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Literary Druid is an online Peer-reviewed International Journal of English Language and Literature which is committed to academic research, welcomes scholars and students all over the world who to advance their status of academic career and society by their ideas. The journal welcomes publications of quality papers on research and other mentioned forms in English Language and Literature

Research ought to be active to create a major boundary in the academic world. It must enrich the neo-theoretical frame that facilitates re-evaluation and enhancement of existing practices and thoughts. Eventually, this will effect in a primary discovery and lean-to the knowledge acquired. Research is to establish, confirm facts, reiterate previous works ant to solve issues. An active endeavor to endow rational approach to these types for educational reformations through academic research has become the focal intention of the journal. Now, we feel very proud to bring the July, Volume 6, Issue 3, 2024 Issue contributed by the academicians and research Scholars of the literary field.

Dr. M. Vinoth Kumar & S. Kulandhaivel
Editors'-in-Chief

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Revenge to Redemption in Kavita Kané's *Lanka's Princess*

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Abstract

Indian mythology has been a rich source of inspiration for many writers, both past and present, who focus on interpreting and demystifying Indian mythology. Kavita Kané is a popular Indian author widely known for her retellings of Indian mythological stories from the perspective of lesser-known female characters. She has written several novels, including "Karna's Wife: The Outcast's Queen", "Sita's Sister", "Menaka's Choice", "Lanka's Princess", "The Fisher Queen's Dynasty", and "Ahalya's Awakening". Her novels typically explore themes such as the role of destiny and the power of belief. Through her storytelling, Kané offers readers a fresh perspective on voiceless female mythological figures, such as Ahalya, Urmila, Uruvi, Menaka and Surpanakha, bringing them to life for contemporary readers. Hence, Kavita Kané's "Lanka's Princess" is a compelling narrative that reimagines the life of Surpanakha, a character from the ancient Indian epic, "The Ramayana". Traditionally portrayed as the vengeful sister of Ravana, the demon king of Lanka, Surpanakha's character in Kané's retelling undergoes a significant transformation from seeking revenge to finding redemption. Kavita Kané humanizes Surpanakha in her novel by providing readers with a keen perspective on a traditionally denigrated character. The novel also underscores the themes of love, loss, empowerment, and forgiveness. It ultimately presents a story of personal growth and transformation. Thus, the present article attempts to analyse the novel "Lanka's Princess" which explores the story of Surpanakha from the perspective of revenge to redemption.

Keywords: Revenge, Redemption, Kavita Kané, *Lanka's Princess*.

Introduction

Indian mythology has been a rich source of inspiration for many writers, both past and present, who focus on interpreting and demystifying Indian mythology. Kavita Kané is a popular Indian author widely known for her retellings of Indian mythological stories from the perspective of lesser-known female characters. She has written several novels, including *Karna's Wife: The Outcast's Queen*, *Sita's Sister*, *Menaka's Choice*, *Lanka's Princess*, *The Fisher Queen's Dynasty*, and *Ahalya's Awakening*. Kavita Kané's works are appreciated for their powerful narrative voice. Her labyrinthine character development is a pleasure to unravel from the beginning until the end. Her unique exploration of the human psyche within the framework of ancient mythology makes the novels more captivating. She often delves deep into the untold tales and perspectives of less familiar female characters from Indian epics like *the Mahabharata* and *The Ramayana*. Her novels typically explore themes such as the role of destiny and the power of belief. Through her storytelling, Kané offers readers a fresh perspective on voiceless female mythological figures, such as Ahalya, Urmila, Uruvi,



Menaka and Surphanaka, bringing them to life for contemporary readers. This paper ponders over the incidents of revenge and redemption in the novel.

Theoretical Framework

The present article attempts to analyse the novel *Lanka's Princess* which explores the story of Surphanaka, the sister of Ravana, the demon king of Lanka. The study uses a descriptive study to assess the novel. Kavita Kané focuses on the life of Surphanaka and imparts her readers with a fresh dimension on this often-misunderstood character. But the facts are much different as compared to “The Ramayana” in Kané’s novel. So, the article will portray the journey of Surphanaka from her childhood to her eventual encounter with Rama and Sita, focusing on her ambitions and desires and the choices and decisions that shape her destiny.

From Revenge to Redemption

The novel *Lanka's Princess* revolves around Surphanaka, the famous sister of Ravana, the daughter of Rishi Vishravas, and Kaikesi, a rakshas princess. The novel is praised for its rich storytelling, meticulous research, and nuanced portrayal of Surphanaka, offering readers a compelling reinterpretation of her role in the epic tale of *The Ramayana*. Nancy Sharma in her article states,

Kavita Kané’s reinterpretation of the marginalised character of Surpankha challenges the stereotypical characterization of Surpankha as the “other” of Sita. She tries to unravel the real identity of Surpankha by giving expression to her voice and establishing her as an embodiment of knowledge, action, and power.” (Sharma 1)

Her birth is unwelcome in her own family, as her mother, Kaikesi, expects a son. She is named Meenakshi. On looking at her newborn, Kaikesi says, “She hardly looks beautiful or like me. In fact, she’s quite ugly!” (LP 2). Her father, Rishi Vishravas, comments that his daughter does not resemble their elder children, Ravana, Kumbha, and Vibishan. Kaikesi questions, “How is this monkey going to bring us good fortune?” (LP 3). They worry about who will marry her. The rejection she suffers in her family hurts her. She wishes to study magic, but her father prohibits it, saying “It is unnecessary and unhealthy” (LP 14).

Meenakshi’s low self-esteem makes her grandmother feel pity for her. She consoles Meenu, telling her she looks beautiful. She assures, “Beauty lies in your head and heart; you have to believe it. But for that, you first have to love yourself. Love is magic; it has the mysterious supernatural power of influencing and healing your heart, mind, and soul and changing the course of events in your life” (LP 22). But Meenakshi is always conscious of the way her mother treats her. She trembles. “She could not forget that day, nor could she forget those words. *Monster. Surphanaka*” (LP 23).

Ravana rages when he learns that his half-brother Kuber has tried to kidnap Meenakshi. The brothers decide to get Lanka back and teach Kuber a lesson. Their father, Vishravas, denies their idea to protect his sons. Surphanaka becomes upset upon seeing her father’s reluctance and his dislike for her questions, “Why did you always take their side? Because they are boys!? They are the ones leaving you against your wishes. And I am here always by your side, but you prefer them to me each time!” (LP 36). She observes that her father sits transfixed upon the tragic news of the death of his father-in-law, Sumali, without doing anything, even after knowing that his brother is the cause of his death. Surphanaka feels “a mounting anger against her father” (LP 46). Ravana has won Lanka without any bloodshed, as Kuberan is afraid of Ravana’s power. Meenakshi feels anxious about her new life at Lanka’s palace, “being trapped, like a prisoner walking into a cave” (LP 63).



Meenakshi's life in Lanka seems very desolate and lonely. She defines, "There was a lot of wealth but little sign of culture; the luxury in the chamber was senseless, haphazard, and ill fitting" (LP 77). She lives like an "outsider in the family, bearing no particular affection or affinity" (LP 81). She overhears Ravan's secret about his death and feels a sense of power over him. She finds that her mother has selected Mandodari as her daughter-in-law. Meenakshi accepts that she is a blend of beauty and intelligence. She feels "dwarfed by Mandodari's height and beauty. She felt awkward, falling a step behind to keep distance between her and this fair maiden" (LP 90). She feels sorry for Mandodari, as she knows her brother will break her heart someday. She looks at Mandodari's brothers and their concern for getting their younger sister married before them. She feels, "Such is the kind of regard a brother has to have for his sister, unlike her brothers. That caring, careful thought for others seems to be absent in my family" (LP 92).

Meenakshi hears the voice of Vidyujiva, the king of Kalkeyas, from behind and finds that he is a guest who has arrived for her brother's wedding. She feels attracted to the young man and aroused by desire and passion. She says, "I want him savagely" (LP 101). She yearns for the stranger that she met at her brother's wedding. She meets him once again at Kumbha's wedding, but she feels different at that time. She feels desperate and "searched for the imperfections to make herself hate him" (LP 105). She is aware that her brother Ravan will disagree with this. Her brother sees Vidyujiva as the greatest enemy, far equal, and more of a threat to him and his power and position as king. That night, Vidyujiva entered her chamber. At once, when Ravan and Kumbha get them red-handed, she threatens to reveal Ravan's secret to Mandodari. Ravan and Kumbha eventually agree to her wedding. Kaikesi suspects Vidyujiva's sudden proposal to the marriage. Meenakshi feels satisfied after defeating her brother and winning back her love.

Her family decides to hold her and her husband back in Sri Lanka. She doubts Vidyujiva's love for her. She thinks, "Is he an opportunist after all, taking immediate and cunning advantage through their marriage? Is their wedding simply a planned circumstance of possible benefit, his expedient grab at power? Had he ever loved me, or had this been his ploy all along?" (LP 133). But she wants to leave Lanka forever. She finds Mandodari weeping as Ravan leaves for Mithila for Sita's Swayamvara. Mandodari questions, "Why does our love never admit failure?" (LP 154). Meenakshi does not understand why she questions him. The battle of the Asmanagara proves a tragic loss for Meenakshi. Her brother Kumbha informs her that her husband Vidyujiva is dead, and he claims that Vidyujiva had an illegal affair with Mrunalini. She suspects her family's involvement in her husband's death and hates her entire family. She feels perplexed about the events happening around her. Ravan also adds that Vidyujiva had also planned to attack Lanka and his throne. She thinks, "She had been unwanted in her family, and it was Vidyujiva who had saved her from them. He had given her the love that none of them could offer—that warmth, that peace, that sense of being wanted, that belongingness. Not her mother, not her brothers (LP 170). With utmost pain and anger in her heart, she vows, "This was her moment of truth. She wanted to see him dead" (LP 174). She leaves Lanka and vows, "From henceforth she was Surphanaka; she was shrugging off the cloak of Meenakshi forever as she left the shores of Lanka" (LP 179).

Kumar, Surphanaka's eighteen-year-old son, aims to achieve plenty of knowledge about war and weaponry to avenge his father's death for the sake of his mother. Surphanaka finds herself happy within the Dandak forest, "where she had been reborn from Meenakshi to Surphanaka" (LP 182). But because of the unfortunate turn of events, she finds her son being killed by Lakshman unintentionally. She vows, "I can kill him myself" (LP 185). She learns



that there are two young men and a woman roaming in the forest. She sees them and tries to take the revenge as she has always desired. When she sees Ram and Lakshman, she feels a hot wave of lust. She tries to justify her feelings to herself before she approaches them.

Why be ashamed? She had reasoned with herself about the desires she felt. She had done nothing to make herself feel ashamed. In fact, she told herself without much conviction that she wanted it. She wanted those two men. Just as she wanted Vidyujiva. She wanted to share something to blot out this awful loneliness. In solitude, one welcomes any living thing. In complete Loneliness, even a certain tenderness, can be born. (LP 195)

The two brothers mock her and tell her that their wives are a reason not to abide by her wishes. In a fit of anger, she tries to hurt Sita. Ram orders Lakshman to maim her. Lakshman immediately grabs his sword and chops Surphanaka's nose and ears. She runs away, threatening that Lakshman will pay for it. She broods over it and decides to use it for the downfall of Ravan. She goes to Ravan and says that she has tried to abduct Sita for him, but Lakshman's inability to stop her has inflicted such a tragedy on her. Ravan swears to avenge her humiliation. She observes the determination in the voice of Ravan, and she thinks, "I have done it. She had pushed him into his well of hell. She witnesses Ravan dragging Sita into the palace. She vows, "I shall use the two princes to take revenge on my brother. Through Sita. Yes, and this is just the start of your hellish nightmare" (LP 220). Mandodari accuses her of bringing about the downfall of Ravan and Lanka. Vibishan tries to stop Ravan and speaks in support of Ram. Ravan immediately throws him away from Lanka. Surpanakha tries to make Sita accept Ravan. She worries over Ravan's decision to wake Kumbha. She is conscious that Kumbha will die in the hands of Ram and Lakshman on the battlefield, and "she, his sister, will be solely accountable for the death of that brother whom she still loved" (LP 242). Kumbha snaps at Surphanaka, saying that she has killed her son. She weeps, asking him not to go to the war. But he blesses, "It's only compassion that heals suffering; remember that. Find your compassion. That is my last blessing for you" (LP 249). Klimecki observes, "Compassion is a good antidote. It allows us to connect to others' suffering without being too distressed. The main takeaway is that we can shape our emotional reactions and alter the way we feel and respond to certain situations. Our emotions are not set in stone" (qtd. in Hoffman page no1).

Surphanaka loses Kumbha, Ravan's son, Meghanad. She rages, "I didn't want Kumbha or his young twin sons to die; I don't want Meghanad killed as well. It had been Ravan alone who was supposed to die on the battlefield. But he would be the last one to die. Before him, all those whom I had once loved would be sacrificed" (LP 254). She feels that "the weight of what she had done was too heavy for her to bear. She realises that she will also be affected by grief or loss. She thinks, "Hate was bitter, but revenge was always sweet" (LP 265). She senses the arrival of Ravan's last hour. She shuts her eyes and visualises the death of her enemy, Ravan. She feels satisfied, "killed by Ram as she had planned" (LP 266). She immediately leaves Lanka and heads to Ayodhya to seek her revenge on Lakshman, and she transforms from Surpanakha to Chandra. She vows to seek her revenge and keep her brother's spirit alive.

She tricks Sita and sends her away to the forest, permanently separating her from Ram. She sees Urmila and her infant and thinks she wants to kill the two people whom Lakshman loves dearly. Lakshman identifies her. She, in a fit of rage, shouts that he has made her life miserable by killing her son Kumar while he is meditating at Dandak. Gasping in horror, Lakshman stares at Surphanaka. He steps towards her unsteadily and hands over his



sword to her. He sinks to his knees in a “gesture of surrenderance” (LP 288). But to her amusement, she cannot hold the sword. She does not even dare to drain a single drop of blood, and she realises why she is unable to do that:

It was compassion. In Lakshman, she saw her dead Vidujiva. In Urmila, she saw herself, and in the tiny Angad, she saw her Kumar. She could not hurt any of them. Not him, his baby, or his wife. She had wanted him to suffer what she suffered. Not just the physical pain, but that heart wrench of rejection, of having no love. She faintly recalled Kumbha’s last words to her, Compassion heals suffering... (LP 289)

She asks Lakshman if he can kill her, saying, “It would be a release!” (LP 289). Urmila reminds her that she has been a victim of her wrath and anger, not just her family and Ram’s family. Urmila advises her to let go of seeking revenge and seek the greater truth. Urmila asks how much she will punish everyone and, “How much more will you punish yourself?” (LP 292). Surphanaka states that her baby has drenched her desire for punishment. She adds, “He doesn’t deserve what his father did. Nor do I want him to be an orphan like mine was. It was all because of me, and now let me end it once and for all. My mother was right; I am a wicked person.” Urmila denies and says, “You are an angry person” (LP 292) and adds, “You did not feed on violence and revenge; you yearned for your lost world” (LP 293). Surpanakha is aware that she does not deserve the kindness of Urmila. She says, “I did not want you to suffer my fate. Or your child” (LP 293). She realises Lakshman is not the same man she has met in Dandak. She cannot hurt him anymore. She leaves the chamber but stands to witness Urmila consoling the weeping Lakshman, and in them, she can see Mandodari and Ravan in their place. She understands, “The men needed their women, and often they did not know it. Love, trust, and respect were words to utter and emotions to experience, but what about need? That ambiguous void is necessary to be filled yet oddly lacking. They need to have someone with you to live with all your life” (LP 294). Madhavi Arekar says, “Surphanaka’s character throughout this narrative embodies Jean-Jacques Rousseau’s statement that “people in their natural state are basically good. But this natural innocence, however, is corrupted by the evils of society.” (qtd. in Arekar, 135).

Surphanaka turns to walk and does not know where. She finds the sea and cries, “Take me to Lanka to the foaming waves. She kept walking, ignoring the sinking sand and the crashing waves, and soon she felt the sifting ground under her feet giving way to a bottomless, dark abyss and the sea gently closing over her. She smiled again, shutting her golden, staring eyes to the eternal peace of that swirling darkness” (LP 296). Sujatha Aravindakshan Menon says in her article,

Kané, towards the end of her mythopoeic narrative, Surpanakha becomes a totally disillusioned yet spiritually evolved individual who is at peace with herself and the world. (Menon, 11)

Kané’s writing style and her amazing ability to blend imaginative storytelling with historical accuracy—the ancient with the modern—provide readers with a deeper understanding of the cultural and moral complexities. It is characterised by a unique blend of mythology, history, and philosophy, often reimagining ancient Indian legends and presenting them in a contemporary context. Thus, she has been a prominent figure in the Indian literary scene, inspiring readers with her creative reinterpretations of ancient myths and legends. Through this novel, Kané provides insight into Surpanakha’s motives and emotions, presenting her as a complex and multifaceted character rather than simply a one-dimensional



villain. The novel explores themes of love, betrayal, and redemption. It pushes the readers to reconsider their understanding of this iconic figure from Indian mythology.

Conclusion

Kavita Kané's "Lanka's Princess" offers a thoughtful reimagining of Surpanakha by transforming her from a traditional symbol of revenge into a complex character journeying toward redemption. By the exploration of her childhood, inspiration and personal struggles of her life, Kavita Kané provides an in-depth life to Surpanakha's character by depicting her as a woman of her circumstances rather than a one-dimensional antagonist. Through Surpanakha, the novel ponders into the themes of love, loss and empowerment. It highlights the power of self-reflection and forgiveness. Surpanakha's gradual evolution from revenge to finding peace demonstrates the possibility of personal growth and harmony found in the character. Ultimately, "Lanka's Princess" is a portrayal of the human growth of a traditionally vilified character in the myths and legends of India. Kané's portrayal gives chances to the most vengeful hearts to find the path of forgiveness and self-acceptance by presenting a persuasive story of change and hope.

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Man by Rabindranath Tagore: Journey for Philosophy of Gerontology

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Abstract

The purpose of the paper is to introduce Sir Rabindranath Tagore's (1861-1941) universal contribution through his lectures. There are a few papers about Tagore, but no papers about this topic "MAN", at all from 2015- 2023. The main method used in writing this study was a literature review of online and offline media sources, assisted by qualitative research methodology through interviews. Prior research on the field has not been investigated. My research is originally Lectures at Andhra University when President Sarvepalli Radhakrishnan was vice chancellor at Andhra University from 1931 to 1936. this paper found that These lectures give teaching the foundation for the philosophy of gerontology and the origins of human education. I recommended readers conduct research for effective education for all ages from children to aged so that this understanding has an impact on society and benefits researchers, and educators involved in the study. In future studies, it might include comprehensive descriptions of approaches for using various ways to further education and research studies.

Keywords: Rabindranath Tagore, Andhra University, Care-Fit, Gerontology, Philosophy.

What is the Philosophy of Gerontology? You may find the top on Google by just typing Gerontology and Philosophy as The Historical Philosophy of Gerontology in the Context of Our Future (Takahashi & Shibata 2019)

1) When you want to learn more about the Philosophy of Gerontology, you can go forward to read the title Philosophy of Gerontology (Takahashi 2019 a)

2) Moreover, if you want to learn more relationship between Gerontology and Science with Philosophy, you can read from The Science, Philosophy and Bioethics of Gerontology: An Individual and Community Journey from Japan (Takahashi 2019 b)

3) Finally, if you want to learn about philosophical understanding of Man with Bioethical understanding, you can learn from MAN: A Study on the Philosophical Edification of Zanshin in Bushido Context of Future (Takahashi 2022)

4) Finally, we have developed our philosophy of Gerontology. That is why Tagore's Book is very helpful for creating our own philosophical life. This book explores Man: A Study on the Philosophical Edification of Zanshin in the Bushido Context of the Future. This study is focused on finding the context of the edification of Zanshin. To edify means to instruct and improve, especially in moral and religious knowledge. Zanshin (Japanese: 残心) means the state of awareness with relaxed alertness which is generally used in Japanese martial arts, especially Kendo. A literal Japanese translation of Zanshin is "remaining mind". Zanshin is originally used for all Japanese culture's life including Kado, Sado, Judo, Kendo, Kyudo, Shogido, etc. We were introduced to "The Historical Philosophy of Gerontology in the Context of Our Future" (Takahashi & Shibata 2022)

5). This paper was introduced through Tagore's lectures about Man. Rabindranath Tagore (1861-1941) was the first Asian person to receive the Nobel Prize in 1913. He is

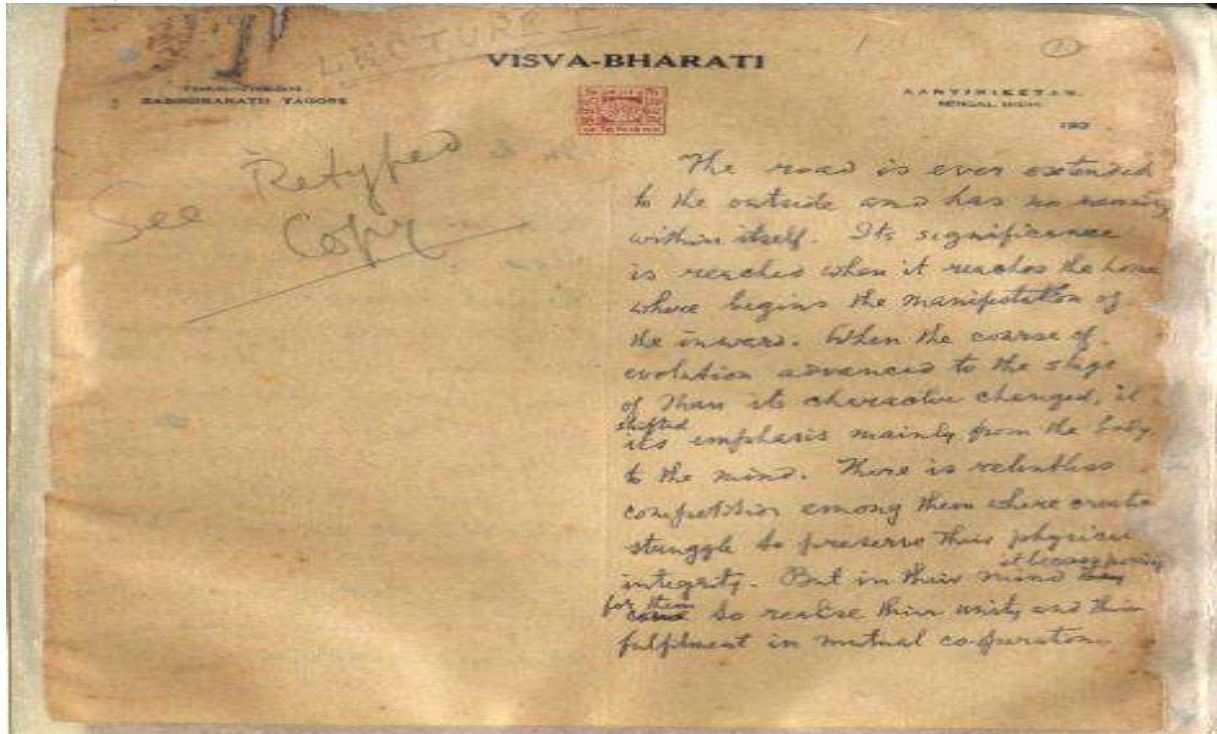
highly respected as an Indian poet, thinker, educator, artist and screenwriter. He is known as the lyricist and composer of the Indian and Bangladeshi anthems, and for establishing an open-air school (now Vishva Bharati National University) in Shantinikhetan, about three hours by train from Calcutta in 1901.

6) After the International Conference on Gerontology held at Andhra University in 2009, I visited Tagore House in Calcutta. At that time, I suddenly received inspiration in the room where Tagore and Andhra University were related. Later, one of the books purchased at a used bookstore stated that Tagore had given a special lecture at the Andhra University on December 8-10, 1933.

7) Tagore also has a deep connection with Japan. In particular, through friendship with Tenshin Okakura and Kanpo Arai, starting in 1916, philosophy, art, and educational exchanges were held during five visits to Japan, which led to educational and cultural exchanges between India and Japan. Tagore's welcome when he came to Japan after winning the first Nobel Prize in Asia was amazing. However, when Tagore sincerely warned against the Westernizing Japan situation, few Japanese people at that time listened.

8) Tagore wrote as follows: The road is ever extended to the outside and has no meaning within itself. Its significance is reached when it reaches the home where begins the manifestation of the inward. When the course of evolution advanced to the stage of man its character changed, it shifted its emphasis mainly from the body to the mind. There is relentless competition among them, where creatures struggle to preserve their physical integrity.

9) Picture 1



Picture 1: Manuscript of Man

This teaches the life process of Man. Gerontology is a science of human philosophy. In other words, it can be said to be an applied practical science that uses various methods to explore how humans live. The origin of the word gerontology can be traced to Ilya Metchnikoff's 1903 book "The Nature of Man: Studies in Optimistic Philosophy".

Metchnikoff is generally known as a microbiologist and zoologist, but at the basis of his research, he founded religious and philosophical ideas from a variety of perspectives, as well as various languages and cultures. When people approach research holistically and discover their true goals in life and science, they can unite toward a single ideal (Metchnikoff, 1903). Aiming for this ideal, the authors have been aiming for a renaissance of gerontology under the title “Da Vinci Awareness Project 2012”. As part of this effort, the International General Conference on Gerontology was held at Andhra University in India in 2009. The author’s encounter with Tagore began on October 13, 2008, when I visited the shop of Mr. Girida Chi, a party rental shop, on the way home from yoga. (Picture 2) Mr. Chi was interested in the history of Japan and told me about how the seafarers kindly treated him when a Japanese trading ship was coming to Visakhapatnam when he was a child. So, I was introduced to Ms. Rani Mayank Kumari Deo (President of the Rotary Club of Visakhapatnam), who is a friend of the King of Jyepore and is a direct descendant of the royal family ^(Note 2).



Picture 2: Mr. Girida Chi & Ms. Rani Mayank Kumari Deo

Tagore also visited Visakhapatnam and was shown a scrap of photographs taken with the then rector, Radhakrishnan, but I did not know what the purpose of coming to Andhra University was. A search for Tagore’s lecture at the Andhra University revealed that a book had been published in 1937 under the title “MAN”.¹⁰ The description on page 75 of the book reads: “This book contains three lectures given at Andhra University in 1933. The first lecture, “Man”, is about the eternal person in each individual. The second lecture is about “the immediate object of the most intimate awareness” and “the superior person who inspires people after perfection”. The last chapter, “I am He,” is about the divine man in our thoughts and actions.” Dr. Tagore was invited to the University because of his connection with the second rector, Radhakrishnan (the second president of India after the first vice president), who was involved in philosophical research and teaching not only in India but also in Cambridge.⁵) When Tagore prepared for this lecture in 1933, 20 years after he won the Nobel Prize, he was already 72 years old. In a letter on September 23, 1932, President Radhakrishnan thanked Tagore for the invitation but felt the limitations of his health due to his busy daily life and old age. However, President Radhakrishnan sent a letter of request stating that he would like to request that this request be not just a message to students, but a message that will remain for future generations. This was realized and exists as a book called

“Man”. Researching Tagore's lectures at Andhra University revealed that he had visited Visakhapatnam, the home of Andhra University twice in 1933 and 1934, the first time at Andhra University (8, 9, and 10 December 1933), and the second time with the Jepur Maharaja to request support for the university run by Tagore. He asked Elder Korul Jakandaha Rao, who is familiar with the history of the area, to find out more. Mr. Rao gave Tagore a copy of a magazine article and photographs about his visit to Andhra University. He then asked Kondepuri Suba Rao, 94 years old and editor-in-chief of a Telugu language magazine, to find the source of the photo. (Picture 3)



Picture 3: Mr. Korul Jakandaha Rao

The author was able to find Mr. Marty's address from a list of past subscribers. So I immediately contacted him and went out, and although he was away the first time, a neighbour told me that On my second visit, I met the wife of Mr. Marty's son and saw the same picture as the magazine framed on it. On my third visit, I was able to meet Mr. Caridas, Mr. Marty's son, and hear his valuable story. When Tagore visited Andhra University. Mr. Marty, the most trusted student at Andhra University was entrusted with watching over the accommodation. (Picture 4)



Picture 4: Mr & Mrs. Caridas & Mr. Marty's Son

On the last day, Mr. Marty was always at the door of his room, and when Tagore asked him when he was resting, he replied, “Master, I am not going home and I am playing

my role here,” to which Tagore replied, “I have never seen such a faithful student, I will listen to your wishes, what do you want?” “I would appreciate it if you could take a photo with the Vice Chancellor.” (Picture 5; Note 1)

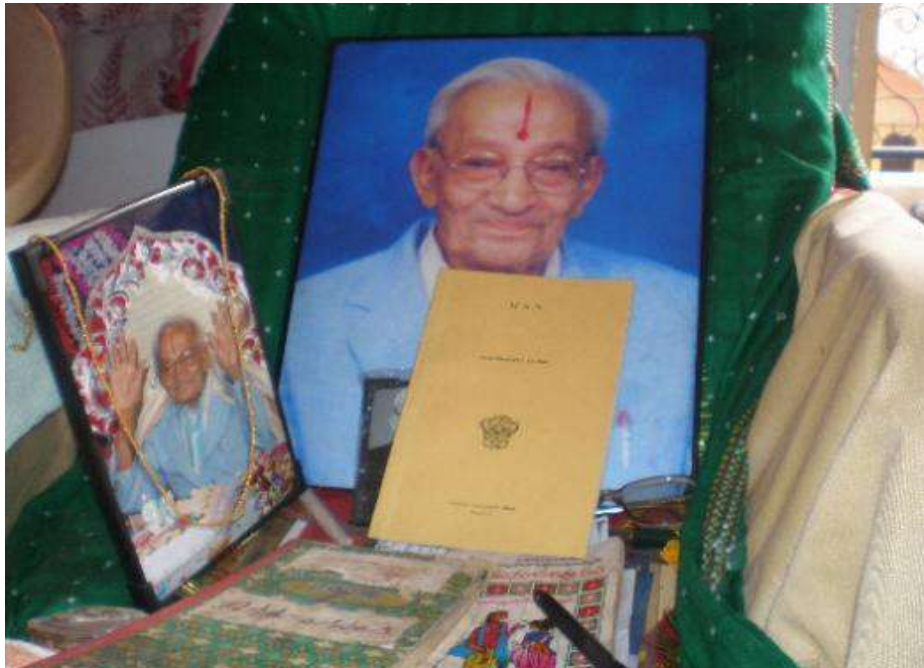


Picture 5: Mr. Tagore with associates



Picture 6: Mr. Tagore & Dr. Sarvepalli Radhakrishnan

Mr. D.V.S.H. Marty (1912-2008) made a lifelong contribution to society as an educator and as the first Boy Scout Master in Andhra Pradesh¹¹) (Picture 7)



Picture 7: Mr. D. V. S. H. Marty

I met with Ms. Rao Andra and she told me about when she was only 4 years old. Dr. Rao's father, Prof. Seilsuan Chand, was a professor at the Faculty of Philosophy at that time. (Picture 8)



Picture 8: Ms. Rao Andra

When the author visited the home of Jaipur Maharaj, who was a student at the Visva-Bharati University, and when I led the students from Santiniketan, where the Visva-Bharati University is located, to perform a drama, the students of Andhra University made a long and noisy presentation in Bengali. Tagore, who was sitting on the stage indignantly at the situation, made a bright red face and immediately cancelled the presentation of the students

and dismissed them. President Radhakrishnan apologized on behalf of the university. He recalled things he remembered clearly. Based on these experiences, the author went to Kolkata on June 3, 2009, to conduct further research on “MAN” at a university in Tagore, and the next day he took a train to Santiniketan. Professor Mohit Chakrabarti and Mr. Nilanjan Banerjee of the Tagore Museum. (Picture 9)



Picture 9: Mr. Niranjan Baberjee

Conclusion

For the author, the encounter with Tagore’s “MAN person”¹² has become an eternal treasure that lays the foundation for the philosophy of gerontology and teaches us the origins of human education. From now on, the author hopes to work hard at my studies to be involved in education that allows people to discover their consciousness and sense of values which is called Kigatsuku mind in Japanese.

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Notes:

Note 1: Sarvepalli Radhakrishnan, (September 5, 1888 - April 17, 1975) was born in Tamil, southern India. He is known as an Indian educator, philosopher, and politician. His birthday, September 5th, is observed as Teacher's Day throughout India. After graduating from the Madras Christian College, he earned a degree in philosophy and religion from Oxford University. As for his involvement with Andhra University, he has been giving lectures to students since its founding in 1927. Second in 1931 on a five-year contract deputy president. For more information, visit SarvepalliGopal (1989): A Biography See Radhakrishnan, Oxford University Press, pp.120-144. Afterwards, he became president of Benares Hindu University (1939-48) and professor at Oxford University (1936-52). After India became independent, he served as ambassador to the Soviet Union (1949-52), first vice president (1952-62), and was later elected as second president (1962-1967). It will be done. (Written by Shimaiwa: Yahoo Encyclopedia.

Note 2: Jyepore's genealogy Beach, M.C & Singh II, R.N.(2005) Bagta and Chokha Master Artists at Devgarh, Artibus Asia epublisher and Deo, Kumar Bidyadhan Singh, JEYPORE (1939): Nandapur(A Forsaken Kingdon), The Utkal Sahitya press.

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A Reflection of Inner Indentation in the Novels of Chetan Bhagat

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Abstract

Literature works like an E.C.G. and every ionization and deionization of waves depict the heartbeat of contemporary society. It's a transparent medium for every culture and plays a major role in depicting the depth of human psyche, which sometime is reflected in writer's impartial effort in a work or other time is portrayed in the glimpses of own self that comes spontaneously in his masterpiece. A literary masterpiece is considered as perfect amalgamation of the waves that passes through human head and heart. And when emotions are overpowered, a writer's self dominates in his work. As Ronald Barthes refers in his essay, "The birth of the reader must be at the cost of the death of author." (The Death of the Author, p. 148). Chetan Bhagat is a penned down novelist, columnist, script writer and motivational speaker of great success. This youth icon is openly admitting his works with an inherent touch of his self. His Five Point Someone (2004), One Night @ The Call Center (2005), Three mistakes of my life (2005), Two states: The story of my marriage (2009), Revolution 2020 are the perfect examples of it.

Keywords: Autobiographical, tribulations, intermingled, acknowledgements, reconciliation.

Introduction

The below lines of Alexander Pope show that study of man's nature is the most complex phenomenon of this universe. **Know then thyself, presume not God to scan / the proper study of mankind is man (Essay on Man, p. 201)** It is the reason that man has always been the center of art and literature. Explicitly or implicitly, literature of all the times has been a comment on the life and nature of man. Whole period of civilization and art appear to be entirely integrated into some basic concepts of man which may have changed from time to time, according to the change in social environment and the drastic changes in cultural values. But after that man has always been the main interest of writers of all times of history. Writers of every era described its self provocatively in their work of art and literature. When a writer comes alive in his work, autobiographical elements prevail in his masterpiece. The word autobiographical is divided into three fragments Auto+bio+graphical. Auto means what comes automatically; without any effort, bio means related to biological existence of a man and graphically means presented clearly like a graph. The simple and combined meaning of autobiographical is, the elements which are related to writer's personal life and shows its existence automatically in a work and are deeply rooted in his work. Longfellow is quite well when he defines that autobiographical elements are "a product of firsthand experience" (*Truman's Specific Series*, p. 633).

Autobiographical elements are not like the new milk teeth of a baby but they are having long historical background. From Anglo Saxon to the contemporary one there always has been a trend of autobiographical elements. Writers are of the same blood and flash as are of common human being. So how can they always stand impartial? Even the great father of English, Chaucer was not untouched by this trend. He also depicted his own self in the story



of Melibeus in his book *The Canterbury Tales*. From Chaucerian age (late 14th Century) to the age of Dryden, from the age of pope to the Romantic period and from the Victorian age to the modern age, the clouds of autobiographical elements were prevailed everywhere. Though it's a fact, in some ages there was heavy rain and in other only drizzle was caught yet its presence can be noticed in every age. *David Copperfield*, the best ink of Charles Dickens is also loaded with same elements. Its Dickens's veiled autobiography. "The pen which wrote David Copperfield", says Hugh Walker "was often dipped in his own blood." (*A History of English Literature*, p. 209). David Copperfield and his experiences are the experiences of Dickens himself through all the trials and tribulations of his conquered life. One other novelist is worthy to mention here, D.H. Lawrence – a diamond from mining areas. *Sons and Lovers* is bearing many characters, places and incidents from his personal life. Paul Morel becomes spokesperson of Lawrence when he shows the portrait sheet of relationship between mother and son. A quote is sufficient here, "She was the only thing that held him up, himself, amid all this. And she was gone, intermingled herself. She wanted her to touch him, have him alongside with her (*Sons and Lovers*, p. 420).

Virginia Woolf, a psychoanalyst and a path breaking novelist presented herself in her non fictional book *A Room of one's own*. So, it's a long track of presenting his own self through literary works. Chetan bhagat, a land mark in the contemporary Indian scene, a living legend of today has also adopted this technique and mingled himself with his characters to provide them a touch of life.

The face is surprisingly unlined and the eyes are piercing- observing the world and storing away silent notes from it. This is the first impression of Chetan bhagat. Although he has not declared himself like Amrita Pritam - "I am the blood sister of wind, water and wine" (*Amrita Pritam -A Living Legend*, p. 5). He presented the wind and wine of contemporary society with his own salted water. According to him, novels are entertainment tools through which he expresses his views and opinions about society and the youth. Bhagat feels his best stories are, "those drawn from his own life and experiences." (*Hindustan Times*). This middle class, ordinary person started his journey from Delhi and proceed to catch his flight to IIT and became the best outgoing student of IIM Ahmadabad. Though he went to Hong Kong along with his family and worked as an investment banker with Goldman Sachs for eleven years yet his heart was beating in India. A Golden Pen was waiting for him. He came back, started writing and penned down five outstanding novels of current themes.

Inner Indentation in the Novels of Chetan Bhagat

Chetan Bhagat's first novel *Five Point Someone* (2004) hit the market with great success. This very first venture took him to the peaks of fame and Popularity. The book depicts the story of three IITians who consider themselves to be below average than all the other students in IIT. This book at first hand won the society young Achiever's Award and Publisher's Recognition Award. The story was adopted by Rajkumar Hirani and he directed the movie *Three Idiots*. Chetan Bhagat was short listed into world's 100 most Influential people for the year 2010 by The Times magazine. The complete Title of the book "*Five Point Someone- what not to do at IIT*", itself shows that it's a story focused on IIT, the very soft corner of writer himself. The author himself is a victim of IIT and he has watched it with all pros and cons. So, the factual description is from his personal experiences.

The book is set in Delhi and does take into account the happening places of the city and even talks about the entry of CNN via the much-famed Iraq war. The inclusion of these real-life events and hanging joints gives are authentic appeal to the novel. It's a first-person narration of Hari, to tell the story of three boys dashing Ryan Oberoi, geeky Alok Gupta and



nervous Hari Kumar who are from different backgrounds. The story begins with the entry of these three boys in one of the most prestigious institutes of India, IIT Delhi. However, the very first night turns out to be a nightmare, as they are subjected to humiliating ragging by some pervert seniors but the incident brings out the good human in Ryan and he slaps the seniors to protect Alok and Hari from being subjected to gross abuse. The first night incident ensures that the three boys became Chaddi-buddies for the rest of their life. The three boys were brilliant students in their schools and worked hard to gain entry into IIT, but indifferent attitude of professors, severe load of assignments and mindless cramming, with plain emphasis to get good grades play havoc with their nerves and before they could even realize it, they are declared as under-performers- “*the five pointers*”. They are counted in backbenchers and be evaporated into oblivion. How do these boys survive the onslaught of nutty professors, dissuade the charm of vodka, grass and girls and whether they would indeed be able to grab a job- the sole criteria of a successful IITian is wonderfully narrated in this marvelous piece of art. It seems as if writer is living his IITian life with all these characters. Ryan is somewhat an example of Bhagat’s own thinking when he says- “let us draw a line. We can study two-three hours a day, but do other stuff, say sports, have you guys ever played squash? or taken part in events- debates, scrabble and stuff, an odd movie or something sometimes” (*Five Point Some One*, p. 40). In real life, in an interview Bhagat also claimed the same- “it’s ok, bunk a few classes, scoring low in couple of papers, goof up a few interviews, take leave from work, enjoy with your friends, fall in love, little fights with your loved ones. We are people, not programmed devices” (*Chetan Bhagat Symbiosis*).

Chetan Bhagat’s next novel *One Night @ The Call Center* (2005) is a strange story where writer himself met a young girl on an overnight train journey. It was a long and boring journey so to pass the time that girl offered to tell him a story. But she put a condition that he must take it into his second book. Chetan hesitated and asked her to tell content of the story. The girl said that the story was about six people working in a call center and living in different complicated situations. Suddenly one night, they got a phone call from God. But writer is not agreeing with this conception of a call from God. He wants something realistic and so they decided to show the situation with an accident and at the crucial time every one realized the futility of life. At that time, they got the solution to come out of their tragic flaws. This is the out frame of story but while reading the acknowledgements of the book it becomes clear that it is really the creation of writer’s own mind. Boss at the call center, Bakshi is a character from his real life as he accepts- “my one particular ex-boss. My life when I worked for him was living hell and was probably the worst phase of my life” (*One Night at the Call Centre*, p. XII). On the other hand, three women Esha, Priyanka and Radhika are somewhat the versions of his own mates as he describes- “on the same note, I want to thank all the women who rejected me. Without them I would not have known the pain of rejection” (ibid). So, this story is really a tale from writer’s own experiences and can’t be declared a photocopy. It’s well mixed with imagination and raised high with factual descriptions.

Three mistakes of my life (2005) come at third level in the hierarchy of Chetan Bhagat’s five novels. It combines three of the most potent influencers of Indian society-politics, religion and cricket. The novel reveals the story of three friends – Govind, Omi, and Ishaan who are glued together through their lives’ ups and downs. A young boy of Ahmadabad dreams of starting a business i.e., Govind the central character. The story revolves around the three mistakes done by him and the dirty politics around him. To accommodate each other’s passion all of the three friends opened a cricket shop. Ishaan wanted to flourish Ali as a cricketer, on the other hand Govind wanted to make money for his



business. Everyone had a different purpose Omi wanted to stand with his mama in his political motives. Ali just wanted to be with his friends. How they attain their aims and how complications are solved out is the story of this novel. Present work is about the Indian youth brigade and their thoughts, attitudes and actions. Bhagat's own philosophy is reflected in every character of this story. His secular and broadmindedness reflected through Ish's character. The flavor of entrepreneurial spirit is shown through Govind and lastly it is Omi's character that paints the picture of great upheaval. A selfish being at last leads towards a great sacrifice. Writer here plays a vital role himself when he triggers reconciliation; trigger the dormant friendship between Ish and Govind, rekindle the love between Govind and Vidya and above all he makes Govind love his own life once again and gain the "spark". Govind here reflects here Chetan Bhagat philosophy "Before we become one with world, we have to become one with ourselves" (*Becoming One with the World*). Never say die spirit of Chetan is reflected in all the characters.

Two States: The Story of my Marriage (2009) is also an autobiographical tale about an inter caste love marriage. This is a simple yet complicated love story of a Punjabi-Delhi boy Krish and a Tamil Brahmin girl Ananya. They are from two different states of India deeply in love and want to get married. For the sake of tradition their relationship was not accepted by their parents. To convert their love story into a marriage they cracked every nut. It is easy to fight and rebel but it is much difficult to convince. It's really a witty tale of writer's own marriage. In real life, Chetan Bhagat and Anusha were both the students of IIMA and the Communities mentioned were the same as in the Novel. The places where the incidents of the novel took places were of writer's own acknowledgement -Delhi and Ahmadabad. About this book his own comment is noteworthy here- "2 states....is the story of my marriage and I have dedicated the book to my in-laws. I think this is the first time any Indian writer has dedicated a book to his in-laws" (*Chetan Bhagat's Autobiographical Tale Released*). Writer has clearly accepted the autobiographical base and coloring in this novel.

According to him- "The more personal the book, the more unusual and funnier becomes for me. People relate to it better because they know me, my wife, twin boys and how I left my job as an investment banker to writer" (ibid). Even Chetan's speech at Pune well reflects the philosophy of Krish- "life is a tough race. It is a marathon or whatever. No, from what I have seen so far, life is one of those races in nursery school where you have to run with a marble in a spoon kept in your mouth. If the marble falls there is no point coming first. Same is with life, where relationships are the marbles. Your striving is only worth it if there is harmony in your life. Else, you may achieve the success but this spark, this feeling of being excited and alive, will start to die" (*Speeches*). So, it's really a story of today where youngistan conflict with oldistan is clearly depicted. So, the customs here may be uniquely Indian but the story is universal in appeal.

The recent magic from the Pen of Chetan Bhagat is *Revolution 2020*. It is a story of three child hood friends – poor and ambitious Gopal, rich and idealistic Raghav and a modern girl Arti. The story seems through two cities basically holy city Varanasi and Kota. About the selection of cities Chetan Bhagat clears his views, "I felt a special connection to the city when I visited it. It is one of our oldest city and people there now have modern aspirations. I thought the contrast would be interesting. The city also has a lot of character" (*Revolution 2020*, p. 13). Thus, the character facts and places used in the story are from the personal experiences of writer's own life. Gopal wants to be rich but when he fails to get admission in IIT he adopted the path of corruption. On the other hand, Raghav is an idealist and his dream is to become a journalist. At some points, both the friends are standing against each other.



But at last, Gopal realizes his mistake and he leave Arti to Raghav. They get married and Gopal devoted himself to college. There is a famous quote “losers don’t get things easily. Marks, ranks and girls- Nothing is easy for us. A few jabs at the heart are better than a complete nervous breakdown” (*Revolution 2020*, p. 70). which shows his deep evaluating nature. Chetan Bhagat’s own view love, corruption, ambitions well reflected everywhere. He himself is so against of corruption that he has written many times Sonia Gandhi about it and his views have discussed in Parliament also. He personally is not in favor of taking challenges as is Raghav: “if challenges could always be overcome, they would cease to be challenge” (*Speeches*). In this way this youth icon has clearly hinted his attitude: “But if being a youth icon means believing in yourself, people’s right to choose, fighting for justice, chasing excellence and making the most out of life, then maybe you have come to the right place” (*Chetan Bhagat Symbiosis*). In *Revolution 2020*, Raghav reflects the same self of writer and becomes his spokesperson.

A pillow of feathers bursts open and hundreds of them fall out in a shower of colors. There are feathers and more feathers. Flying in their multitudes. Gathering them together is a hopeless exercise. Much like is trying to fathom Chetan Bhagat. He every time comes out with a unique color and bears the faces of different characters as Ryan in *Five Point Someone*, Hari in *One Night at a Call Centre*, Krish in *2 States: The Story of my Marriage* and Raghav in *Revolution 2020*. At the Core of Kernel, it is evident that autobiographical elements prevail everywhere in every novel of Chetan Bhagat. He is all pervasive, sometime apparently and other time speaks through the tongue of other characters. Bhagat is not a dry intellectualist he is a lively being and walks on the bare ground of reality. He believes in the freedom of expression. In Jaipur literary festival, he clearly declared like an ordinary folk, “If anybody has been paid to throw a shoe at me, I will give a nice shot at it” (*The Tribune*). This earth grounded and quite realistic genius has generated the same ideology in his characters. His works are like cool breeze from a shady groove which provides comfort in this hot age of Industrialization and throat cutting competition. He claims- “Even I can write such stuff. My books are given to patients in hospitals because they don’t cause any stress” (ibid). A rough tough and quite an easy atmosphere is created by Ryan in his first novel and represented the writer’s philosophy in most convincing way. There is no glimpse of any search or quest in Chetan Bhagat like Robin Sharma in *The Secret letters of the Monk who sold his Ferrari*. He is not having any heavy Philosophy of life but seems a satisfied man whose motto is “Don’t be serious, be sincere!” (*Chetan Bhagat Symbiosis*).

Chetan Bhagat’s novels are so much inspired from his personal ways that every title of his novels bears a number- *Five Point Someone*, *One Night at a Call Centre*, *Three Mistakes of My life*, *Two states: The story of my marriage* and *Revolution 2020* and his reply to this question is also very humors. He said that he was a banker; he couldn’t get numbers out of his head. In a speech given at the orientation program for the new batch of MBA students at Pune, his straight forward suggestion is quite noteworthy- “Never ever make any compromise love yourself first and then others” (*Chetan Bhagat Symbiosis*). Raghav with the same philosophy of life touched the prime and authenticated the concept. In nut shell Chetan Bhagat, in dealing the characters from his magic pen is near Emerson’s statement- “The roots of all things are in Man” (*Democratic Humanism and American Literature*, p. 42). Therefore, he portrayed the fragments of his self in every protagonist of his novels.

Conclusion

Chetan Bhagat's novels deeply replicate his personal life with autobiographical sketches seen in every of his works. Through the lives of IIT college students in *Five Point*



Someone, BPO or call center personnel in *One Night @ the Call Center*, or characters having societal pressures in *Two States* and *Revolution 2020*, Bhagat tells out his own life into fiction. His works are marked as an easy-going, relatable narrative with style and colourful characters by supplying life's struggles with a hint of humor. In due course, Bhagat's novels offer a natural perspective of life in the current Indian society.

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Persian Myth and Miniatures in Orhan Pamuk's Novels *My Name is Red* and *The Red-Haired Woman*

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Abstract

The Nobel laureate and Turkish novelist Orhan Pamuk explores the Turkish cultural settings in his literary works by skillfully incorporating the Persian myths. This article attempts to trace myth's existence as a potent storytelling tool that cuts across time and place to examine the varied functions that myth plays in Pamuk's works. It also explores how myth functions as a prism through which characters negotiate the complexity of modernity, confronts existential questions and struggle with their identities in Pamuk's "My Name is Red" and "The Red-Haired Woman". It explores Pamuk's skilful fusion of Western literary allusions with customary Turkish folklore by providing a hub on the meeting point of East and West. It emphasizes Pamuk's adept use of myth to ponder the changing nature of Turkish society and look into the human condition through a close reading of a few chosen passages and thematic patterns. Pamuk's use of myth is both a literary delight and a deep analysis of universal issues that intersect all ages and civilizations. Pamuk's work is not just a plot but also a philosophical idea that is deeply rooted in the cultural records of the characters and their literary predecessors. His protagonists' experiences are a mix of unfastened will and determination that are very similar to the heroes of ancient myths. Pamuk's use of myth allows him to discover the apprehension among these ideas by encouraging the readers to understand what controls their lives. Hence, this article makes a study on the miniatures of Persian myths in Orhan Pamuk's "My Name is Red" and "The Red-Haired Woman"

Keywords: Persian Myth, Orhan Pamuk, *The Red-Haired Woman*, *My Name is Red*.

Introduction

Myth is a cultural treasure of the past and is transformed into the present by becoming concrete forms of motifs in a range of human pursuits and goals. Orhan Pamuk is one of the notable writers who used myths as the source of his works. Several myths from Persian mythology are used in the novels *My Name is Red* and *The Red-Haired Woman*. They establish their cultural and ideological lives through the characters that are mirrored in their actions. Through unconscious memories, mythology directs the people in everyday chores. *Oxford Advanced Learner's Dictionary* defines myth as "A story from ancient times, especially one that was told to explain natural events or to describe the early history of a people; something that many people believe but that does not exist or is false" (Wehmeier ed. 842). *Webster's Universal Dictionary* tells about myth as "word, speech, tale, legend, etymology. Generally an imaginary fictitious person, event or thing" (Wyld, Eric and Patridge eds. 920). M.H.Abrams in his *A Glossary of Literary Terms* makes a distinction between the classical and modern conception of the term myth:



In classical Greek, “mythos” signified any story or plot whether true or invented. In its central modern significance, however, a myth is one story in a mythology – a system of hereditary stories which were once believed to be true by a particular cultural group, and which served to explain why the world is as it is and things happen as they do, to provide a rationale for social customs and observances, and to establish the sanctions of the rules by which people conduct their lives. (Abrams vol. 122)

Orhan Pamuk's *The Red-Haired Woman* explores the themes of fate, future and mythological stories by merging these elements into a narrative story. Many critics have frequently connected Pamuk's works to a broader philosophical research into the dualities of will and fate. They also highlight how historical myths have an impact on the human expertise of destiny in his plays. In *The Red-Haired Woman*, Pamuk draws his source from the Persian epic *Shahnameh* to explore the tale of Rostam and Sohrab. This represents a battle between a father and son who unknowingly combat each other and ends with tragic irony. Several scholars have pointed out Pamuk's use of mythology as a manner to look at modern-day life. In *My Name is Red*, Pamuk explores the war between East and West and the way of life and modernity through the view of Persian literature. It symbolizes the tension between illustration and abstraction. In *The Red-Haired Woman*, mythological themes are posed with the questions of identity, love and the inevitability of fate. Pamuk interrogates how these myths convey our perceptions of truth through a set of stories which people apprehend their lives. *The Red-Haired Woman* represents the archetype of the Fatal Female whose presence alters the lives of those around her. This literary depiction of the lady disrupts the path of the hero and leads the hero to tragic effects. Pamuk aligns her with mythological heroines like Tahmina from *Shahnameh* who via her love for Rostam shapes the fate of their son Sohrab.

Review of Literature

Kirca's article offers a reading of Orhan Pamuk's *My Name is Red* as a reimagination wherein visual representation turns into the focus of the novelist's exploration of 16th-century miniature art and Renaissance. The primary mode of expression within the novel is manifested via the inclusion of characters drawn from Ottoman and Persian stories that present private reflections on specific illustrations and have a strong connection between art and reality. The novel style is portrayed as being towards representing reality and at the same time, Islamic miniatures aim to bring the absolute to depict the character. Pamuk's text metaphorically reworks the East-West dichotomy by encouraging an evaluation of the binary opposition between those two visible artwork forms and their different approaches to representing present-day facts. The novel reinterprets the dynamics between the “self-picture” which shapes home and country-wide identification, and the “hetero-image” which characterizes the so-referred terms connected to the Europeans.

Feride argues that Orhan Pamuk's *My Name is Red* is the centre of discussion not only in Turkey but had an impact in the international arena. It story ponders into the scenes of sixteenth-century Istanbul, the capital of the Ottoman Empire. The novel is rooted in modern-day problems. It explores the culture of Ottoman works and additionally engages with Western practices. *My Name is Red* is a detective and love story beginning with a murder and unravelling the thriller in a manner that is normal to the genre. This novel is set apart because of the significant position played between creative traditions like Western and Islamic and the interaction between “word and image”. In both the love story and the decision of the mystery is the primary motif. The tradition of miniature portrayals regularly observed and illustrated narrative texts that served to legitimize itself. Unlike Western art, Islamic illumination



emphasizes the internal by portraying an "inward" motion in the direction of personal fact in preference to reveal the identity.

Esra Almas says that The idea of a "masterpiece" isn't merely a value ascribed to *My Name is Red.*, However, the novel has an intrinsic detail of the radical thoughts in itself. It was set in Istanbul in the course of the 1590s. The narrative is centred upon homicide and romance-centered scenes. This novel intends to portray the sultan's dominance over both the Eastern and Western worlds and requires it to be written within the European style by reflecting the fusion of artistic and cultural impacts.

Elham Mohammadi Achachelooei examines Orhan Pamuk's *The Red-Haired Woman* (2017) through Puleo's ecofeminist perspective. It focuses on the character of Gülcihan and portrays her as a cultural parent who transcends the traditional way of life. Gülcihan's role is depicted as fostering of nice interaction with the male-dominated world by symbolizing the capacity for lifestyle. The novel explores Turkey's modernization by juxtaposing the antique and new, the use of mythological references to Oedipus Rex and Rostam and Sohrab to spotlight subject matters of patricide. These references replicate the cultural tension between Eastern and Western factors of Turkish identity. While many interpretations view those references as pessimistic representations of the erosion of ancient Turkey and its culture, this paper argues that *The Red-Haired Woman* gives an alternative perspective.

Ersöz says that Orhan Pamuk's *The Red-Haired Woman* explores the narratives of King Oedipus and Rostam and Sohrab within the cloth of the textual content by connecting them to the protagonist's views. This method also highlights the inescapability of fate as myths appear in truth. Pamuk's narrative method allows coincidence to take on big that means, echoing beyond occasions. The theories of Carl Gustav Jung such as collective unconscious and archetypes offer insight into how Pamuk's characters are inspired using human life stories. He asserts that the collective subconscious, characterized by way of its primitive and conventional nature, emerges in desires and myths, subtly shaping the human mind and behaviours. Cem Çelik, the protagonist of *The Red-Haired Woman*, exemplifies this holistic effect by specifically concerning the father-son dynamics. Therefore, this paper seeks to make clear Pamuk's incorporation of myths and the issues of patricide and filicide in *The Red-Haired Woman* through a Jungian perspective.

Theoretical Framework

To know the role of fate in *The Red-Haired Woman* and *My Name is Red*, it is important to approach in mythological viewpoint. This theoretical method will give a chance to view the narrative as a contemporary retelling of historical myths in which the characters' actions are influenced by way of archetypal forces. The theories of Carl Jung and Joseph Campbell argue that mythological archetypes shape the collective subconscious and mirror the common human experiences. In such a way, this framework can display how Pamuk uses archetypes to explore essential questions about human life.

In Jungian terms, the red-haired female represents the anima. It is an archetypal female figure that shapes the internal psychic level of the male protagonist. Her mysterious charm and tragic fate symbolize a war of words with the unknown. This is usually found in lots of mythological narratives. Similarly, the story of Rostam and Sohrab acts as a structural metaphor for the novel's exploration of the future and the intergenerational transmission of identity. The father-son conflict in *Shahnameh* symbolizes the fate that comes upon predetermined means of each lineage and the Gods mirroring the fateful encounters in Pamuk's novel.

Structuralism gives another dimension to understanding the unconventional



engagement of fantasy. Claude Lévi-Strauss's evaluation of delusion posits that myths feature as a type of cultural language, embodying fundamental binary oppositions that include destiny as opposed to free will, love vs betrayal and existence vs demise. Pamuk's narrative exploits those structures by contrasting characters' selections with their inevitable fates. The interaction between myth and truth in *The Red-Haired Woman* highlights the ways people's lives are formed by the cultural narratives they inherit from their culture even while they try to assert their traits.

Postmodern intertextuality allows Pamuk's novels as a mix of ancient, cultural and fictional narratives. Pamuk hazes the boundaries between the ancient fable and the novel's truth and makes the readers impeach the nature of truth and storytelling. By referencing *Shahnameh* and integrating elements of Persian miniatures, Pamuk engages in communication with the beyond by exploring how mythological subject matters resonate with revolutionary issues of identity and destiny. It also reflects the complexity of Turkish cultural identity.

Feminist literary criticism portrays the pink-haired woman as a female victim. Even though she embodies a conventional trope often seen in male-centred narratives; Pamuk complicates this archetype by giving her a clean archetypal shape. Her choice to become a redhead signifies a conscious preference to form her identification in place of simply being a passive parent of fate. This perspective shows the reconsideration of the ways that women's roles in the literature replicate broader societal anxieties about women's independence and power.

In *The Red-Haired Woman* and *My Name is Red*, Pamuk skillfully interweaves historical Persian fantasy and modern-day Turkish life by developing a narrative that examines the tension between fate and will. By using mythological and structuralism frameworks, readers can discover the depth of Pamuk's engagement with questions of the future, identity and the captivating narrative style. This framework will help to understand the role of myth and its influence in the chosen works of Orhan Pamuk.

Outline of the Novels

Orhan Pamuk's *My Name is Red* is a historical novel set in 16th-century Istanbul during the Ottoman Empire. It revolves around the world of myths illustrating a secret book commissioned by the Sultan. The novel explores themes of art, identity, religion and individualism within the context of Islamic and Western artistic traditions. The story begins with the murder of Elegant Effendi, one of the Sultan's men, whose body is thrown into a well. The novel shifts perspectives between different characters, including the murdered miniaturist, other artists, and even inanimate objects like a coin. The central characters include Black, an artist who has returned to Istanbul after years of exile and his love. Shekure is caught between her devotion to her missing husband and her desire to move forward with her life. The novel's narrative is complex and is an alternation between a murder mystery and philosophical discussions about the role of art in representing the world. A key conflict is between Eastern miniature painting which values tradition, anonymity and the depiction of the world from God's perspective and Western art which emphasizes individualism, perspective and realism. As the characters try to solve the murder, they also grapple with the implications of cultural tensions between tradition and modernity. Pamuk ties together love betrayal, artistic rivalry and philosophical reflection by presenting a rich narrative that questions the nature of art, culture and individual identity in a fast-changing world.

Orhan Pamuk's *The Red-Haired Woman* is a novel set in Turkey blending elements of myth, family drama and politics. The story is told from the perspective of Cem Çelik, a



young man who becomes fascinated by a red-haired actress during his formative years. Cem's relationship with the red-haired woman is brief but deeply impacts his life. The novel is divided into three parts. The first part is set in the 1980s. Young Cem works as an apprentice to Master Mahmut, a traditional well-digger. While digging a well outside Istanbul, Cem becomes obsessed with the idea of fatherhood. He becomes close to Mahmut who serves as a surrogate father figure to him. Cem's encounter with the red-haired woman, an actress in a travelling theatre company leads to an impulsive romantic affair. This affair culminates in a tragic accident when Cem accidentally causes Mahmut's death and leads him to flee from his guilt. The second part of the novel follows Cem as he grows older becomes a successful businessman and marries. However, he remains haunted by the memory of Mahmut and the red-haired woman. He becomes fascinated by ancient myths, particularly the stories of Oedipus and Rostam and Sohrab, which portray the themes of patricide. These myths serve as allegories for Cem's unanswered feelings about fatherhood and responsibility. In the final part of the novel, Cem's past catches up with him when he learns the truth about the red-haired woman and the long-lasting consequences of his actions. The novel concludes with a shocking revelation by blending myth with contemporary reality and the questions of fate, guilt and the complex relationship between father and son. In *The Red-Haired Woman*, Pamuk uses mythological references to explore deeper themes of identity, tradition and modernity and creates a novel that engages with Turkey's cultural heritage and addresses universal human emotions and conflicts.

Myth and Miniatures in Orhan Pamuk's Novels

The Red-Haired Woman revolves around the idea of fate and its unwavering control over the lives of its characters. By comparing the events of the protagonists with old tales, Pamuk investigates the idea of fate through the prism of myth. The redhead personifies the concept of the femme fatale, a character frequently seen in legendary stories. Her enigmatic demeanour and enigmatic appeal highlight the idea that fate is an unavoidable force that moulds the lives of people it comes into contact with. The most significant themes of Persian miniatures that are frequently referred to in the novel are the stories of Rustem and Sohrab.

Pamuk brings in the love story of Rostam and Sohrab where the heroine is intelligent and beautiful. Pamuk refers to the love between handsome Rostam and beautiful Tahmina who wants to bear the clever and famous hero's child. "It was Tahmina, daughter of the shah of Turan; she'd spotted the handsome Rostam at the feast and had now come to declare her love" (Pamuk RHW 139). Tahmina is Shah's daughter who is tall and slender. She has shapely eyebrows, delicate lips, and luscious hair. Rostam is attracted by her intelligence, sensitivity, and her charming beauty. They both make love and the next day morning, Rostam leaves a bracelet for the unborn child because he knows they have conceived and he returns to his own country. Tahmina names her son as Sohrab. The son loves his father and wants to help his father put him back in his place by deposing the cruel Shah Kay-Kavus but destiny changes his plan.

Throughout *My Name is Red*, Pamuk incorporates various mythological motifs that resonate with cultural and historical significance. The character of the miniaturist, for example, embodies the archetype of the artist as a conduit between the mundane world and the realm of the gods. His quest for artistic perfection mirrors the hero's journey found in mythological narratives, as he grapples with questions of identity, creativity, and the nature of beauty. *The Red-Haired Woman* features as one of its primary topics the blurry division between myth and truth. Pamuk urges readers to consider the nature of reality and the influence of narrative on how one perceives the world. The narrative style of the novel, which



weaves across several levels of illusion and truth, is a reflection of the intricate web of myth and history that makes up Turkish culture. Pamuk encourages the readers to consider how myth enters our lives and changes our ideas of reality by blurring the gaps between fact and fiction.

Shahnameh, or the *Book of Kings*, is an epic poem written by the Persian poet Ferdowsi in the 10th century. It recounts the mythical and historical past of Iran, celebrating the heroic deeds of legendary figures such as Rostam and Sohrab. The influence of *Shahnameh* is palpable throughout *The Red-Haired Woman*, as Pamuk draws upon its themes of heroism, fate and the struggle between good and evil. The character of the red-haired woman herself embodies the archetype of the tragic heroine, echoing the spirit of *Shahnameh*'s legendary female figures.

Both *Shahnameh* and *The Red-Haired Woman* are about the themes of fate and destiny. In *Shahnameh*, the concept of fate looms large as characters grapple with their predetermined roles in the cosmic order. Similarly, in *The Red-Haired Woman*, the characters are swept up in the currents of fate, their lives shaped by forces beyond their control. Pamuk explores the tension between fate and free will, inviting readers to contemplate the mysteries of human existence and the inexorable march of destiny.

In the novel *The Red-Haired Woman* Pamuk describes Ms. Gulcihan, the Red-Haired Woman entirely in part three which is the last part of the novel where she speaks to the readers and explains her Red-Hair. In her theatre group, another woman with red hair appears and everybody comments on the remarkable coincidence of having two redheads among them: "What are the odds and debating whether we were harbingers of good luck or of some other kind, when suddenly the red-haired woman at the far end of the table declared: "I'm natural redhead." She seemed at once apologetic and proud. "Look, I have freckles on my face and on my arms. My skin is fair, and my eyes are green." (Pamuk RHW 223). When everyone expects her response, she responds, "You may have been born a redhead, but I chose to become one. God blessed you with red hair; what was destiny for you was a conscious decision for me" (Pamuk RHW 228).

She doesn't want to say that she is guilty and her hair colour is fake. She asserts herself because she doesn't want others to come to the wrong conclusion about her character and wants to stop them from labelling her as an imposter with unsophisticated aspirations. The Red-Haired Woman says, "For those of us who become redheads later in life, choosing the colour is equivalent to selecting a personality. After becoming a redhead, I spent the rest of my days trying to stay true to my choice" (Pamuk RHW 228). In her mid-twenties, she is active in reviving the open-air folk theatre tradition for modern audiences. Her lover at the time is a handsome militant ten years his senior. After three lasting secret affairs, her lover leaves her. However, she still remembers their sweet love, "Oh, how romantic, how blissful, we'd felt all those hours we'd spent poring over books together!" (Pamuk RHW 228). She is angry with him for leaving her but she cannot blame him. Their affair has been discovered and their comrades don't support and insist that the romance may poison the group. Her old lover Akin goes back home to his wife, his son, and his Pharmacy.

In *My Name is Red*, the Persian miniatures appear to be a key theme, despite the work being variably understood as a murder mystery or as being focused on the battle between East and West. The character Bihzad says, "In Persia and Arabia, in every Muslim book arts workshop where illustrations are made, they've said this about me for hundreds of years: It looks real, just like the work of Bihzad" (Pamuk MNR 450). The term Persian miniatures refers to the painting style that emerged in pre-Islamic Persia, which leaned towards the



stylized and symbolic rather than the realistic, with characters in court appearing to hunt and battle more against elaborate, panoramic backgrounds. “This is the age when master miniaturists attain blindness, or the darkness of Allah, the age when they involuntarily achieve a style, while freeing themselves of all intimations of style” (Pamuk MNR 448). Here Persian mythology serves as the foundation for a large body of lyrical poetry and storytelling.

Conclusion

Orhan Pamuk crafted a story that is both deeply rooted in tradition and remarkably modern by drawing on the rich literary and cultural legacies of Ferdowsi’s *Shahnameh* and Rostam and Sohrab and the Persian miniatures. Love, grief, and the pursuit of meaning are universal themes that Pamuk masterfully combined with Persian mythology and literature to produce a work of art. Readers get pulled into the world of *The Red-Haired Woman*, where the epic poetry of Ferdowsi and his *Shahnameh* reverberates with everlasting resonance and the past and present meet. Both novels depicted the beauty of Persian Mythology and Miniatures in the writings of Orhan Pamuk.

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***Indian Women Novelists in English: Art and Vision* by Dr. Dipak Giri**

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Book Review

The book *Indian Women Novelists in English: Art and Vision* edited by Dr. Dipak Giri is an anthology of twenty five research articles on contemporary Indian women novelists and their works ranging from Anita Desai, Shashi Deshpande, Manju Kapur, Shobhaa De, Meena Alexander, Githa Hariharan, Arundhati Roy to the younger generation of novelists Anita Nair, Kiran Desai and Jhumpa Lahiri along with two less explored novelists Rita Garg and Nayeema Mahjoor. Three regional writers- Sarah Joseph, Qurratulain Hyder and Mahasweta Devi are also part of this volume, though their write-ups are in regional languages, yet their translated works in English have earned wide popularity. The anthology with its diversity of topics is able to instill knowledge into the critical minds by opening many windows of knowledge to be revisited in the field of Indian women novelists and their works.

The book *Indian Women Novelists in English: Art and Vision* was published by Vishwabharati Research Centre in the year 2018. It encompasses the thoughts, ideas, views and opinions of different academics and scholars, drawn from the deep and detailed studies of different renowned female novelists of India. Writers like Arundhati Roy, Manju Kapur, Mahasweta Devi, Jhumpa Lahiri, Chitra Banerjee Divyakaruni form the axis of study in this book. Each paper has different viewpoint and understanding of the theme and the central idea.

The paper of Dr. Shachi Sood and Yasmeena Jan, on Anita Desai's famous novel *Fasting and Feasting*, highlights the gender and identity in Indian and American societies respectively. Anita Desai, in this novel imposes rigid, gender-specific roles that limit personal freedom and self-expression. The novel revolves around Indian household. The novel delves into traditional Indian family where there are separate set of rules for a male and a girl child. The patriarchal pressure even leads women to commit suicide. This brings the statement of French Philosopher and Writer Simone De Beauvoir, in her work *The Second Sex* come true, "She will free herself from her parents' hold; she will open up her future not by active conquests, but by passively and docilely delivering herself into the hands of a new master." (*The Second Sex*, 353)

The paper by Dr. S. Mahalakshmi, on the novel *That Long Silence* written by Shashi Deshpande explores the silences and constraints imposed on the female protagonist Jaya, renamed as Suhasini after marriage - where one name symbolizes victory and the other submission. A slight twist is seen in the patriarchal set up when Jaya's father encourages her to write, her grandma teaches her the conventional form of living after marriage and her husband Mohan dissuades her from writing. Whether in the matters of household or sex, the long silences between her and her husband Mohan, in marriage leads to their separation, only to be reunited at the end. This offers Jaya alias Suhasini, a chance to overcome her silence in the marriage and be more open with her desires, feelings and opinions.



Chithra Mohan's paper on Sarah Joseph's Malayalam novel *Oorukaval*, translated into English *The Vigil*, is a mythological re-telling of the Ramayana. It is re-reading about Rama in the protagonist Angathan - son of Vali and his nation Kishkindam. The novel greatly discusses human and its connection with the nature. It is Angathan, who is a connector between them. Infact he also becomes a mouthpiece for the novelist, when he talks about the war and its negative implications, and establishes a harmonious connection between human and environment. Another important feature of the novel is female characters who too assume earthly resemblances which lend this novel a contemporary touch with a traditional theme.

Dr. T. Sasikanth Reddy in the paper titled "Meena Alexander's *Manhattan Music* and *Nampally Road*: A Discourse in Feminine Proximity", highlights about colonialism, crossing borders and ethnic problems. All this makes it a great Diasporic reading. The other novel *Nampally Road* has detailed Indian background. The common connection between both the works is diasporic consciousness. The female characters in both novels fight against generated identities, divided loyalties and fragmented identities. Gender, culture and migration form the core for these two novels, with women in the centre.

The paper on the novel of Anita Nair's *Ladies Coupe*, discussed by Anmora Bora, justifies the voices and opinions of different female characters and their lives. The journey of different female protagonists, travelling to different destinations, with different set of stories, form the base for the novel and discussion for the paper. Bora has tried to understand and discuss the patriarchal oppression. This novel has been explored in the direction of self-discovery and space for oneself.

Achyut Tilavat's paper "Postcolonial Diasporic Dilemmas Depicted in *Inheritance of Loss* by Kiran Desai" is insightful in the direction of the Diasporic dilemma. Introducing the theme of Postcolonialism and Diaspora, Achyut Tilavat, has well connected the same theme in his paper too. With Sai as the protagonist in the novel, Tilavat's discussion largely moves around her and the cultural conflict experienced by her in the foreign land. He has touched upon the major themes of colonial legacy, identity and cultural conflict, migration and globalization, along with talking about the historical injustices inflicted during the colonial rule.

Samiksha Sharma in her paper "From Alienation to Self-Realization", based on the study of the novel of Jhumpa Lahiri's *The Namesake*, highlights the issues of the immigrants and the loss of the identity felt by Ashima and Ashok, the leading characters in the novel. Sharma has also pointed in her paper towards the constant struggle Ashima and Ashok had been feeling along with the generation gap with their own children. Samiksha Sharma concludes her paper on the note of reconciliation and self- acceptance.

The paper on the novel *The Namesake*, presented by Naseer ud-din Sofi, under the title "Cultural Alienation and Loss of Identity in Jhumpa Lahiri's Novel *The Namesake*", echoes the similar idea like Samiksha Sharma's paper. He too like her has discussed about the feeling of being lost in a foreign land, the nostalgia of one's own motherland and eventual reconciliation with the foreign land. Sofi has investigated the experiences and the clash of different cultures and its subsequent effect on inter-personal relationship amongst different characters.

Mohd. Nageen Rather in his paper titled "Terribly Victimized Gender of Kashmir Conflict: A Women-centric Perspective of Nayeema Mahjoor's Novel *Lost in Terror*", gives a spine chilling details of the Kashmiri women who lose everything. The paper revolves around the human rights and its violation, as highlighted in the novel by Nayeema Mahjoor. The chosen background is 1980s. Through the details of the sorrowful incidents, Rather talks



and discusses about the captured agony and anguish of the Muslim Women in Kashmir.

Mohd. Ishaq Bhat's paper titled "Githa Hariharan's *The Thousand Faces of Night: A Study of Women's Quest for Freedom*", brings to light three females Devi, Sita and Mayamma. Ishaq portrays the patriarchal society with the insightful characteristic of these three women. He has discussed about their inner strength and also highlighted the three different generations as narrated by Githa Hariharan. Though Githa Hariharan has deliberated in this novel about their resilience, Md. Ishaq's discussion has taken it a step closer to understand their struggle and fight for freedom for their identity.

"The Subterranean Ridges of Sibling Relationship in Chitra Banerjee Divyakaruni's Novels", as interpreted by Arunita Samaddar, highlights the importance and significance of the ties between the siblings as talked and narrated by Chitra Banerjee Divyakaruni in her novels *Sister of My Herat*, *The Vine of Desire* and *The Palace of Illusions*. What is truly important to understand in Samaddar's discussed paper is the fact that she is quite observant to read, understand and talk about the unconditional love and bond between the siblings - whether in the era of Mahabharata or the contemporary times, the bond and understanding remains the same.

In the twelfth chapter "From Self-alienation to Self-discovery: A Woman's Journey in Shashi Deshpande's *That Long Silence*" the focus is on the inner struggle of a woman as narrated in the novel. Dr. Vishali Sharma, through her observation, is able to delve into the deep psychological pain felt by the main protagonist Jaya in the novel. Dr. Sharma tries to interpret the reason, causes and determination of Jaya to overcome the obstacles of the patriarchal society represented by her father and husband. It is a paper talking about identifying oneself and valuing herself towards the end.

Suchitra Singh has worked on the novel *River of Fire* written by Qurratulain Hyder and her paper titled "Enquiring the Disputed History: Reading Qurratulain Hyder's *River of Fire* through Lenses of Time and Definitive Courses of Indian Subcontinent", is truly a different experiment. This paper is unique because it has covered the entire spectrum in history, related to the condition of the women. Various time, various culture, religion and civilization with its influence on the woman forms the backbone for this novel.

Santanu Panda's paper "Idea of Feminism and Untouchability: A Close Study of Arundhati Roy's *The God of Small Things*" interprets the theme of feminism and untouchability. Panda has sensitively assessed the women's plight in this paper.

Jayasree Jayagopal's paper on Jhumpa Lahiri's *The Namesake* explores the theme of rootlessness and relocation in a different land. Like other contributors, she too has discussed the dilemma and problems faced by Ashima – the protagonist of the novel and her final reconciliation with the time and place.

Ragini Kapoor in the paper titled "Unfolding Existentialism in the Works of Jhumpa Lahiri", though similar to other writers also walks on the same track, however, with slightly difference as she deals Jhumpa Lahiri with a twist of existentialism which is a modern and much talked concept in the modern literature. It covers the feeling of nothingness and the loss of identity in reference to Ashok, Ashima, Gogol and Nikhil in Jhumpa Lahiri's novels.

Ankita Jha works on the novels of Anita Desai, highlighting the theme of alienation and loneliness. Nirode, Dev, Baba, Maya, Sita – their feelings are well understood and interpreted by Ankita in the paper titled- "Cross-bordered Narratives: Sense of Alienation in Selected Novels of Anita Desai".

Dr. Joydeep Pal, too in his paper on the writings of Anita Desai, explores and discusses the interpersonal relationships, dislocations etc. like other contributors on the same



theme.

Indrani Choudhury's paper on the works of Mahasweta Devi comes as breath of fresh air. Different from other contributors' pick, this paper delves into the socio-political conditions of the post-colonial India. The paper analyzes exploitation, oppression and injustice in the post-colonial India .

Saurabh Debnath's paper on the novel *The God of Small Things*, on the pattern of aforementioned contributors takes into consideration the theme of exploitation, stigma and its effect on the various characters. Debnath talks about the themes in the light of the characters like Margaret, Velutha etc.

"Reconstructing the Social Position of Woman as Human: A Study of Manju Kapur's Select Novels" is the title of the paper of Tinku Das. The novels *Difficult Daughters*, *Married Woman* and *Home* constitute the base for the research paper of Tinku Das.

"Queer Relationships in the Novels of Shobhaa De: A Comparative Study between *Strange Obsession* and *Starry Nights*" by Rabindra Sutradhar is again like few contributors a different theme explored.

Shyamal Kumar Saha's paper "A Postcolonial Study of Diasporic Sensibility in Manju Kapur's *The Immigrant* Resulting Dislocation and Cultural Conflict" resembles in theme and idea with that of Tinku Das's. Both contributors have tried to explain and express the same ideology and thoughts about the plight and fight of women protagonists, with the difference that Saha has also tried to explore the theme of diaspora.

Dr. Pinki Arora has taken a different author- Rita Garg and her work *An Abbreviated Child*. Though the idea of suffering, oppression and a battle with oneself about one's identity rules the novel, yet the novelist and the work is unique and different.

Triangle theory of love as propounded by Psychologist Robert Sternberg becomes the key element in the research paper of Dr. Dipak Giri. He also assesses Rita Garg's *An Abbreviated Child* like Dr. Pinki Arora. Dr. Giri has elaborated various principles and ideas of love in connection to Heterosexual love vs. Lesbian Romantic Love.

The book *Indian Women Novelists in English: Art and Vision* edited by Dr. Dipak Giri hardly misses any major Indian woman novelist. The essays have been well organised by Dr. Giri. Moreover, the way the book glorifies the Indian women novelists is an achievement in itself and the credit goes entirely to Dr. Giri's efforts and the valuable contributions of the authors across India toward making the book unique.

Book Details

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Rushdie's Resilience through Stoicism and Optimism in *Knife: Meditations After an Attempted Murder*: A Book Review

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Book Review

Salman Rushdie's *Knife: Meditations After an Attempted Murder* is an enthralling narrative of survival and rehabilitation that is wrapped tight and passionately around a love tale about his wife, Eliza and also about incidents of attack that almost changed his life. A man dressed all in black, including his mask and clothes, charged down the aisle toward Salman Rushdie as he was getting ready to deliver a lecture on the value of protecting writers from harm on the morning of August 12, 2022, at the Chautauqua Institution in upstate New York. The man was armed with a knife and attacked Rushdie. Hence, Rushdie had to undergo physical therapy right after emergency surgery to regain hand use, and one side of his lower lip was left permanently paralyzed due to a damaged nerve in his neck.

Rushdie therefore writes with urgency, seriousness, and unwavering honesty in his memoir, *Knife: Meditations After an Attempted Murder*. It serves as a very poignant reminder of how writing can make sense of the unimaginable. This is a personal reflection about life, love, grief, art, and having the will to get back up after falling. Rushdie states in the book's opening chapter that his attacker—whom he will not identify—had read very little of his writing. It can be concluded, from this that 'The Satanic Verses' was not the subject of the attack, whatever it may have been, he will make an effort to comprehend the content of this book.

This memoir pays homage to Rushdie's fifth wife Eliza (Rachel Eliza Griffiths), the talented poet, novelist, and visual artist, but it is also dedicated to the several men and women who saved his life and helped him get well. After meeting Eliza, the rest of Rushdie's family agreed with his description of their connection as the last and final one in his life. Additionally, the love tales appeal to be presented in the first person, which may be one of the reasons Rushdie abandons the intriguing but unusual third-person story of his years of isolation and concealment following the fatwa in his previous biography *Joseph Anton*. On top of that, it seems quite first-person when someone injures you fifteen times, as he states. That therefore amounts to an "I" tale. The structural arrangement of the narrative is equally striking. It is divided into two halves, each with four chapters: *The Angel of Death* and *The Angel of Life*. Rushdie tries to make references to symmetry, balance, and order in an imbalanced world. The most powerful portions of the memoir are these first few chapters, which go into startling detail about the attack and his medical care. It is astounding that he survived so many horrific wounds at the age of 75. The memoir is more contemplative in the second half. Rushdie writes about the struggle between the West and Islamic fanaticism, but his finest writings are about the struggle between authors and rulers and a similar terrifying knife assault on the famous Egyptian writer Naguib Mahfouz. Although Ovid was sent into exile, Osip Mandelstam was one of the greatest authors in the Soviet Union punished by Stalin, and Lorca was killed by Spanish fascists, their works have endured longer than the authorities that afflicted them.



Rushdie's agent, Andrew Wylie, foresaw the inevitable nature of the memoir and told the writer, despite his denial, that he would write about it. The memoir is both cathartic and inevitable. After the attack, Rushdie started writing again and soon realized he had to finish the piece before going on to anything else. As a result, he began to discard the notes for his next work of fiction. Writing about it would be my method of not just refusing to be a victim but of claiming what had occurred, taking responsibility for it, and making it mine. I would use art to combat violence. Though the book's brief thoughts on freedom are, in the sense of core level, one wishes, there were more. However, this does not negate the author's experience of subliminal sentiments of imbalance and injustice, he even in his cerebral logic attempts to intellectualize the events to appease his mind. Yet, the subconscious mind can be such a trickster as he admits that he gave his memoir, "The Knife" a lot of consideration during those empty, restless evenings, which he now discovers. In addition, Rushdie accurately points out that the term has degenerated into a minefield, an intellectual war zone where both the left and the right have attempted to subvert the classical liberal conception of freedom as it is expressed in the works of writers like - Thomas Paine and John Stuart Mill. He also contends that views about what the latter may and cannot say have restrained free speech if it has become a license for prejudice on the part of the former.

The memoir carries over Joseph Anton's bitter memories of being disparaged, at times angrily, by individuals on opposing sides of the ideological divide. Rushdie's new memoir serves as a reminder of the significance of rediscovering a true liberal spirit in these turbulent, polarized times, especially in a world that seems to have forgotten that any credible defense of free speech must involve upholding the right of free expression to those you disagree with, dislike, and even dislike for. For the first time, Rushdie relives the horrific events of that day and its aftermath, along with his journey towards physical recovery and healing, which were made possible by his family, his army of medical professionals and physical therapists, his love for Eliza, his community of readers throughout the world, and their love. According to Nigella Lawson, the memoir is 'Stunning...the ugliest thing turned into the most beautiful'.

Salman Rushdie, therefore, writes a compelling book about the horrific assault on him; the recollections he presents here are as raw and confused as a conversation. The memoir is all about positivity, encouragement, and the will to live. Rushdie triumphs against all difficulties, turning tragedy into strength, violence into irony, and romantic affection into a balm for hatred. Though the memoir, is a very different book and contains a lot of antagonists, Rushdie's need to have his suffering forever preserved is reasonable.

Book Details

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