is used as a metaphor to show the impact of the biggest crisis, i.e. Collapse of the Soviet Union, was awaited and addressed with different terms such as disaster, drowning of everything, be buried alive etc. to create the impactful space out of it.

The collapse of the Soviet Union, brought with lots of good and bad changes, the space of the play is representing these through changing spatial language around the each space. All the characters could be seen as representatives of a bigger mass, from the society, with contrasting worldviews, symbolising the hue n cry of the periphery through them. And asking a simple question – is escape, the only way out?, as many people escaped the country, during this transition.

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# THE SOVIET RUSSIFICATION POLICY & THE BALTIC RESISTANCE

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**Abstract:** *Post-World War when Soviet Union blatantly extended its sphere of influence on Baltic States of Latvia, Estonia and Lithuania, the main aim was the Russification and Soviet cultural imposition on these states. Set in this context, the current paper focuses on the occupation and Russification Policy of the Soviet Union and the resistance they faced in the Baltic states. The highlight of this resistance was the non-violent protest by these people. The paper further argues that this movement was the combined effort of the masses who fiercely guarded their national, cultural and linguistic identity. They predominantly followed a nonviolent protest tactics to combat Soviet military intervention, political intrusion and cultural assimilation. This paper is an attempt to analyse how the three Baltic States fought for their identity against the Soviet Union, one of the most powerful nations of that time and ultimately succeeded in attaining independence in its true sense.*

**Keywords:** *Baltic States, Soviet Union, Russification Policy, Resistance, Military intervention, Cultural assimilation.*

After the Second World War the Soviet Union started the political and military annexation of the Baltic states. The Baltic states are also known as the Baltics; Baltic nations or Baltic countries and are referred to the three countries in northern Europe on the eastern coast of the Baltic Sea, namely Latvia, Estonia and Lithuania. The annexation of the Baltic States started the process of Russification Policy which meant not only the political assimilation of these states into Soviet Union but also a cultural assimilation. Cultural assimilation leads to giving up one's own cultural identity and sovereignty. Russification in terms of culture mainly meant spreading the Russian language in all the annexed Baltic States, a move that they resisted. Preserving their national identity has been a concern for half a century for the Baltic people especially for the Latvians and Estonians. They had feared ethnic and cultural extinction. Ethnicity has become an important issue for the entire world. After the disintegration of the Soviet Union ethnic tensions were more evident in Post-Communist regions. After gaining independence the Baltic States changed their status from suppressed minorities to titular nationalities of their own states. They have reestablished their ethnic and cultural values in their territories and started using their respective languages, for example Latvian in Latvia and Estonian in Estonia.

The Russification policy was more evident in the Ukraine, and particularly in Belarus as compared to Baltic States. Immigrants from Russia, Poland and Belarus behaved negatively with natives of the Baltic States and forced them to use Russian, so only a few immigrants took interest in learning local languages. (Mežs et al: 17) As part of the Russification of the Baltic States, Soviet Union tried to impose Russian at the grass-root level and opened many Russian schools even when the number of Russian children was less in number.

Under the Communist rule more emphasis was given to develop the cities, while rural areas were neglected. Officials from Moscow were sent to develop a special system *Kolhoz* and *Sovkhoz* agglomerations in place of the traditional pattern of dispersed single-family farms, a pattern which was predominant in Estonia and Latvia. Immigrants were invited to settle in Baltic cities as heavy industries were developed there. Large factories were built in Latvia, in which the plan called for a non-Latvian labor force due to one of the lowest unemployment rates in the former Soviet Union. (Mežs et al: 15)

Before the Second World War the Baltic nations were inclined towards the Western powers. In the Post War scenario when the Soviet Union tried to impose their policies and culture in the Baltic States they faced great resistance not only from the people then residing in the Baltic States but also from the Baltic immigrants who lived in Germany and later refused to return to their home. They had once been through the Soviet rule in 1940-41 and turned anti-communist. These people, though lived outside the Baltic states gave great impetus to the idea of national independence of their respective countries. As Senn puts

The Soviet Union on the other hand did everything possible to re-orient people to the east. The realization of this aim, of course, required the elimination of any opposition. It has been estimated that in the first three years after the war, 371,000 Baltic nationals were deported to other parts of the Soviet Union. (Senn: 124)

Given the aggressive policies followed by the Soviet Union to Russify the Baltic States it was evident that they would protest. What was unique about the protest was the fact that it was extremely peaceful in nature. The first joint Baltic peace venture was perhaps the open protest letter written in 1980 which was a result of the Soviet invasion of Afghanistan. This letter was signed by around 23 people in Lithuania, Estonia, and Latvia. People in the Baltic States were kept away from the movements taking place elsewhere in the world. Since the Soviet takeover the Baltic States were isolated from the outside world till the 1970s. The call for autonomy was hard to suppress given the rise of separatist movements in places like Quebec and Basque countries and even the precedent of Baltic

independence before 1940.

Latvia, Lithuania and Estonia had called for reform by 1989 that became a demand for independence from the Soviet Union, which they realized in 1991. On August 23, 1989, approximately 2 million Estonians, Latvians, and Lithuanians joined hand-in-hand from Tallinn in Estonia to Vilnius in Lithuania and made a human chain on the occasion of the 50-year anniversary of the signing of the Molotov-Ribbentrop Pact. This secret pact between Soviet Union and Nazi Germany divided Eastern Europe into spheres of influence between the two countries and led to the occupation of the Baltic states in 1940. This protest was one of the most dominant symbols and this united call for independence came to be known as the "Baltic Way". By organizing such an effective and visually pleasing protest the Baltic nations caught the attention of the global media and tried to bring to notice that the Soviet had illegally occupied them and thus highlighted their struggle for political and cultural independence. As an aftermath of the protest the call for independence only grew. (Lazda: 518)

The nonviolent nature of Baltic cultural nationalism was further underscored by the central role of song festivals as Latvians, Lithuanians, and Estonians voiced their protest through music. As a result, the struggles for independence from 1989 have become known as the "singing revolutions", a revolution that greatly protested against the Soviet insensitivity towards the national identity of the Baltic States. The song revolution was instrumental in cementing the patriotic sentiments of the Baltic people. It brought together people not just in numbers but also played a pivotal role in binding the nationalist sentiment. As a result, the first free democratic elections to the Supreme Soviets to determine independence took place in February 1990 in all three Baltic states. Pro-independence candidates won majorities. Lithuania became the first Soviet state to declare independence on 11 March 1990. Estonia and Latvia declared independence soon after on 30 March and 4 May respectively. The independence of all three Baltic States was recognized by most western countries by the end of 1991.

Lithuanians felt secure in their ethnic homogeneity and had no fear of becoming a political or cultural minority, unlike Estonia and Latvia, where the fear of cultural extinction was a constant since the World War II. The Lithuanians granted automatic citizenship to all inhabitants. The situation was drastically different in Estonia, and especially in Latvia, where the threat to ethnic existence was very real. Estonia passed a citizenship law according to which citizenship was granted only to those individuals who were citizens before the country was occupied by Russia in 1940. As a result, a significant number of permanent residents lost

their citizenship. Russians were affected the most, the majority of whom became citizens with no state. They neither had Estonian nor Russian citizenship. (Mežs et al: 21)

Due to basic difference in linguistic families' Russification in Estonia differed from that of Latvia and Lithuania. As we know that Latvian and Lithuanian languages, of the Baltic Group, belong to the Indo-European family, it was easier for these people to learn Russian. As Estonian is radically different from Russian since it belongs to a Finno-Ugric language, it makes it difficult for Estonians to learn these languages. Immigrants from the Russia and east settled in the big cities and capitals but Rural regions were much more homogeneous. The historical facts suggest, during the abolishment of serfdom in the beginning and middle of the nineteenth century Estonians and Latvians were specified group in major cities. But as a result of Russification Policy, these groups became minorities as the immigrants filled their places in major cities.

After reviewing the situation of that time, this article finds that only the Baltic States showed great resilience and resistance to one of the superpower of that time. The Russification Policy covered the Central Asian Republics, Georgia, Ukraine, Belarus among others but faced stiff opposition only in these three Baltic States. These States not only protected their political identity but also their cultural identity and ethnicity. They even resisted the Soviet tactics of imposing Russian as the official language. Language plays a very important role in framing the identity of a nation and its people. By resorting to peaceful protest through human chain and songs and in general following a non-violent method of opposition they influenced other countries and have set a historical example. The Baltic States realized in the very beginning that if they allow the Soviet Union to politically takeover they would also lose their sense of identity forever. They constantly forced the Soviet Union to ultimately retreat. The central point of protest in the Baltic States was that more than the territorial annexation they feared the loss of their own identity, their language, and culture. Though ultimately the Soviet Union disintegrated in 1991 into 16 countries and all these nations gained their independent status but the case of the Baltic states is seen with much respect because even till date the Russian influence in these states are minimal and use of Russian language is negligible. The Baltic states proudly represent their own culture and language, namely Estonian in Estonia, Latvian in Latvia and Lithuanian in Lithuania.

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# INTERCULTURAL EDUCATION VIS-A-VIS RACISM IN QUEBEC: THE SPECIAL CASE OF FRANCOPHONE CANADA

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**Abstract:** *The dichotomy between multiculturalism and interculturalism in education policies has dominated the Canadian debate for a long time now. Although both of them aim at promoting tolerance, reciprocity and reducing race based hatred, the difference in nomenclature at federal and provincial level shows difference in their respective perception of diversities. Based upon a review of the literature on educational practice and intergroup relations in Québec and Canada, this paper tries to look into this perceived notion of diversity in Anglophone Canada and Francophone Québec. This paper further argues that Intercultural education has two implicit goals: first it has been a tool for integrating immigrants coming from non-white non-French background. Second the linguistic survival of French has been the dominant feature in Interculturalism rather than a fear of racial tension in institutional spaces.*

**Keywords:** *Multiculturalism, Interculturalism, Intercultural Education, Racism, and Intergroup Relations*

The fact that Canada has an explicit policy of Multiculturalism does not make it impermeable to racism, an implicit phenomenon in Canadian society so much that even United Nations Organisation has recently accused Canada of its racist nature. Canada, a country known internationally for its peacefulness, its contribution towards humanitarian activism for benefit of mankind and its constructive role in conflict resolution, finds herself in the middle of debate regarding engaging its diversity. The two solitudes, Canada and Québec, Anglophones and Francophones, have always been conflicting cousins who find their interests, at times diagonally opposite and at times on transecting each other.

The case of Canada's multiculturalism and Québec's interculturalism is one of the examples which show their difference in perception of diversities at federal and provincial levels. This dichotomy between multiculturalism and interculturalism in education policies has dominated the Canadian debate for a long time now. Although both of them aim at promoting tolerance, reciprocity and reducing race based hatred, the difference in nomenclature at federal and provincial level shows difference in their respective perception of diversities.

This paper tries to look into this perceived notion of differences at federal and provincial levels. This paper further argues that the policy of interculturalism in Québec has dual role to play: first it serves as a tool

for linguistic integration of new comers and second, it's quest for the survival of French language and culture instead of fear for racial tensions among various cultural community.

The focus in this paper is to look at racism that exist in Canadian educational space, especially that of Québec. Based on review of literature available in the field of intercultural education, racism and inter group relations, the paper explores whether the interculturalism actually aims at ethno-racial harmony or is it just obsessed about the survival of their French identity in this vast Anglophone landscape of North America.

This paper is divided into three parts. The first part highlights the debate on the salience of education in combating social malaise of racism in Anglophone Canada and Francophone Quebec through their respective policies of Multiculturalism and Interculturalism. The second part of this paper explores the dichotomy between multiculturalism and interculturalism in Canada and Québec, and their respective notion of diversities. It further questions; Why Québec has out rightly rejected federal policy of multiculturalism and developed its own policy of interculturalism and why the case of Québec is special. The third part consists of socio-cultural dissection of racism: what does racism stand for and various theories related to it. Finally, the paper concludes that initiatives taken by government, in terms of intercultural education, has various shortcomings and it does not address the genuine problem of racism.

### **Education, Diversity and Racism in Canada: An Unending Debate**

The increasing incidence of race based hatred arising from diversity especially in immigrant western societies calls for a solution of this malaise while identifying the means to reach this end. One possible and effective solution is sensitising people which can only be reached through educating the society about unity in diversity. This raises the question of what role the institution of education can be expected to play and how far government policies are expected to influence this role?

Moodley (1992: 7) refers to education as being the pervasive cure for prejudice and intolerance, but is it possible to cure the malaise of prejudice and intolerance by education per se in an immigrant country like Canada having multi-ethnic (over 200 ethnic origins), multi-racial and multi-religious and political identities? Or do we need additional government policy and state ideology to combat internal conflict arising from this diversity? Because, if left unaccounted, prejudice and intolerance, lead to xenophobia and racism.

The official policy of multiculturalism adopted by Canada is the



manifestation of this realisation as one of the main aims. A multi-ethnic, multi-racial and multi-religious society like Canada aspires to moderate prevalent ethnic and racial tension and encourage tolerance and acceptance for other. "Living together with differences" is what defines the Official Multiculturalism policy of Canada. 'Differences' here signifies the fact that 'diversity' marks a key dynamic in contemporary Canada and it is best to view Canadian society as a kaleidoscope of overlapping and intersecting identities (Statistics Canada, 2006 census). These identities are source of exclusion for new comers at various levels.

Canadian Council for Refuge (CCR) in its report finds out that,

"Nevertheless, racism and discrimination are part of the Canadian reality. They are manifested at the personal level in the way individuals are sometimes treated. They are also manifested at the systemic level, through the functioning of government bodies and through refugee and immigration policies that have a differential impact on racialized groups, or that otherwise lead to discrimination against newcomers as a group, or certain sub-groups of newcomers. Despite the extent of the problem, we rarely see the federal and provincial governments taking a leadership role in naming and combatting racism in Canada".

Does that mean federal policy of multiculturalism is not capable of addressing the problem of racism even after four decades of its enactment? It has been argued that a key feature in popular conception of Canadian national identity and culture concerns the issue of racism, especially racism against visible minorities (but CCR notes that a more blatant form of racism is found in policies that directly target certain racialized groups, based on profiling, stereotyping and public annoyance.

Visible minorities (persons who are non-Caucasian in race or non-white in colour and no-aboriginal in origin) of Canada have to confront systematic racism. The historical and the continuing prevalence of systematic racism is well reflected in government policies, for example, legal and criminal justice system, immigration, education and employment (Szuchewycz 2000).

Even if they are not openly barred from certain occupations, they find themselves getting into menial jobs where they are paid less and prospects of promotion and social securities are very remote.

Educational institutions, especially schools have long been attacked as a site of racism due to their insensitivities towards students coming from visible minorities. Criminal justice system is also criticized of being harsh towards visible minorities and arresting and sentencing them at greater rates than those of mainstream ethnic groups.

Most Canadian provinces have formally endorsed the principles of multiculturalism as guidelines for defining majority-minority relations except for Québec, a ‘distinctive French-Canadian nation’ (Dyck 2002), which has formally abandoned federal multiculturalism as inconsistent with its political objectives. Its policy of Interculturalism attempts to integrate minorities without threatening French language and culture.

### **Canada’s Multiculturalism and Québec’s Interculturalism: Difference in Perception of Diversity**

Canada has always been hailed as being the first “immigrant” country to embrace the official multicultural policy as a state ideology and political philosophy to manage, engage and encourage social diversity. Multiculturalism as an ideology can be seen as a blueprint for living together in diversity. It can be viewed as an ideology of managing diversity that came on world scene at the advent of post-modern states, which are more pluralist, less nationalist and allow, even encourage, multiple identities to thrive (Haywood: 120). This period generally refers to second half of 20<sup>th</sup> century, mainly after cold war.

For Canada, the 1971 official multicultural policy and subsequent multicultural act 1988 is the manifestation of an ideology which “was initiated to overcome the predominant colonizing Anglo-French character of the state” (Raj 2009:3) and to promote social harmony, “by making provisions to bring about fair and equal treatment of all the communities” (Raj 2009:3), by encouraging tolerance and respect for cultural communities and taking “initiatives for enhancing inclusiveness without compromising national interests” (Fleras and Elliott 2002:59). This policy is based on the view that ethnic differences are worth perpetuating to enhance the character of Canadian society (Moodley: 7).

For Quebec this policy distorts the historical and sociological realities because Canada possesses two main cultures as well as two official languages. Culture and language, critics’ claim that, are indivisible. Québec further argues that it contravenes the special status of Québec as one of the founding members of Canada intrudes into its internal affairs and it treats ethnic minorities as if they had fully the same rights as that of Québécois (Fleras and Elliott 2001). Hence Quebec formally abandoned concept of Multiculturalism for concept of Interculturalism which can be explained as *a set of institutional rights and responsibilities associated with policies on tolerance and respect for differences within a French speaking environment*. The reason why Québec rejected official Multiculturalism and adopted Interculturalism further reflects French-English strife in Canada which has existed throughout its history and the different visions regarding diversity.

Quebecois want to protect their French heritage in predominantly English environment of Canada but at the same time they do recognize social pluralism especially after Quiet Revolution of 1960 and rise of French Nationalism. While multiculturalism denies existence of an official culture and argues that all cultures and ethnic groups are equal in status within a bilingual framework. Québec's interculturalism openly endorses French language and culture in Québec society. McAndrew argues that the Quebec's embrace of interculturalism was the need to avoid pitfall of cultural homogeneity without falling into some of pervert effects attributed, rightly or wrongly, to multiculturalism, i.e. folklorization of cultures, static juxtaposition of diverse groups and promotion of undemocratic practices under the guise of cultural relativism.

Whatever be the nomenclature, the aim of both the federal government and the provincial government was to promote equality, tolerance, reciprocity, respect and harmony in society. These aims, ideologies or political philosophy can very well be implemented through education. Intercultural education has been conceived to promote these ideologies and address the problem of racism in Québec society.

### **Theorizing Racism**

From a distance, Canada strikes many as a paragon of racial tranquility (Fleras 2001:53). But what appears from distance is certainly not the truth as racism marks the very history of existence of Canadian society. The first immigrants from Europe brought with them the seeds of the racism that would have such devastating impact on the aboriginal peoples of what is now Canada, an impact that continues to be felt to this day (CCR 2000). Racism furnished the ideological life support for capitalism at large, for society building in general and for the exploitation of racialized minorities in particular (Bolaria and Li 1988).

We have seen that racism was born with the European colonial adventure in America. The Quebec of today is a direct outcome of the French colonial adventure in North America. Quebec, therefore, like all the European colonies in America, was born under the sign of racism and must, like all other Western societies, face up to the persistence of this reality (Conseil des relations interculturelles, 2001).

Racism can be defined as

“The doctrine that behavior is determined by stable inherited characteristics deriving from separate racial stocks, having distinctive attributes and usually considered to stand to one another in relations of superiority and inferiority” (Banton: 19).

Racism is a negative concept based on the belief that some races are inferior to others. Race can be defined as “arbitrary classification

according to biological criteria based on physical or genetic differences”. Biologists never fully agreed on the criteria for classifying world’s population. Seen in this light race can be seen more of psychological construct than any scientific concept. There are five main races, Caucasian (European), Negro, Mongol, Malayan, and American Indian (Driedger: 216). Indicators of racism are stereotypes, prejudice, ethnocentrism and discrimination.

Section 1(1) of the Convention on the Elimination of All Forms of Racial Discrimination (CERD) defines racial discrimination as:

“any distinction, exclusion, restriction or preference based on race, color, descent, or national or ethnic origin which has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life.”

So racism gives rise to a myth of superiority of races; for example, a commonly held notion that race is based on color of skin, the variations of which connote both genetic and cultural differences between peoples (Bolaria and Li: 14). So phenotypical differences are popular bases for categorizing people into races, so much so that it becomes a determinant of mental and social capacities and hence justifies the social construct in favor of ‘racially based hierarchy that expound white supremacy’. Race as a biological fact has been invalidated by biologists and geneticists, but race as a social construct is very real (Kallen: 11).

Now the question is how deep this “social construct”, or social structure is embedded in Québec society; a white settler society receiving immigrants from diverse background. To what extent does it give rise to structural racism i.e. a “subtler racialized patterns in policies and practices” and permeates the political, economic and socio-cultural structure of society in ways that generates differences in well-being between people of color and white” (Lawrence et al: 145). These dynamics work to maintain the existing racialized hierarchy, even as they adapt with times and accept new ethnic and racial group (Lawrence et al: 146).

To say that the society is racialized suggests they are systematically arranged around beliefs about race, and the distribution of power, resources, images, and ideas closely corresponds with membership in racialized groups (Frances and Tator: 23)

It almost goes without saying that racism is pervasive in Canadian institutions. The education system is not an exception to this. Primary and Secondary schools have been criticized as the sites of racism and

discrimination. As a result, Canada's image as pacesetter in social change has been sullied (Mukherjee, 1993 cited in Fleras and Elliott 2002). Québec is not an exception. Since the early Sixties, various racist incidents have made the headlines in Quebec. For example: The Sir George Williams Affair.

If we see the demographic changes in Québec, in 1961, it is estimated that there were in Quebec about 20,000 persons of non-European origin. By 1991, their number was somewhere between 300,000 and 400,000. Currently, they are probably close to half a million. A majority of the members of these racially defined groups have, therefore, settled in Quebec during the recent waves of immigration. In an attempt to address the challenge of diversity which came as a result of this increased immigration mainly after Second World War, the government have put considerable energy into progressive educational policies. For example: policy of intercultural education. The education has come a long way since the days when differences were punished. So the question is what the intercultural education is supposed to do? For some, cultural awareness is the main goal but for others its goal is to dismantle structural racism or simply bring racism out of hiding.

### **Towards intercultural education**

*« L'émergence du multiculturalisme comme un élément essentiel du débat éducatif au Québec est l'une des conséquences du processus de redéfinition des francophones du Québec comme le groupe majoritaire au Québec et des efforts politiques qu'il a accomplis afin de s'assurer que son importance démographique se reflète dans le statut socio-linguistique, économique et culturel du français dans cette province » says Marie McAndrew. (1987 :53)*

To paraphrase it in English we can say "the emergence of multiculturalism as an essential element in educational debate is one of the consequences of the process to redefine francophones as the majority group in Québec and the political efforts that it had to undergo in order to assure that its demographic importance lies in its socio-linguistic, economic and cultural status of French in this province."

This hypothesis seems valid if we take into account the developments in the domain of education especially after Revolution Tranquille or Quiet revolution of 1960s – 'a powerful cultural rebirth'- which conferred unprecedented importance to French language in education and gave rise to French nationalism. Much effort has been expended since then on intercultural education.

The educational institutes are more prone to diversities as they have clients coming together from different ethnic, racial, religious, cultural

and linguistic backgrounds. In order to address the problems steaming from diversity, Québec government in 1960s underwent many reforms, many of them were in education system. Most of these reforms stemmed from Parent Report (Royal Commission of Inquiry). In 1964 Ministry of Education was established to replace the council of Public Instruction and its Catholic and Protestant committees as the official authority to all education policy in province.

As somehow tumultuous decade of the sixties drew to a close, language rather than religion had clearly become major issue in Québec politics and in Québec education (Henchey and Burgers: 28). The government enacted Bill 63 (*Loi pour promouvoir la langue française au Québec*): An Act to promote French language in Québec. For the first time in Québec, the law granted all parents the legal right to have their children educated in the language of their choice: English or French. But many Québécois interpreted this law as serious threat to French language and culture. Hence at the dawn of 1960s we see mass demonstration against government and its language policies. The following decade, the field of education was dominated primarily by linguistic nationalism and with the question of who should have the right to be educated in English schools.

The Bill 63 had all the opposition from different sections of society as being anti-French language and culture, so Robert Bourassa government enacted ‘Official language Act’ or Bill 22 which declared French as the sole language of Québec. But the education clause of Bill 22 did appease neither Anglophone nor Francophones. Both the major groups viewed this Bill as being against them, as Anglophones had to undergo tests in order to get their children access to English medium schools and Francophones found the monitoring of test very tedious. Furthermore, this bill was considered “anti-immigrants and violating Human Rights and it was evident that even this bill did not resolve the language problem” (Henchey and Burgers: 29).

The first major piece of legislation was Bill 101 or Charte de la Langue Française(Charter of French Language) passed by Partie Québécois government in 1977. It was more precise than its predecessor Bill 22, and resulted in French becoming the official language in virtually all spheres of Québec life. As far as access to education in English is concerned, Bill 101 is more restrictive than Bill 22. It limited the access of English schools to only those who have at least one parent who attended English language elementary school in Québec. So this restricts English education to children whose parents are English speaking native Quebecers and requires all other to be instructed in French medium irrespective of their place of origin and language. Bill 101 thus succeeded in what Bill 22 failed to achieve i.e. it ensured that new comers or newly

arrived immigrants receive their education in French. So we see language has always been an issue in the political discourse of Québec and many governments has fell and came to power using this linguistic policy.

The policy statement of 1990, *Lets' Build Québec Together*, by Québec government clearly highlights three main tenets of interculturalism: French as the language of public life, democratic society and a pluralistic society. The statement reiterates that all cultures and communities must accept to be modified by intercommunity exchanges and social interaction (Mc Andrew: 209).

**Programs and measures:** Québec, as a policy of intercultural education, opted to offer 'introductory classes' (classes d'accueil) or 'welcoming class' for children who are not French-speaking and remedial French (classes de francisation) for pupil who need to improve their basic skills in language. Since 1970 Québec has been offering heritage language program, PELO (Program d'enseignement des langues d'origine). The principles of Québec' intercultural policy are most evident with respect to the provision of heritage language programs, but there are also programs in areas of promoting tolerance and understanding (Morris 1989:15). for example, many programs aiming at promoting intercultural, anti-racist, or citizenship education can be found both in general aims of the curriculum and in detailed description of targeted student competencies, of broad areas of learning, and of various academic subjects (McAnrew 2009). For example, Courses on citizenship and community life, ethics and religious culture program, history, human rights, media literacy and environmental awareness. These courses are committed to impart education on diversity in terms of culture, religious, language and tradition. The targeted competencies like 'to think critically', 'to construct his or her identity' and to cooperate with others' encourage the recognition of prejudice and ability to put opinion in perspective, encourage respect for others and constructively embracing pluralism and non-violence.

### **Conclusion: Interculturalism vis-à-vis Racism- Myth and Reality of Diversity Management**

Racism is as pervasive in Québec as in Anglophone Canada. But fear of racial tension is the least of their apprehension and the real danger perceived by Quebecois is the threat posed to French language and culture by multiplicity of other cultures (Ghosh 2004). It is evident from the fact that the public debates in Québec have mainly focused on the integration of immigrant students and the prominence of French language issues, same has been the attitude of government while making policies. Successive government would become increasingly reticent and guarded about taking action when accusations of racism were periodically directed at Québec by rest of Canada (Potvin: 273). For example, the

government policy statement on immigration and integration in 1990 and its policy on educational integration and intercultural education in 1998 devoted only a few lines to racism and framed the issue as a potential individual transgression rather than a systemic phenomenon (Potvin: 273). So it is evident that there has been a reticence or guarded attitude in Québec towards dealing directly at racism, naming it, and introducing it into public policies as an issue to combat.

There is also a dilemma brought about by increasing pluralism in Quebec. On one hand there are public policy statement recognizing the existence and support for various ethnic and linguistic minorities and on the other hand there is a tendency to believe Quebec as homogeneous entity particularly at political levels (Henchey and Burgess). Moodley questions the role of institutions in this direction. While Fleras and Elliott underlines that even after the enactment of Interculturalism, latent systematic racism can be found in the social institutions like educational institutes.

Interculturalism is self-purportedly simultaneously about respecting diversity while attempting to preserve the culture of Québec's Francophone majority (Bouchard-Taylor: 19, 113-121). Minorities in Québec can be said to take into account two majorities as Francophones in Quebec have a double status: they are a minority in North America and in Canada, and they are the majority in Quebec. In Québec immigration was long perceived in as a demographic strategy used by the dominant Anglo-Saxon group to further confirm the minority position of francophones in majority Anglophone Canada. This fear forced Québécois to adopt franco-centric approach in its policies which apparently shows the withdrawal of the francophones into their cultural identity which can also be seen as the basis for ethnocentrism. It maytherefore be said that French Canadians became a 'national minority' with language as themain element of their identity. Their prime strategy is cultural survival, in order to gainacceptance of their particular modes of expression and activity.

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# GLIMPSES OF BUDDHISM IN IVAN BUNIN'S *THE DREAMS OF CHANG*

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**Abstract:** *Metaphysical ideas especially Buddhism has influenced a series of writers and poets. In a number of literatures Buddhist preaching, ideas, motives, symbols and metaphysical elements are incorporated by various authors to portray life. Russian writer Ivan Bunin being enchanted by Indian philosophy especially that of Buddhism under took a journey to India, Cylon (Sri Lanka) and China in order to acquired first hand acquaintance with the Buddhist way of life. This research article is an endeavor to understand Ivan Bunin's short story 'The Dreams of Chang' in the light of his Buddhist vision.*

**Keywords:** *Buddhism, Ivan Bunin, The Dreams of Chang, Dilemma of existence*

The rich cultural heritage of India has attracted intellectuals from across the globe, and the Russian were not exception. The direct contact between Russians and India emerged in the 15<sup>th</sup> century when Afansi Nikiti, visited India and wrote his well-known travelogue 'Journey Beyond Three Seas'. Russia experienced its first contact with Buddhism- its philosophy and traditions in 13<sup>th</sup> century. Russian indologist mainly focused on the India's spiritual values of Hinduism and Buddhism. Fyodor Shcherbatskoy was a Russian indologist who traveled to India and Mongolia. After returning from India, he published the first volume of theory in Russian language entitled *Theory of Knowledge and Logic of the doctrine of Later Buddhist* (1903). In 1913 the Russian symbolist writer Konstantin Balmont also visited India, later he translated Ashvaghos's 'The Life of the Buddha' into Russian. Another path through which the Buddha entered Russian intellectual circles was the translations of Sir Edwin Arnold's 'The Light of Asia' (Marullo, p.5). From the early period to the present age many writers were influenced by Buddha, and their works reflected the theme of Buddhist ideas. Vladimir Solove'v had enthusiastically espoused Buddhist element as karma and rebirth in his works (Marullo, p.5). Sergei Yesenin believed that with exception of Buddha and Christ, human beings are sinners who had fallen into the abyss of dishonesty (Marullo, p.5). Leo Tolstoy's life and works bear the imprint of Buddhist thought. Under the influence of Buddha, Tolstoy wrote a small pamphlet entitled 'The Buddha' (Marullo, p.5).

Ivan Alexeyvich Bunin (1870-1953) was the first Russian writer to get Nobel Prize for literature (1933). His writing style and techniques paved a

new way in Russian literary tradition. Maxim Gorky called him “the best craft man in modern Russian literature” (Olga Shartse, p.8). Bunin’s poetry and prose are portrayals of Russian countryside and reflect his love for nature and motherland.

After the revolution of 1905, Bunin was unhappy with the socio-political conditions in the country. This was the time when Bunin turned his attention towards Indian philosophy especially Buddhism for peace and meaningfulness in life. For a better understanding of Buddhist metaphysical ideas and treatises, he visited Indian subcontinent in 1907 and in 1911. Bunin’s later life and works were influenced by his newly acquired understanding of Buddhism. His wife, Muromtseva, has written in her diary that Bunin used to read showing high appreciation for the translations of Buddha’s address to monks and to speak about the books on Buddhism he saw in Kandy (Sri Lanka) and Ceylon (Sri Lanka) (Marullo, p.5). . In an interview, Bunin told to Irina Odeestva that “... in India I thoroughly mastered Buddhism... there were even times when I very much wanted to become a Buddhist...” (Marullo, p.5).

Bunin’s colleagues, critics and contemporaries bear out his fervent response of Buddhism. According to Julian.W.Connolly, Bunin was absorbed in teaching of Buddhism and incorporated them in his own artistic vision (Connolly, p.12) Boriz Zaitsev summed up the case of Bunin and Buddhism by succinctly noting in 1924 that ‘Bunin responded to the world with an Asiatic- Buddhist sensibility. The Buddha was quite close to him’ (Marullo, p.6). And Kuznetsova, for instance wrote in 1927 diary entry that ‘Bunin lived his life like Buddhist monks... people who embark on a spiritual journey and who gradually purify themselves (Marullo, p.5). The American critic Thomas Gaiton Marullo mentioned his book *If You See The Buddha: Studies In The Fictions Of Ivan Bunin*, that ‘ Buddhist ethos overtly figures in Bunin’s works for a period of little more than twenty years, beginning in 1914 with *The Brothers* and ending with *The Liberation of Tolstoy* in 1937. These works clearly bear the influence of Buddhist ideas while they vary widely in emphasis, genre, and form. Some make only cursory or allusive reference to Buddha’s life and thought’ (Marullo, p.15).

Bunin portrayed many Buddhist concepts in his works. His short story *The Dreams of Chang* is a story of a dog-named Chang and his master who is a sea captain. The story develops through dream memories of Chang. Both Chang and his master faced the dilemma of existence in their life. Their life experience leads them in a sense of alienation and of entrapment contributing to their inner fragmentation and external distinction from the world. Buddha’s preaching of four noble truths are reflected in this story.

The first noble truth: “There is suffering (dukha). The life is full of misery and pain. Even the so-called pleasures are really filled with pain. There is always fear lest, we may lose the so-called pleasures. Birth, old age, disease, death, sorrow, grief, wish, despair in short all that is born of attachment, is misery. Buddha gave a systematic treatment to the problem of suffering. The transitoriness of worldly pleasures, the pains felt at their loss and the fears lest they should be lost etc, make pleasures lose their charm and turn them into positive source of fear and anxiety”. (Thachil, p.102). Master and Chang suffered in their lives. Master’s life is full of tragedy. Master once told to Chang that he was afraid of this living world. It was very difficult to live in the world. “Living in the world is frightening, Chang, it is very good but frightening at the same time, especially for people like me. I am much too greedy for happiness, and I stray far too often” (*The Dreams of Chang*, p.117). The sea captain was Chang’s second master until then he was with a Chinese man. Master bought him from Chinaman for only a dollar and named him Chang. The dreadful climate effected Chang badly and he feels sick. “Chang utterly exhausted by his sufferings did not once in those three weeks leave his corner in the hot, darkish passage” (*The Dreams of Chang*, p.112).

The second noble truth: “There is a cause for suffering (dukkha-samudaya) - Everything has cause. Nothing comes out of nothing. Everything in this world is conditional, relative and limited. Suffering being fact must have a cause. It must depend upon certain conditions”. (Thachil, p.102). The reason behind Master’s suffering is love towards his wife and daughter. He was very much attached with his family. He realized the truth that his lovable wife is not genuine in her character. He said to Chang that “if you only knew what hell it was when I felt for the first time that she was already not wholly mine” (*The Dreams of Chang*, p.120). Master criticized women in general. According to him: “There are women, you see, who are always pining with a melancholy sort of longing for love and who, for this reason, never love anyone”. (*The Dreams of Chang*, p.121) He confessed to Chang that now he love only his daughter, “I love her so much that it even frightens me: you see, she is my whole world” (*The Dreams of Chang*, p.116). In the case of Chang, his cause for suffering is his master’s unexpected death. His master’s startling death leads Chang to another phase of life. “He sits there with drooping head, feeling half-dead and dull, and shivering all over” (*The Dreams of Chang*, p.124).

The third noble truth: “There is cessation of suffering (dukkha nirodha)- the third noble truth is corollary of the second noble truth. If suffering depends on some conditions, it can be stopped by removing the conditions. The cessation of suffering is called nirvana. The word nirvana literally means ‘blowing out or cooling’. According to Buddhism, nirvana

is not the blessed fellowship with God for that it is only a perpetuation of desire. What Buddha means by nirvana is only the destruction of the false desire and not all the existence. Nirvana is only the destruction the fires of lust, hatred and ignorance". (Thachil, p.104-106) Master leaves his wife and he gets some relief with his daughter's presence. He confessed to Chang that now he love only his daughter, "I love her so much that it even frightens me: you see, she is my whole world" (*The Dreams of Chang*, p.116) After master's funeral, Chang was shifted to his third master. He consoled him and took him with his home. "Touching Chang's head with a trembling hand, he bends lower still, and their eyes, filled with tears; hold so much love for each other" (*The Dreams of Chang*, p.124)

The fourth noble truth- "The path to liberation (dukha nirodha marga)- the conditions which produce suffering has been shown to us by the pratyasamudapada- the second noble truth. The fourth noble truth lays down a path leading to the cessation of suffering. The path recommended by Buddha consists of 'eight fold noble path' (astangika marga). The eightfold path furnishes very succinctly the essence of Buddhist ethics". (Thachil, p.107)

According to Buddhist principles our sufferings is not sustainable. We can simply remove the cause of suffering. Buddhism suggests eight-fold path to the end of suffering. It is a practical guideline to ethical and mental development with the goal of freeing the individual from attachments and delusions. Moreover, it finally leads to understanding the truth about all things. Bunin's character attains the eight fold path. In eight- fold path, the first path is right view. It means to see things as they are. Our view of world forms our thoughts and our actions; right view yields right thoughts and right actions. In Buddhist view, second eight fold path is Right intention. It refers to the kind of mental energy that controls our actions. Buddha distinguishes three types of right intentions: the intention of renunciation, which means resistance to the pull of desire; the intention of good will means resistance of anger and aversion; and the intention of harmlessness means not to think or act cruelly, violently or aggressively and to develop compassion. In this story there is a never-ending gap between what the Master expects from love and what the world has to offer to him in return. This leads Master to realize noble truth of Buddha and he avoided all types of mental deeds towards the worldly pleasure.

Master feels life only possible for maniacs because having detached from the life they are not aware of the things happening around them. On the contrary, other human beings long for everything has the desire for life and is closely attached to the worldly pleasure. When he/she realizes the fallacy of worldly pleasures he is uncounted by the dilemma of existence. According to Buddha, right mindfulness helps to understand the things as

they are with clear consciousness. Instead of this consciousness, we interpret things in relation to our own life experience. Which is not the right path. In the same manner, the Master defines life from his own point of view because his life experience insists him to do so. Master says to Chang philosophizing: "There are two truths in life, perpetually changing places- the first truth was that life was inexpressibly beautiful, and the second that life was only possible for mad men". (*The Dreams of Chang*, p.111). Through the different shades of his life experience master realized the meaning of existence.

Bunin presented Buddhist views of Rebirth through the words of the Master. According to Buddha rebirth means a new existences after death. It happens to those who cannot achieve salvation in their previous life, they are re incarnated in other forms (not always human beings, but as any living creature). The Master described to Chang that the God has the supreme power over the living creatures, and he is both the creator and the absorber. According to his will things happen, nothing can go against his will. But we people always wants to change things in our own way. According to the Master:

"...The mother of all things produce all things and absorbs them, and in absorbing them again produces all living things in the world, or in other words it's the way of all living should go against. And yet we are always going against it, we always wants to change everything our own way..." (*The Dreams of Chang*, p.117)

Bunin also faced same kind of mental agony in his personal life. His first marriage with Anna Tsakini was unsuccessful because she did not had any type of emotional bondage towards him. However, Bunin loved her very much and he could not overcome his separation with his beloved wife. They fell apart and Bunin was miserable and suffered a terrible sense of loss. At the end of 1899, he wrote a letter to his brother:

You won't believe this, but if it were not for a faint glimmering of hope I'd kill myself without a quaver... I'm not going to describe my sufferings, and there's no sense in doing so. But I'm finished-it's an accomplished fact... for no man perhaps has ever suffered greater agony, greater despair and indignity from losing love, hope, everything... think of me and remember that I'm dying... (Light Breathing And Other Stories. P.15)

Bunin and his character the Master faced the same situation in life, since both of them lost their loved ones and were facing the existential crisis. They feel as if their life is almost over, they thought only death can wipe out their mental strain. They are alienated from society and even from their own self. According to Buddha, the origin of suffering is attachment. While we are in love with someone else we enjoyed our life and thought

that, we are the happiest man in the whole world. And we are never able to keep permanently what we strive for and just as happy moments pass by we ourselves and our loved ones will pass away one day, too. Here Bunin's and his character's attachment towards their loved ones causes them such mental sufferings.

Ivan Bunin's 'The Dreams of Chang' presents glimpses of Buddha's four noble truths. Both the characters of the story Master and Chang go through these four noble truth in their life. The root cause of their suffering is attachment. Bunin acquainted with Buddhist way of life and he effectively presented Buddhist philosophy in this work.

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# TRANSFORMING PAIN IN TO RESISTANCE: A STUDY BASED ON LIMBALE'S *THE OUTCASTE*

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**Abstract:** *Sharan Kumar Limbale is one the popular writers in Dalit Literature. Limbale's The Outcaste reveals the self of a dalit. He has to suffer because of the hypocrisies and the prevalent traditions of the upper caste (Patil). The novel moves forward through the themes prominently, poverty, hunger and exploitation. Limbale gives more importance to his personal experience than imagination. He depicts the strength achieved from his bitter experience in life and he tries to create an identity for dalits.*

**Keywords:** *Dalit, poverty, hunger, exploitation, caste, injustice*

Sharan Kumar Limbale is one of the eminent writers in the trajectory of Dalit writers. Limbale's literary contributions are noteworthy in the sense that it evoked the exploitations faced by him and his community in front of the world. As a writer Limbale presents the predicaments of his community in front of the world perspicuously and powerfully. Limbale expounds through his work that the society had estranged him as an uncultured creature with the only reason that he belongs to a Dalit community. Tony Blackshaw in his work '*Key Concepts in Community Studies*', says that Limbale brings forth the identity crisis faced by the dalit community. "Dalits have a stereotypical image and they are still struggling to erase this image. Dalit are identified as backwards because of their socio-economic, religious status is different from others. Socially they are outcaste, economically they are backward and from religious point of view they are lower caste" (Blackshaw, 113).

Dalit writing is gradually emerging as a discipline of academic study. In the words of S. Anand, "While dalit tales seems to have become touchable, the creators and protagonists of these tales continue to deal with dehumanizing untouchability, which is reinventing itself in various subtle and crude ways"(Anand,4). Dalit Writings had rooted out from the concept to assert their dignity and identity in front of the world and to fight against the wickedness of the society. Persuaded by the unrighteous social scenario Limbale stepped into the world of literature and his autobiography *The Outcaste* earned a throbbing discussion from the literary world.

In an interview Limbale opined, "Dalits face exploitation and discrimination even from the mother's womb itself" (Kanaujia, 5).



Limbale believes that his writings help them to assert their identity and earn a new life to the community. Even at the time of his writing, he faced a lot of criticism from all over that further strengthened his will to expose atrocities on dalits through his writings.

Members of the Mahar community, of Maharashtra, are the prominent characters of the novel – *The Outcaste*. The novel draws out a vivid picture of the community who is continuously harassed by the elite community, or the so called ‘masters’ or ‘their bread givers’. The novel moves forward through the themes prominently, poverty, hunger and exploitation. Over exploitation leads to poverty and that to hunger and ultimately it reaches exploitation and thus the cycle is deferred forever. Limbale, as a Dalit and more as a writer, brings the intensity of appetite to the prospect of the readers. Limbale says that experiencing the condition of poverty itself is the only way to know the unfathomed depth of hunger. He adds that food is only a dream in front of them who are bewildered before the enigma of hunger.

Not only in literature but throughout the whole world, the concept of hunger earns much prominence in different social milieu. In his work *Cast System in India* the eminent writer Ekta Singh says, “The depiction of hunger has been a powerful motif in the works of many writers in India and across the world. Because the act of eating takes such an essential place in the day-to-day life of human as well as in the universal struggle for survival, the motif of hunger becomes a powerful force that drives the action and plot of many works of art” (Singh, 31-32).

It is really a shame that a large number of people are still under poverty in a world that claims the heights of progress. The landlords have been exploiting Dalits for ages and Dalits are forced to undergo those exploitations in order to get rid of their hunger. Although Dalits are considered untouchables, Dalit women are brutally exposed to sexual exploitations. Limbale enunciates through his work that the fate of a Dalit had always kept their lives under the landlords. “According to the religious scriptures lower caste people do not have the right to take education that is why they remained illiterate and the upper caste people take advantage of their illiteracy. So the roots of hegemony can be traced back to these social practices that were codified over a period of time. For instance women were considered inferior to men by the religious scriptures like Manusmriti and if she belongs to the lower caste, she has the burden of religion, her father, brother and husband” (Buhler, 327-28).

As *The Outcaste* is an autobiographical novel, Limbale gives more importance to his personal experience than imagination. Mini Babu in her article *The Dalit Vision and Voice: A Study based on Sharankumar Limbale's Akkarmashi* says “Dalit writers express their experiences in

stark realistic manner by using their native speech. Their language as well as image comes from their experiences instead of their observation of life” (Babu, 4). The *Outcaste* tries to delineate the lives caste out from the main stream of the society and deals mainly with poverty, hunger and exploitation. Limbale makes it clear the extent to which poverty could stretch out its hands. It is evident from the novel itself, “Man has been striving to satisfy his stomach. Filling even one stomach proved difficult for him. He began to live with a half filled one. He survived by swallowing his own salaiva. He went for days without eating anything. He started selling himself for his stomach. A woman becomes a whore and a man turns to be a thief. The stomach make you clean shit, it even makes you eat shit” (Outcaste: Akkarmashi, 8). Here, according to dalit (Mahar) people, food which satisfies ones appetite is only a distant dream which is never going to fulfill ever in the future. Limbale asserts his points, or rather his experiences, by telling that poverty can even force a person to have nothing but the human waste. Although this fact evokes disgust in us, this asserts that the cruel status of poverty drags the person like an animal. Further Limbale writes about the pathetic situation of the dalits because of hunger: “Our village has provided us with bread so we owe much to them. They did provide bread but in exchange satisfied their lust with our women. I can bear to think of Masamai caught between bread and lust. Who will rescue my mother? She will die blemished, an object of someone’s lust” (Akkarmashi, 64).

Dalits have been fighting against the evil caste system throughout the novel. “The caste system was challenged first by Buddha, Jaina and Lokayata by questioning the orthodoxy of Brahmins” (Kumar, 124-25). “Later it was challenged by The Bhakti poets. Bhakti Movement started in South India where the focus has been on the achievement of equality” (Burchett, 115).

Limbale writes how the high caste enjoyed the fruit of dalit’s labour. Limbale puts straight in to the words: “This is Narayan Patil’s [land lord] well. Last year the Mahars dig and built it. The spades and shovels of Mahars were used to dig the well. The Mahars gave their sweat for it. They also used explosives. They, the Mahars, are the reason why there is water in the well. But now the same Mahars are not allowed to draw water from it, not even drinking water” (Outcaste: Akkarmashi, 81-82). The opening pages of Limbale’s *The Outcaste* describes the primary school life of Sharankumar which makes him aware of being an untouchable/ a Dalit as he belongs to the Mahar community. Here, unknowingly he accepts the difference between the higher caste students and him [a student of Mahar community] because of segregation and imposed differentiation every aspect like eating habits, dressing even in the games (Deharia, 2). “The Wani and Brahmin boys played kabbadi.

Being marked as Mahar we couldn't join them. So Mallya, Umbrya, Parshya, all from my caste, began to play touch and go. We played one kind of game while the high caste village boys played another. The two games were played separately like two separate whirlwinds" (Akkarmashi, 2). The narrator says that, at school the Dalit students had to wait till the upper caste students to finish their lunch as the lunch of the Dalits were the bread crumbs wasted by the upper caste elites. There were discrimination even in the college hostel he says and were restricted from even their basic requirements. "Our [Mahar people] poverty didn't allow us to enjoy the luxuries of college life..... We continued our education amidst great poverty..... There were so many Dalit students like us. The pain of poverty was not just mine. We all existed like grains crushed in a stone grinder" (Akkarmashi, 83).

Through his own experiences, Limbale tries to represent the problems faced by the whole Dalit community. We can consider the writer as a warrior who fights for the Dalit community against the injustices he faced from the social milieu.

Limbale was the illegitimate son of Hamanta Patil, a landlord. Hamanta was exploiting Limbale's mother the beautiful Masamai. When Limbale was born, Hamanta had driven Limbale and Masamai from their village. As Masamai was not his legal wife she could only obey his orders without any protest. Here the writer points out towards the fact that a Dalit woman, no matter to which community she belongs to, is exposed to the cruelties of the extreme exploitations and also in front of the uncertainty of the perilous waves of life. Limbale recalls his experience of Hamanta calling him a bastard, thrashing him into blue and black and denying even a drop of water.

Santamai, mother of Masamai, is another prominent character in the novel. Often Santamai, who earned through begging, was the bread giver of Limbale. Bhakhari was most probably their food. Bhakhari was a kind of dish which was made out of the remnants of undigested rice particles from the cow dung. Limbale and his siblings hated the disgusting smell of bhakhari and in most of the days they, without having it, just chewed and spat the residue out. Although this is the state, out of their starvation, like any other Dalit Santamai was also forced to have it.

In the middle of the narration of humiliation and hunger, Limbale suddenly assumes the tone of a philosophical investigator trying to deconstruct the cosmos: "Bhakaari is as large as man. It is as vast as the sky, and bright like the sun. Hunger is bigger than man. Hunger is more vast than the seven circles of hell. Man is only as big as a bhakari, and only as big as his hunger. Hunger is more powerful than man. A single stomach is like the whole earth. Hunger seems no bigger than your open

palm, but it can swallow the whole world and let out a belch. There would have been no wars if there was no hunger. What about stealing and fighting/ if there was no hunger what would happen to sin and virtue, heaven and hell, this creation of God/ if there was no hunger how could a country, its borders, citizens, parliament, Constitution come into being? The world is born from a stomach, so also the links between mother and father, sister and brother. (Akkarmashi, 50-51)

The novel brings out the fact that one's social domain creates a burglar and slayer from a person. The society denied him everything only of the reason that he belongs to a Dalit community. At last he becomes a thief in order to get rid of the starvation and poverty. Again the same reason leads him towards begging and prostitution. He reaches to a point in which he even becomes ready to share the waste food with straying animals. Limbale movingly describes a scene in which he and his sister had to eat banana peels to feed themselves: "By evening the market dispersed. Vani had collected banana skins which people had discarded after eating the fruit. She sat by the street and ate the skins. I hit Vani, I snatched the skins and threw them away to stop her from eating them. Suddenly though, I changed my mind. I collected the banana skins and wiped them with my shirt as they were soiled. Then I went to the river, sat in a corner and started eating them. When I saw our teacher approaching, I threw away the skins. It was as if I was throwing away my stomach with hunger in it" (Akkarmashi, 22).

His life narrative gives voices to the whole community and represents the severity in its extremity. "Limbale goes with the 'Art for life's sake' rather art for social cause because dalit literature has its own social responsibilities. The ideology of 'Art for Art's Sake' aims to amuse the sense but to expect the same from dalit literature is utter foolishness. The reader should be inspired and assured after reading a dalit text whether it is *Joothan* (Valmiki) or *The Outcaste*. He should feel enlightened and motivated towards the demolition of the unjust social practices. The objective of freedom is for bigger than the objective of achieving aesthetics. Freedom is a revolutionary idea. People had laid their lives to gain freedom but nobody would do the same for the sake of aesthetic pleasure. The desire of liberty may lead to a revolutionary change in our society" (Kanaujia, 4).

Limbale is one of such writers who made mighty swords out of their words to fight against the injustices of the society through his words. His writing reminds us of the fact that hunger is the cruelest experience and man himself is the cruelest enemy of man. According to Dr. B R Ambedkar every Indian carries a prerogative of equal right and opportunity. No one has the right to interfere in another's constitutional

right. But all these constitutional rights are undermined by the real social scenario remain merely as an utopian dream.

*The Outcaste* is not simply a literary work; it is a mirror of the dalit community. The intention of the author is to present their pathetic life before the readers. His writing gave space to the oppressed to share and interact with the community. He depicts the strength achieved from his bitter experience in life and he tries to create an identity for dalits. Limbale's *The Outcaste* is an unforgettable record of Indian cruel caste system.

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# ИНТЕРВЬЮ С ИГОРЕМ ОЛЕГОВИЧЕМ ШАЙТАНОВЫМ, ГЛАВНЫМ РЕДАКТОРОМ ЖУРНАЛА «ВОПРОСЫ ЛИТЕРАТУРЫ»

Сону Сайни

## AN INTERVIEW WITH IGOR OLEGOVICH SHAITANOV, THE CHIEF EDITOR OF THE JOURNAL VOPROSI LITERATURY

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***Annotation:** Igor Olegovich Shaitanov is one of the famous Russian critic. He is also the Chief Editor of the journal Voprosi Literatury. The interview was taken during the Forum of Young Writers in Moscow in 2015. The aim of interview is to know the opinion of the leading publishing industry about Nobel laureate Svetlana Alexievich. The opinion of the Russian critics about Svetlana Alexievich becomes important specially after she was conferred the Nobel Prize, which is considered as the 'political motivated prize' in Russia. The interview will help the scholars to know how Russian critics receive the Nobel Prize winner in Russia.*

*Игорь Олегович Шайтанов родился 7 августа 1947 в Вологде. И.О. Шайтанов - советский и российский критик, литературовед, доктор филологических наук (1989), профессор, заведующий кафедрой сравнительной истории литератур историко-филологического факультета РГГУ. Автор исследований по вопросам истории английской литературы, русской литературы XIX и XX веков. Главный редактор журнала «Вопросы литературы». Лауреат премии имени А. Н. Веселовского РАН за цикл работ: «Александр Веселовский. Избранное: историческая поэтика», «Александр Веселовский. Избранное: На пути к исторической поэтике», «Компаративистика и/или поэтика. Английские сюжеты глазами исторической поэтики», «Шекспир» (2014).*

*В данном интервью И.О. Шайтанов рассказывает о С.А. Алексиевич, которая недавно награждена нобелевской премией. Это интервью проведена во время Форума молодых писателей в Москве 2015 года. Цель интервью узнать мнение главного редактора журнала «Вопросы литературы» о С.А. Алексиевич.*

### Как вы познакомились со Светланой Алексиевич?

Со Светланой Алексиевич, я познакомился в Индии, когда мы были там в составе небольшой делегации. В эту делегацию входила

Светлана Алексиевич, Людмила Улицкая, Наталья Иванова. Мы были приглашены Ранджаной Саксеной на конференцию, где мы все выступали. И там я лично познакомился со Светланой, которую естественно хорошо знал, как читатель.

**Как вы можете описать личность Светланы Алексеевич? Какой она человек?**

Когда я с ней познакомился лично, то с одной стороны, я понял почему она делает то что она делает, восстанавливает прошлое, беседует с людьми. Но с другой стороны я понял насколько ей лично это не просто. Она человек довольно закрытый, с трудом выходящий во внешний мир, очень ранимый и поэтому я понимаю, что для нее каждая книга - это большое нервное человеческое напряжение.

Она человек, как мне показалась очень внутренний и даже я бы сказал зажатый, закомплексованный, поэтому ей трудно преодолевать себя. Все время (есть такой русское выражение – «на нерве») она включена душевно во всех ситуациях, в которых участвует, причем даже в бытовых ситуациях. Скажем наше такой личной тесное общение началось с того, что я увидел ее в состоянии панике. Я спросил в чем дело? Она говорит: «Я забыла свое ежедневное лекарство от сердца, я не знаю, что со мной будет. Как я выдержу? Здесь и климат другой»

Я говорю: «Знаете, что у меня тоже есть лекарство сердечное». Она говорит: «Какое?». Я ей показал – это было французское современное лекарство. Она говорит: «Можно мне попробовать?» Она попробовала. Я не уверен, что ей нужно было именно это лекарство, но психологически, тот факт, что она принимает это современное лекарство, я успокоился.

**Какое ваше мнение о ее произведениях?**

Сегодня уже на семинаре я цитировал знаменитую метафору великого русского формалиста Юрия Тынянова. Он говорил, «Литературу, как пулю нельзя судить по вкусу и запаху. Ее надо судить по той роле, которую она играет, по той функции, которую она выполняет. Так вот, споры, которые идут вокруг Светланы Алексиевич – какого рода ее проза? Главное, что эта проза, которая выполняет свою роль, она необходимо и автору. Может быть, это вот такой залог успеха этой прозы, что Светлана Алексиевич это ощущает и я в этом уверен, как, то личное дело, которое она должна сделать и в котором она живет. Кстати, когда мы были в Индии, она только задумывала книгу «Время секондхенд», которая потом появилась. Она говорила скупой, но говорила о ней. И ее книги действительно открыли дополнительные, неожиданные стороны

войны. Вы знаете, опять же сошлись на русских формалистах. Для того чтобы увидеть по-новому, нужно увидеть отстраненно, нужно найти новую точку зрения. Если все время повторять одно и то же, даже если это будет повторение чего-то важного, трагического, общечеловеческого, то слух и сознание привыкает к этому. Надо найти новый ход, новый подход. Вот она была человеком, который этот новый ход открывала и, следовательно, открывала заново тему.

**В СМИ Светлана Алексиевич часто критикует Российское государство. Что вы думаете по этому поводу? Это ее личное мнение?**

Знаете, ей наверняка кажется, что так правильно. У меня другая точка зрения. Я бы скорее критиковал не российское государство, особенно в внешней политике, а западных партнеров, которые, на мой взгляд, делают гораздо больше ошибок в мировой внешней политике, чем сегодня их делает Россия. Светлана выросла как оппозиционер, она навсегда останется оппозиционером. К тому же, вы знаете, это такое качество русской интеллигенции - с недоверием, с большим недоверием относиться к любой власти. Вот если власть, я отношусь к ней с недоверием. В Светлане Алексиевич - это есть, поэтому я не разделяю ее сегодняшнюю политическую позицию. Сегодня очень мало, кто чью позицию разделяет. Мир разделен и мнение позиций людей очень разные.

**В СМИ ходит слух что некоторые критикуют Светлану Алексиевич за то, что она недостаточно осведомлена или у нее нет подробностей. Она полностью не знает, о чем идет речь. Возможна ли такая причина?**

Не думаю. Если бы Светлана Алексиевич хотела бы узнать, она бы могла узнать это. Она бывает в Москве. Скажем, в одном из недавних интервью она рассказывала, какое ужасное на нее впечатление произвела Москва. Как люди дышат ненавистью. Но этого нет. Понимаете, если ты приезжаешь в Москву и начинаешь высказывать точку зрения, которая резко расходится с точкой зрения людей с которыми ты говоришь, то тебе отвечают несогласием. Столкнувшись с этим несогласием, Светлана Алексиевич расценила это как внутреннее сопротивление, которое она не может принять.

**Какое ваше мнение по поводу Нобелевской премии, которой она недавно была награждена?**

Знаете, я уже чувствую себя попугаем, потому что я повторяю в разных интервью одни и те же слова. Когда пришло известие о Нобелевской премии, присужденной Светлане Алексиевич, меня в тот же день спрашивают, «Так это за литературу или за политику?»



Я говорю, что Нобелевская премия дается только по политическому поводу, но она может совпадать с литературой, а может не совпадать. Русской литературе всегда везло. Премия, данная русской литературе, всегда совпадает с реальными достоинствами этой литературы. Я думаю, что в случае со Светланой Алексиевич произошло тоже самое. Ей безусловно дали премию в этом году, потому что ее позиция очень близка тем, кто дает Нобелевскую премию, но речь о том, что Светлана Алексиевич от русскоязычной литературы самый или один из самых вероятных кандидатов сегодня на получение Нобелевской премии и об этом говорят уже несколько лет.

**Думаете ли вы, что премия данная Светлане Алексиевич мотивирует русских писателей писать правдиво?**

Нет, не думаю, что премия Алексиевич кого-нибудь на что-нибудь в России мотивирует. Я думаю, ничью точку зрения она не изменит. Это дается по совокупности каких-то прошлых заслуг.

**Светлана Алексиевич пишет в жанре «художественно-документальная проза». Что вы думаете об этом жанре?**

Вы знаете, опять же повторю мнение формалистов. Как говорил тот же Тынянов, мною уже процитированный, в 18 веке во времена Ломоносова и Державина, письмо было жанром бытовой прозы. Во времена Карамзина оно стало жанром литературы, литературным фактом. Точно также и сегодня очень подвижна граница между фикшн и нон-фикшн.

**Вы являетесь редактором такого крупного журнала как «Вопросы литературы». Как на ваш взгляд российские издательства воспринимают такие произведения как у Светланы Алексиевич?**

Хотя иногда кажется, особенно при взгляде со стороны, что в России нарушается свобода слова. Если она и нарушается, то только финансово. У вас есть деньги, вы можете все что хотите издать. У вас нет денег, государство даст только на то, что оно хочет, чтобы было издано. У нас есть одно из лучших издательств современной литературы – издательство «Время». Оно издало несколько томов произведений Светлана Алексиевич и я уверен, что оно будет продолжать издавать.

**Было время, когда произведения Светланы Алексиевич не издавали в Минске. Что вы думаете по этому поводу?**

Это белорусские дела, я за них не могу отвечать.

### **Какие еще писатели пишут в художественно-документальном жанре?**

В жанре художественно-документальной прозы пишут очень многие, и скажем я уже говорю, как литературный секретарь премии русский Буккер. Внутри премии все время возникают споры у жюри. Скажем, например, лет десять назад эту премию получил Гонсалес Гальего в автобиографической прозе «Черным по белому». С одной страны как будто бы это документальная и автобиографическая проза. Ни у кого не было вызвало сомнения, скажем финалист прошлого года Наталья Громова с своим романом «Ключ», который выиграл, кстати говоря, грант, который есть в премии русский Буккер на издание этого романа на английском языке. Этот роман построен на документах, на подлинных фактах, на письмах, в нем действуют реальные люди литературной московской среды 20-30-х годов прошлого века. Поэтому документализм - фикшн – нон-фикшн разделены сегодня очень зыбкой очень подвижной гранью. И безусловно, многие работают на этой грани или за ней.

### **Хотели бы вы что-нибудь сказать Светлане Алексиевич?**

У нас была беглая переписка после поездки в Индию. О нашей встрече когда-то была речь, но она не состоялась. Для журнала «Вопросы литературы», я был бы очень рад интервью с ней, уже как с нобелевским лауреатом.

# Assonance

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