Shooting an Elephant-Orwell

Analysis-

George Orwell works as the sub-divisional police officer of a town in the British colony of Burma. Because he is a military occupier, he is hated by much of the village. Though the Burmese never stage a full revolt, they express their disgust by taunting Orwell at every opportunity. This situation provokes two conflicting responses in Orwell: on the one hand, his role makes him despise the British Empire's systematic mistreatment of its subjects. On the other hand, however, he resents the locals because of how they torment him. Orwell is caught between considering the British Raj an "unbreakable tyranny" and believing that killing a troublesome villager would be "the greatest joy in the world."

One day, an incident takes place that shows Orwell "the real nature of imperialism." A domesticated **elephant** has escaped from its chains and gone berserk, threatening villagers and property. The only person capable of controlling the elephant—its "mahout"—went looking for the elephant in the wrong direction, and is now twelve hours away. Orwell goes to the neighborhood where the elephant was last spotted. The neighborhood's inhabitants give such conflicting reports that Orwell nearly concludes that the whole story was a hoax. Suddenly, he hears an uproar nearby and rounds a corner to find a "coolie"—a laborer—lying dead in the mud, crushed and skinned alive by the rogue elephant. Orwell orders a subordinate to bring him a gun strong enough to shoot an elephant.

Orwell's subordinate returns with the gun, and locals reveal that the elephant is in a nearby field. Orwell walks to the field, and a large group from the neighborhood follows him. The townspeople have seen the gun and are excited to see the elephant shot. Orwell feels uncomfortable—he had not planned to shoot the elephant.

The group comes upon the elephant in the field, eating grass unperturbed. Seeing the peaceful creature makes Orwell realize that he should not shoot it—besides, shooting a full-grown elephant is like destroying expensive infrastructure. After coming to this conclusion, Orwell looks at the assembled crowd—now numbering in the thousands—and realizes that they expect him to shoot the elephant, as if part of a theatrical performance. The true cost of white westerners' conquest of the orient, Orwell realizes, is the white men's freedom. The colonizers are "puppets," bound to fulfill their

subjects' expectations. Orwell has to shoot the elephant, or else he will be laughed at by the villagers—an outcome he finds intolerable.

The best course of action, Orwell decides, would be to approach the elephant and see how it responds, but to do this would be dangerous and might set Orwell up to be humiliated in front of the villagers. In order to avoid this unacceptable embarrassment, Orwell must kill the beast. He aims the gun where he thinks the elephant's brain is. Orwell fires, and the crowd erupts in excitement. The elephant sinks to its knees and begins to drool. Orwell fires again, and the elephant's appearance worsens, but it does not collapse. After a third shot, the elephant trumpets and falls, rattling the ground where it lands.

The downed elephant continues to breathe. Orwell fires more, but the bullets have no effect. The elephant is obviously in agony. Orwell is distraught to see the elephant "powerless to move and yet powerless to die," and he uses a smaller rifle to fire more bullets into its throat. When this does nothing, Orwell leaves the scene, unable to watch the beast suffer. He later hears that it took the elephant half an hour to die. Villagers strip the meat off of its bones shortly thereafter.

Orwell's choice to kill the elephant was controversial. The elephant's owner was angry, but, as an Indian, had no legal recourse. Older British agreed with Orwell's choice, but younger colonists thought it was inappropriate to kill an elephant just because it killed a coolie, since they think elephants are more valuable than coolies. Orwell notes that he is lucky the elephant killed a man, because it gave his own actions legal justification. Finally, Orwell wonders if any of his comrades understood that he killed the elephant "solely to avoid looking a fool."

“The Unknown Citizen” –W H Auden

"The Unknown Citizen" was written by the British poet W. H. Auden, not long after he moved to America in 1939. The poem is a kind of satirical elegy written in praise of a man who has recently died and who lived what the government has deemed an exemplary life. This life, really, seems to have been perfectly ho-hum—exemplary only insofar as this man never did anything to question or deviate from society's expectations. On the one hand, the poem implicitly critiques the standardization of modern life, suggesting that people risks losing sight of what it means to be an individual when they focus exclusively on the same status symbols and markers of achievement (like having the right job, the right number of kids, the right car, and so forth). The poem also builds a frightening picture of a world ruled by total conformity and state oppression, in which a bureaucratic government dictates and spies on its citizens' daily live.

“The Unknown Citizen” Summary

- This marble monument has been created by the State to commemorate JS/07 M378.

According to the Bureau of Statistics, nobody ever made a formal complaint about him. The other reports about his behavior all say that he was basically the perfect citizen, because he did everything he was supposed to do in order to serve his society. He worked the same job his entire life until he retired, apart from a break when he served in the War. His employer, Fudge Motors Inc., was fine with him. He had a totally normal outlook on life and politics, and he contributed to his Union (which, we've checked, was not a threat). Our Psychology institution also established that his friends liked hanging out with him. According to the Official Media, he bought a paper regularly and responded to adverts as was to be expected. He had the proper insurance, and our official health records show he only needed to stay in the hospital one time. The departments in charge of organizing society agree that he approved of the State's vision and that he had all the possessions that a modern individual needs—like a record player, radio, car, and fridge. Our Public Opinion department asserts that he always held the right view on the big issues: if it was a peaceful time, he approved, but he also went to war when we needed him to. He had a wife and five children, contributing the correct number of new human beings to society according to our governmental official who aims to optimize the gene pool. He let the children's teachers do their work without questioning their teachings. It's ridiculous to ask if he was free or happy, because we would have known if there was anything wrong with him.

“The Unknown Citizen” Themes

Oppression, Surveillance, and the State

“The Unknown Citizen” is a parody of an **elegy** (a poem to commemorate someone who has recently died). This elegy is delivered by "the State"—the government and its institutions—rather than by a loving friend or family member. Through this, the poem pokes fun at and implicitly critiques the modern world for granting too many far-reaching powers to the state, showing how the state oppresses those unlucky enough to live within its grasp.

In particular, the poem looks at how this oppression is achieved through surveillance—through the state knowing everything about its inhabitants. The title is thus **ironic**, as there's little that the state *doesn't* seem to know about the dead man. Overall, the poem argues that freedom is impossible in a society that so closely watches its citizens, even under the guise of helping them live a supposedly good life.

Though on the surface the poem is praising the life of the dead “unknown citizen,” it only does so because this person lived a textbook example of an obedient, non-questioning life. In the poem’s world, a good citizen is one who does everything they’re is supposed to. Indeed, that’s why the speaker—the creepy “we” of the poem—begins by offering what is probably the highest compliment in this dystopia: “there was no official complaint” against the dead man (according to the Bureau of Statistics). In other words, he never did anything wrong. If he had, the state would “certainly have heard” about it—revealing the frightening reach of their view into people's lives.

This points to one of the poem’s main criticisms of the state: its over-reaching surveillance. The state treats life as a kind of science, improvable only through increasingly detailed data sets—and denying life any sense of mystery, joy, or freedom in the process. There is *one* way to be, this implies, and the surveillance is there to help (or, more likely, force) the individual to be that way.

Accordingly, the state encroaches on every aspect of the dead man’s life. Indeed, the poem reads pretty much as a list of all the ways that a state can violate its citizens’ freedoms. The state approves of the dead man’s life because it knows so much about him: his working life, sociability, opinions on the news, his personal possessions, his attitude to his children’s education, and so on. There is a kind of parable at work here, as the poem implies that a state with too much power will only use that power to sink its claws deeper and deeper into people’s everyday lives.

And not only does this oppressive state spy on its citizens, it also co-opts their language. So while an alternative view of humanity might prioritize, say, happiness, a tight-knit community, and moral virtue over everything being done correctly and by the book, the state here has already got that covered. “Community,” “saint[lines],” and happiness have all been re-defined to fit what the state wants, not just taking away people’s freedoms but eroding the ways in which they can even *conceive* of those freedoms.

Overall, then, Auden’s “The Unknown Citizen” reads as a cautionary tale to modern society—asking people to question the relationship between the state and the individual, and to examine whether their government upholds the right values in terms of what it means to live a good life. Ironic and a little funny, yes, the poem nevertheless offers a stark and bleak picture of a sinister world in which genuine freedom is impossible.

Standardization and Conformity

Closely tied to the poem's ideas about freedom, oppression, and surveillance are its criticisms of the standardization and conformity it views as inherent to modern life. Written against a backdrop of increasing mass production and industrialization, the poem describes the dead citizen as “the Modern Man.” The poem displays an intense anxiety about the direction of humanity’s travel during the 20th century, questioning whether the values that seem important to this “Modern Man” are actually eroding what it means to be a human being.

The poem implies that modern society, in an effort to optimize productivity and happiness, has made everyone essentially the same and robbed life of the kind of individuality that makes it meaningful in the first place. The state makes it out as if this man was free to choose how he lived, yet the reality is that this choice was an illusion. Modern society has *told* people what they should want and how they should live, which the poem implies makes it impossible for people to actually think for themselves. In such a world, there are right ways to live and wrong ways, and these are defined by the state. This man was thus "a saint" only because he always held the “proper opinions”—the ones that were officially sanctioned.

And while much of this conformity was imposed upon the man by the government, the poem argues that it came from elsewhere too. While its skewering of a surveillance state can be read as an argument against strict government control and communism, its anxiety about increasing mass production and industrialization is a knock against *capitalism*. For example, the man's employer,

“Fudge Motors Inc.,” clearly had a hand in making sure the man did everything by the book. This suggests the role of giant corporations in the suppression of individuality.

Indeed, the poem takes special aim at the world of advertising, suggesting that it sells falsehoods about individual happiness that actually amount to further conformity. The dead man’s “reactions to advertisements were normal”—he thought what he was *supposed* to think—and, accordingly he bought all the items that advertisers wanted him to: a phonograph, radio, car, and fridge. While advertising encourages people to make purchases as a way of defining and expressing their individuality, here this is shown to be a lie.

The poem's repeated mention of increasing absurd governmental departments is another way it makes fun of the standardization of modern life. There is seemingly a "bureau" for everything in this society, which implies that this government desperately wants to control every aspect of people's lives. The fact that some of this is framed as a way to make life better, to *optimize* society though "High-Grade Living" and "Social Psychology" departments. This is something the poem implicitly rejects as naive, ridiculous, and, with the mention of an official "Eugenist," outright dangerous. (Remember that Auden wrote this poem during WWII—when Nazi "eugenists" were murdering millions of Jews.)

Lurking under the surface of the poem is a question that strikes at the heart of this theme—to what extent the dead citizen *himself* can be held responsible for his now life. He has no voice in this poem whatsoever—which makes sense given his lack of individuality—but perhaps he *willingly* surrendered some of his freedom in order to fit in. Auden leaves this question open-ended, but it certainly speaks to contemporary obsessions with brands, celebrity culture, and social media. That is, all three of these have the surface illusion of enabling people to *be themselves*—to express who they really are. The poem thus implies that people should always question and examine the values that they use to define their freedoms and sense of individuality.

Daffodils by Wordsworth

- **“I Wandered Lonely as a Cloud” Introduction**
  - "I Wandered Lonely as a Cloud" is one of the most famous and best-loved poems written in the English language. It was composed by Romantic poet William Wordsworth around 1804, though he subsequently revised it—the final and most familiar version of the poem was published in 1815. The poem is based on one of Wordsworth's own walks in the countryside of England's Lake District. During this walk, he and his sister encountered a long strip of daffodils. In the poem, these daffodils have a long-lasting effect on the speaker, firstly in the immediate impression they make and secondly in the way that the image of them comes back to the speaker's mind later on. "I Wandered Lonely as a Cloud" is a quintessentially Romantic poem, bringing together key ideas about imagination, humanity and the natural world.

- **“I Wandered Lonely as a Cloud” Summary**
  - The speaker walks alone, similar to a solitary cloud in the sky floating over hills and valleys. Suddenly, the speaker sees a long and bustling row of daffodils. They are near the lake and the trees and flutter and shift as they are blown by the breeze.

  Comparing the daffodils to stars in the sky, the speaker notes how the flowers seem to go on without ending, alongside a bay. The speaker guesses there are ten thousand or so daffodils, all of their heads moving as if they were dancing.

  Near the daffodils, the waves are glinting on the bay. But the daffodils seem more joyful to the speaker than the waves. A poet couldn't help being cheerful, says the speaker, in the cheerful company of the daffodils. The speaker stares at the daffodils lingeringly, without yet realizing the full extent of the positive effects of encountering them.

  After the experience with the daffodils, the speaker often lies on the couch, either absent-minded or thoughtful. It is then that the daffodils come back to the speaker's imaginative memory—access to which is a gift of solitude—and fills the speaker with joy as his mind dances with the daffodils.

- **“I Wandered Lonely as a Cloud” Themes**
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Nature and Humanity

Considered one of the most significant examples of Romantic poetry, “I Wandered Lonely as a Cloud” explores the relationship between nature and humanity. In doing so, it makes two key points. Firstly, it argues that humanity is not separate from nature, but rather part of it. And secondly, it suggests that the natural world—and a strong bond with it—is essential to human happiness. Though the reader might be fooled by the suggestion of solitude in the title, this is an optimistic poem with a positive outlook on the world. This happiness is drawn from the speaker’s interaction with nature, in turn encouraging the reader to appreciate the natural majesty that is all around them.

The poem introduces the idea of loneliness in the first line, but the speaker is not really alone at all. The speaker is in the presence of “a host of golden daffodils,” whose delicate “dancing” in the wind has a long-lasting effect on the speaker’s mind. This set-up introduces a sense of togetherness between humanity (represented by the speaker) and nature (represented by the daffodils). And though this togetherness is partly rendered by the **personification** of the daffodils that runs throughout the poem—they are “dancing” in every stanza—the speaker pre-emptively flips this personification on its head in the very first line. Here, the speaker compares himself to a natural element: a cloud. So, the human component of the poem is like nature, and the natural component is like humanity. They are, in a word, together.

The poem suggests that this togetherness is something instinctive, and sometimes obvious only in hindsight. It’s clear that the beauty of the daffodils had an instant impact on the speaker—which is why the speaker “gazed and gazed”—but it was only later, when the experience “flashed” again in the speaker's mind, that the speaker realized its full significance. In this quiet moment, the speaker draws on the experience of the daffodils as an avenue to happiness. That is, everything that the daffodils represent—joy, playfulness, survival, beauty—"fills” the speaker with “bliss” and “pleasure.” In the speaker’s mind, the speaker is again dancing “with the daffodils.” The poem, then, is arguing that communion with nature is not just a momentary joy, but something deeper and long-lasting. The reader is left with the distinct impression that, without these types of experiences with nature, the speaker would be returned to a genuine loneliness only hinted at by the title.

Stanzas 2 and 3 also make it clear to the reader that the togetherness described above is, of course, not solely about daffodils, but rather about nature more generally. “The stars” and “the sparkling waves” are both mentioned, suggesting a series of links between the smaller, less noticeable elements of the natural world (like the daffodils), humankind (like the speaker), and the wider

universe (the stars). All are presented as a part of nature; though they are different, they are all in communion with one another. However, people have to make an effort to notice this and to engage with the natural world like the speaker does. The poem, then, is an argument for active engagement with nature—a message perhaps even more important now than it was at the time, given humanity's wide-ranging effects on the planet it inhabits.

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Memory and Imagination

"I Wandered Lonely as a Cloud" argues for a strong connection between experience, imagination, and language. The poem itself is a memory, focused on bringing the speaker's experience of seeing daffodils back to life on the page through the concentrated power of the imagination. Like nature, the imagination was an integral part of the poetic universe of the Romantics, and in this poem, the speaker shows the way in which a strong imagination—using the "inward eye" of the mind—can bring back pleasant memories, create joy in the present, and even pass joy along to others.

The poem is told retrospectively, with all the verbs up until the final stanza in the past tense: the speaker is looking back on an experience from the past. It is, then, an effort on the speaker's part not just to recall an experience, but to breathe new life into it through the imagination. The speaker doesn't only want to acknowledge the experience, but somehow give it life again and, in turn, conjure that same joyful feeling.

The success of this goal depends on the speaker and the reader working together. The speaker strives to bring their experience with the daffodils into life on the page, and the reader is asked to use their imagination to make this work. The reader, then, is called on to use their own "inward eye," just as the speaker describes in the final stanza. Primarily, this interplay between the speaker's imagination and the reader's imagination is dependent on the **personification** of the daffodils that runs throughout the poem. The speaker describes the daffodils as having human characteristics, which are not meant to be taken literally but instead *imaginatively*. For example, the "dancing" of the daffodils, referenced in every stanza, is actually just the effect of the wind. But dancing, of course, is an inherently joyful activity. The speaker perceives visual similarities between the daffodils' movement and dance, and this imaginative leap deepens the speaker's own connection to the experience. In essence, imagining the daffodils are dancing makes *the speaker* feel more alive by witnessing the life in everything else.

The speaker also projects human emotion onto the daffodils: “jocund company” (jocund means cheerful). Of course, the daffodils don’t experience the world in this way—the speaker is seeing their own state of mind reflected back in the visual effect of the flowers. That imaginative leap heightens the experience, arguably making the speaker feel a stronger connection to nature. The poem in turn asks the reader to go through the same process. The reason for doing so is clear from the final stanza. Here, the speaker describes being in a “vacant” or “pensive” mood— in other words, these are times in which the speaker feels disengaged and detached from the world. Of course, the imagination is the speaker's salvation—the image of the daffodils comes rushing back, and even further, the speaker imaginatively goes back to the daffodils and “dances” with them. The poem, then, argues that such imaginative acts can have positive effects for the reader, too. Encouraging the reader toward imagination becomes the justification for the use of personification, conceptualization, and poetic language that has come before. These choices weren't just about *describing* the daffodils, but about engaging the reader’s imagination in experiencing them. Throughout, the speaker links imagination to happiness, particularly in its capacity to bring memories, if not *back* to life, into *new* life. The experience of the daffodils lives on in the speaker’s and then the reader’s imagination. “I Wandered Lonely as a Cloud” is, then, an imaginative attempt to not just recreate the speaker's experience, but to extend it into the mind of the reader. The poem argues that this process is an important part of what it means to be human and, moreover, happy.

Autumn Song

Now the leaves are falling fast,
Nurse’s flowers will not last;
Nurses to the graves are gone,
And the prams go rolling on.

Whispering neighbours, left and right,
Pluck us from the real delight;
And the active hands must freeze
Lonely on the separate knees.

Dead in hundreds at the back
Follow wooden in our track,

Arms raised stiffly to reprove
In false attitudes of love.

Starving through the leafless wood
Trolls run scolding for their food;
And the nightingale is dumb,
And the angel will not come.

Cold, impossible, ahead
Lifts the mountain's lovely head
Whose white waterfall could bless
Travellers in their last distress.

Analysis: This poem is a meditation on the passage of time and the inevitability of death. The speaker observes the changing seasons and the cycle of life and decay. The poem is full of stark and haunting imagery, such as "nurses to the graves" and "dead in hundreds at the back," which conveys the sense of loss and mortality.

The poem is also notable for its use of language. The speaker's voice is clear and direct, and the language is simple and precise. This gives the poem a sense of urgency and immediacy, which is appropriate given the subject matter.

The poem compares to Auden's other works in its use of language and imagery. Auden is known for his use of clear and concise language, and his poems often explore the themes of time and mortality. This poem is a good example of Auden's style and themes.

The poem also compares to the time period in which it was written. The poem was written in the early 20th century, a time of great social and political upheaval. The poem's themes of loss and mortality reflect the sense of uncertainty and anxiety that was prevalent during this time

Lucy Poems by Wordsworth

The Lucy Poems Summary

"Strange fits of passion I have known"
A narrative recollection of the speaker's trip to Lucy's cottage during the evening as the moon sinks lower throughout the journey. The speaker—who has been recounting the journey and indicating the passion he feels for Lucy—is stunned by the sudden disappearance of the moon behind Lucy's cottage. When this guiding light disappears, he wonders in fear what he would do should Lucy ever die. This moment of panic is the strange fit of passion mentioned in the title.

"She dwelt among the untrodden ways"
This poem gives a fuller portrait of Lucy. She was a beautiful and solitary maiden who resided in the remote English countryside near the River Dove. She had few suitors and generally went unnoticed by the world. Her presence on earth was short and isolated enough to impact few, but she left an indelible mark on the speaker who loved (and still loves) her dearly. He is haunted by her absence now that she is dead.

"I travelled among unknown men"
The speaker reflects upon visiting foreign lands outside of England and how it took being away from his homeland to make him fully appreciate it. This renewed love for his country leads him to proclaim that he will never leave it again. Only in the final four lines of the last stanza does Lucy finally make an appearance. Her memory is connected with the memory of England, and his love for England and Lucy are one and the same.

"Three years she grew in sun and shower"
While the poem begins with a narration by the main speaker, nature is also personified and speaks throughout much of the verse. In this poem, Lucy is depicted as maturing from child to woman after three years' time. At this time, nature takes possession of her and transforms her into the ideal woman. Nature carefully tends to her and nurtures her growth, cultivating a creature as "sportive as a fawn" who carries a quiet grace even in the stormiest of emotional circumstances. And then, once Nature has perfected her, it steals her away from others through death.

"A slumber did my spirit seal"
This short poem of just eight lines contemplates the loss of Lucy to early death in an almost objective tone lacking great depths of emotion. The speaker can seem either resigned to the inescapable realities of mortality or totally drained of the power to feel anything in light of his overwhelming feelings.

Answers from Virginia Woolf's short story "The Duchess and the Jeweller"

5. Discuss the relationship between the Duchess and Oliver Bacon. How does it reflect the themes of power and mutual manipulation?

The relationship between the Duchess and Oliver Bacon is characterized by a complex interplay of power, manipulation, and mutual dependence. Despite their outward cordiality, they are described as "friends, yet enemies; he was master, she was mistress; each cheated the other, each needed the other, each feared the other." The Duchess, representing the declining aristocracy, seeks financial assistance from Oliver, a self-made man who has risen from poverty to wealth. Conversely, Oliver yearns for the social acceptance and prestige that the Duchess embodies. Their interactions are driven by self-interest: the Duchess manipulates Oliver's desire for her daughter, Diana, to sell him fake pearls, while Oliver is willing to overlook the pearls' authenticity for a chance at social elevation. This dynamic underscores the story's exploration of class tensions and the corrupting influence of ambition.

2. How does Oliver Bacon's past influence his present actions and desires?

Oliver Bacon's humble beginnings as a poor boy who sold stolen dogs and cheap watches have a profound impact on his present psyche. Despite achieving immense wealth and status as the richest jeweler in England, he remains haunted by his past and seeks validation through acceptance into the aristocracy. His mother's portrait in his private room symbolizes his longing for approval and a reminder of his origins. This internal conflict drives him to make questionable decisions, such as purchasing dubious pearls from the Duchess, in hopes of securing a place in high society through association with her daughter. Oliver's actions reflect a deep-seated insecurity and the idea that material success cannot erase one's past or fulfill emotional voids.

3. Analyze the theme of moral decay as depicted in the story.

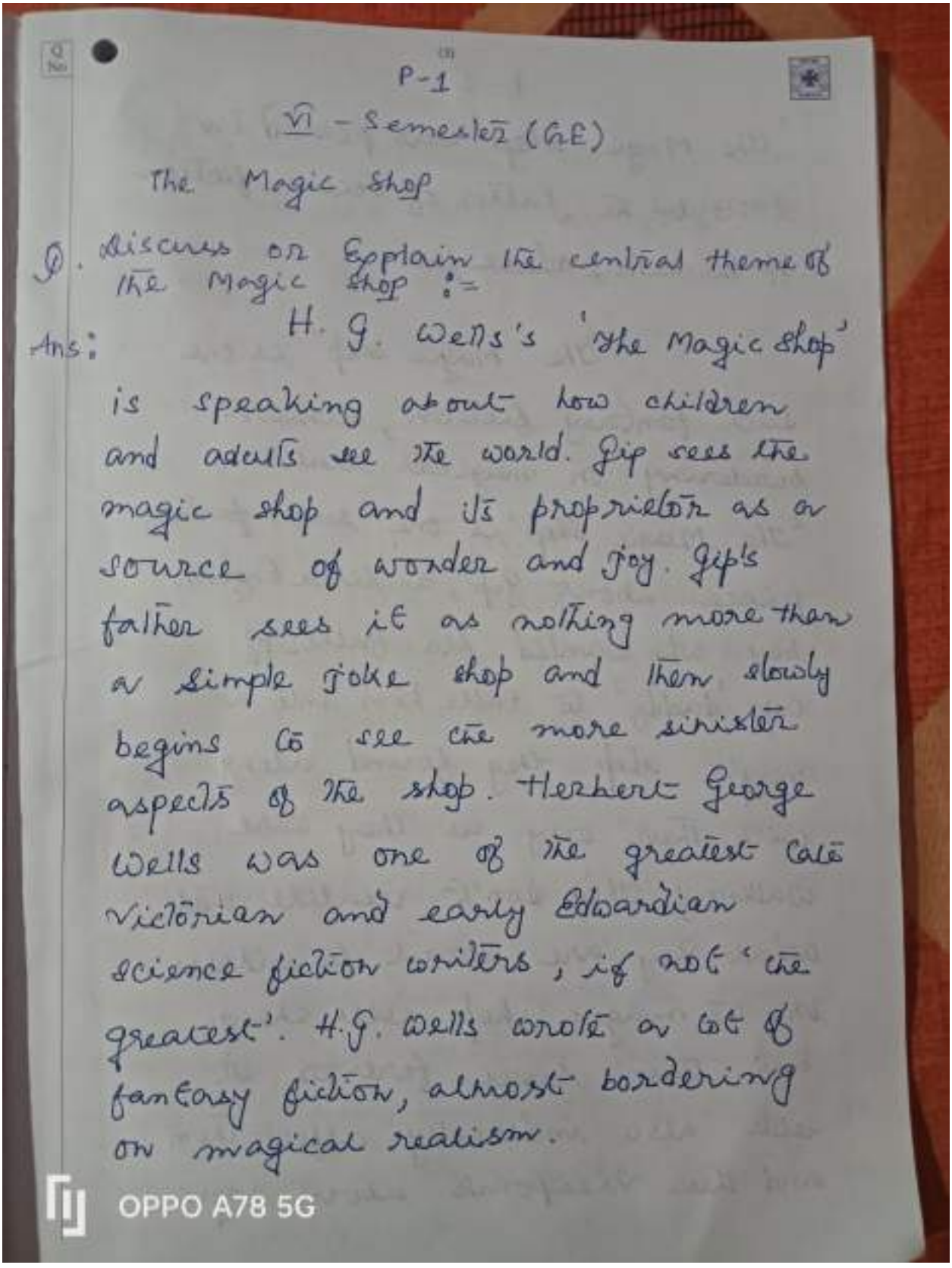
"The Duchess and the Jeweller" presents a vivid portrayal of moral decay across social classes. The Duchess, once a symbol of nobility, resorts to deceit by selling fake pearls to maintain her lavish lifestyle, highlighting the decline of aristocratic integrity. Oliver, despite his wealth, compromises his ethics by knowingly purchasing the counterfeit pearls, driven by his desire for social ascension. Their actions illustrate how greed and ambition can erode moral values, leading individuals to manipulate and exploit others for personal gain. The story suggests that both the old aristocracy and the nouveau riche are susceptible to corruption, emphasizing the universality of moral decline.

4. What role does social class play in the motivations of the main characters?

Social class is a central theme influencing the motivations and interactions of the characters. The Duchess, despite her noble lineage, faces financial ruin and seeks assistance from Oliver, indicating the fragility of aristocratic status. Oliver, though wealthy, lacks the social pedigree he covets, leading him to pursue acceptance through the Duchess and her daughter. Their relationship is transactional, each attempting to leverage the other's assets—be it money or social standing—for personal benefit. This dynamic reflects the shifting class structures of the time and critiques the superficiality of social hierarchies.

5. Examine the significance of the story's ending and its implications on Oliver's character.

The story concludes with Oliver reflecting on his actions after discovering the pearls are fake. He gazes at his mother's portrait, seeking solace and perhaps absolution. This moment signifies a realization of his moral compromise and the emptiness of his pursuits. Despite achieving wealth and a semblance of social connection, Oliver remains unfulfilled, suggesting that his sacrifices have not led to true contentment. The ending underscores the theme that material success and social ambition, when achieved through unethical means, ultimately lead to personal disillusionment.



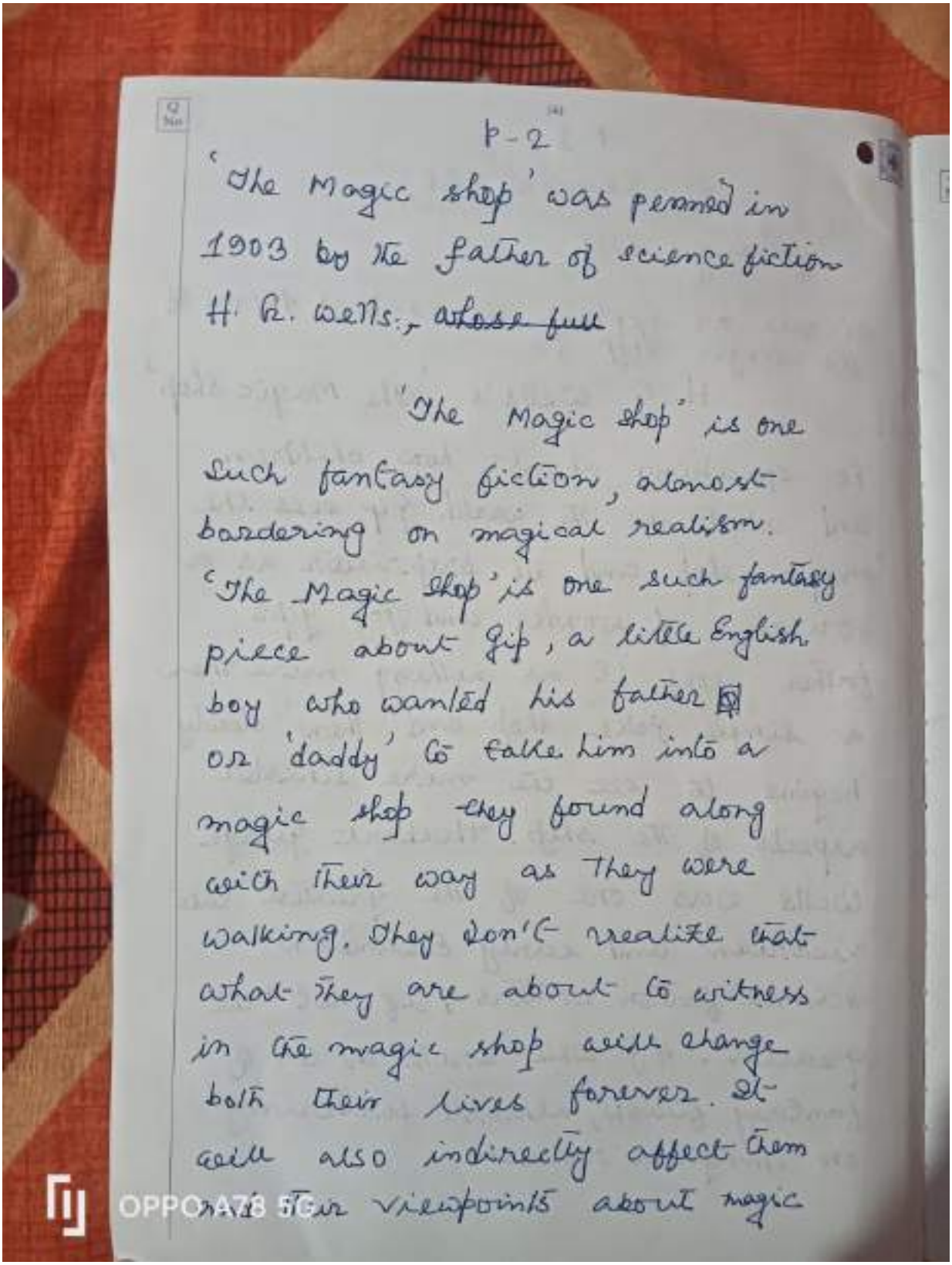
P-1

VI - Semester (GE)

The Magic Shop

Q. Discuss or Explain the central theme of the Magic Shop :=

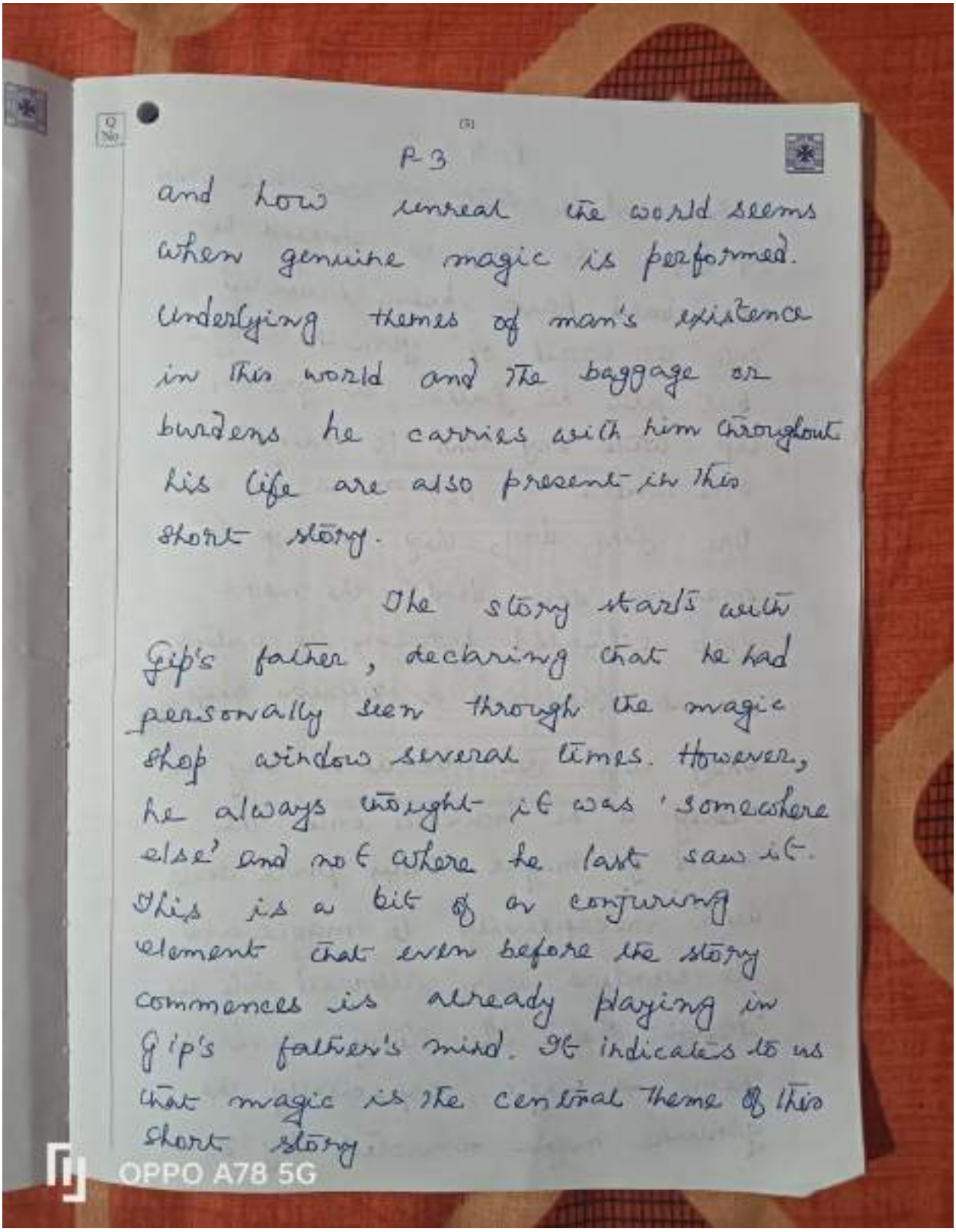
Ans: H. G. Wells's 'The Magic Shop' is speaking about how children and adults see the world. Gip sees the magic shop and its proprietor as a source of wonder and joy. Gip's father sees it as nothing more than a simple joke shop and then slowly begins to see the more sinister aspects of the shop. Herbert George Wells was one of the greatest late Victorian and early Edwardian science fiction writers, if not 'the greatest'. H.G. Wells wrote a lot of fantasy fiction, almost bordering on magical realism.



P-2

'The Magic shop' was penned in 1903 by the father of science fiction H. G. Wells:, ~~whose full~~

'The Magic shop' is one such fantasy fiction, almost bordering on magical realism. 'The Magic shop' is one such fantasy piece about Gip, a little English boy who wanted his father or 'daddy' to take him into a magic shop they found along with their way as they were walking. They don't realize that what they are about to witness in the magic shop will change both their lives forever. It will also indirectly affect them their viewpoints about magic



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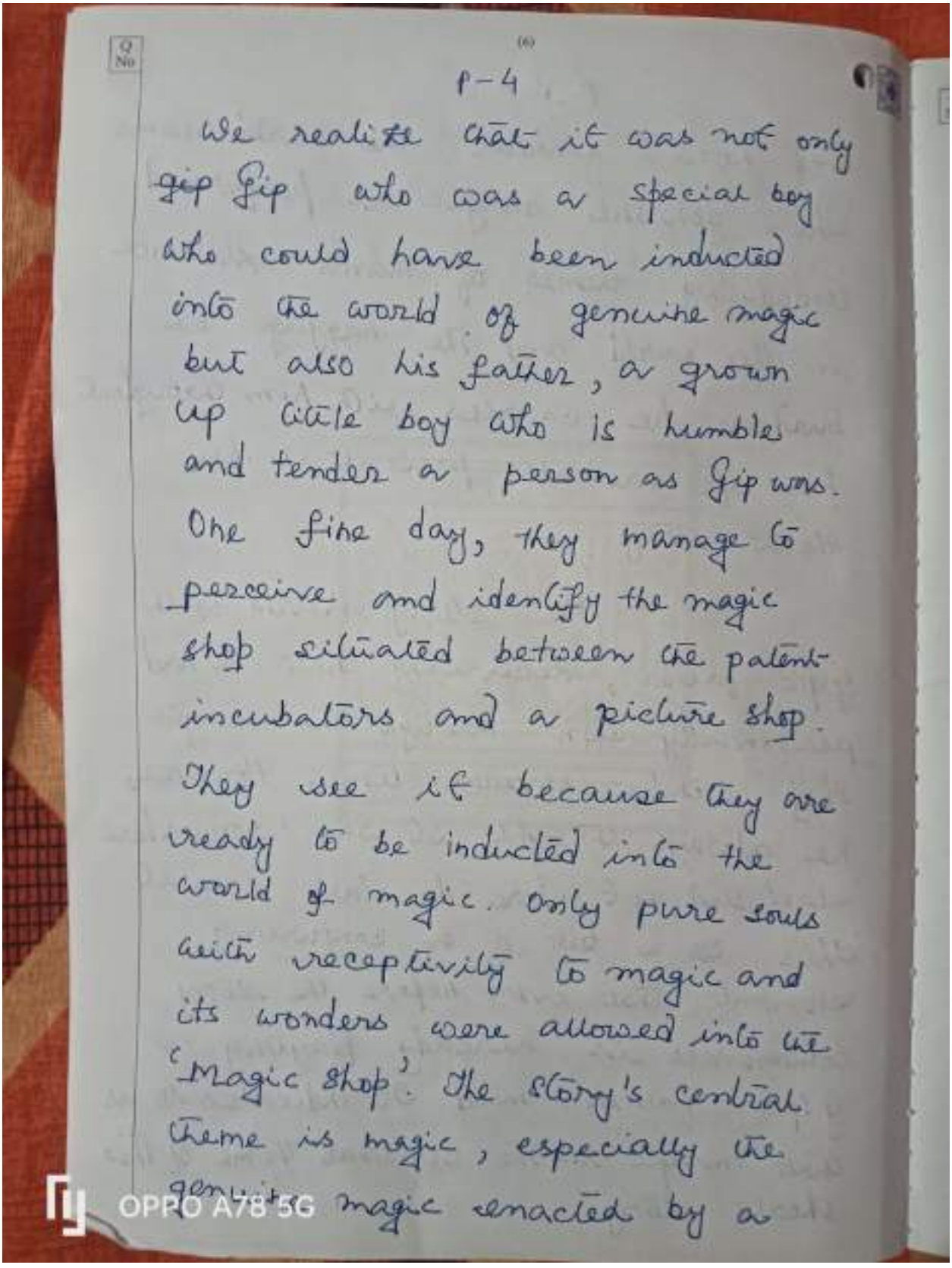
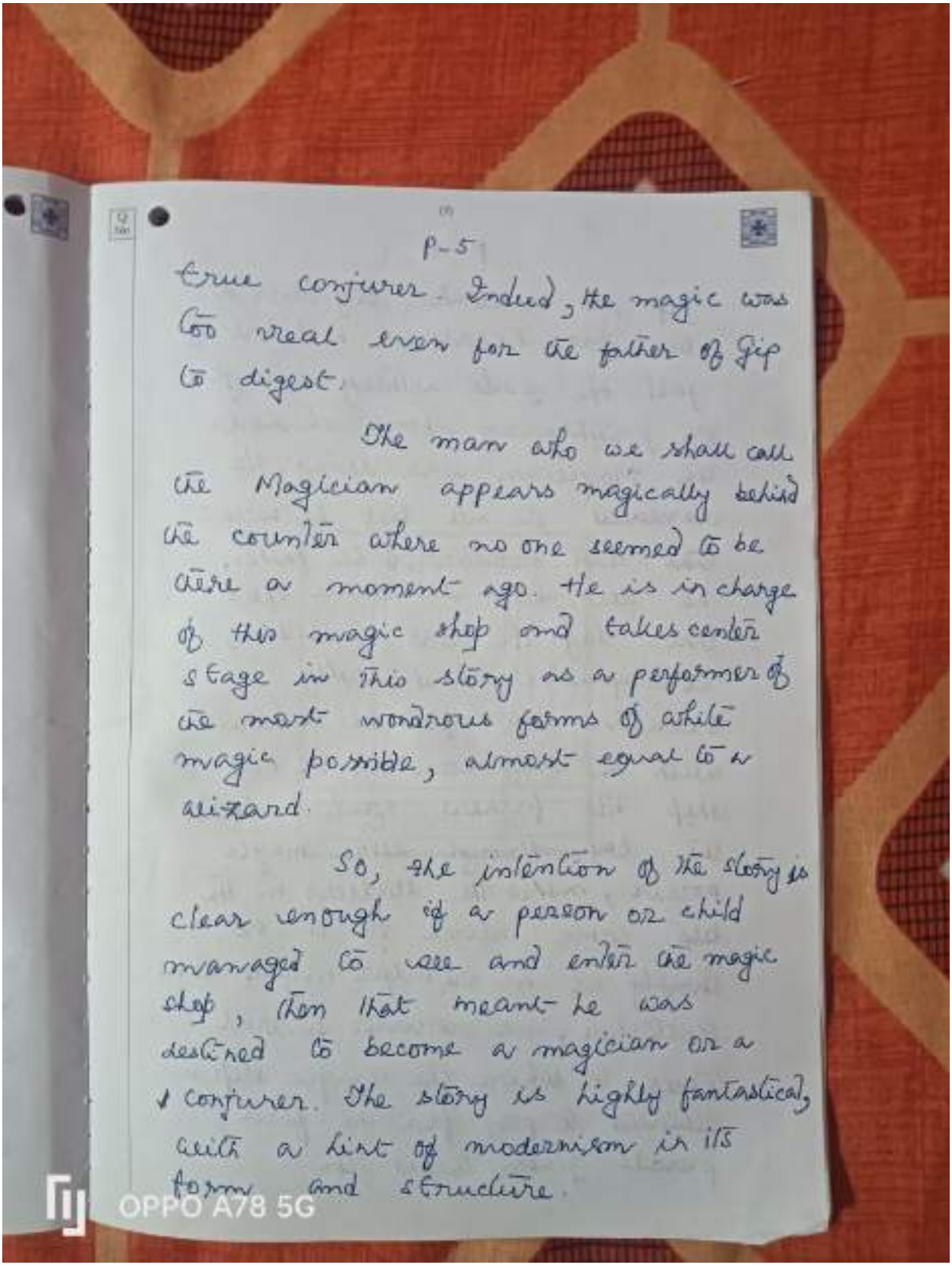
and how unreal the world seems when genuine magic is performed. Underlying themes of man's existence in this world and the baggage or burdens he carries with him throughout his life are also present in this short story.

The story starts with Gip's father, declaring that he had personally seen through the magic shop window several times. However, he always thought it was 'somewhere else' and not where he last saw it. This is a bit of an conjuring element that even before the story commences is already playing in Gip's father's mind. It indicates to us that magic is the central theme of this short story.



P-4

We realise that it was not only Gip Gip who was a special boy who could have been inducted into the world of genuine magic but also his father, a grown up little boy who is humble and tender a person as Gip was. One fine day, they manage to perceive and identify the magic shop situated between the patent-incubators and a picture shop. They see it because they are ready to be inducted into the world of magic. Only pure souls with receptivity to magic and its wonders were allowed into the 'Magic Shop'. The story's central theme is magic, especially the genuine magic enacted by a

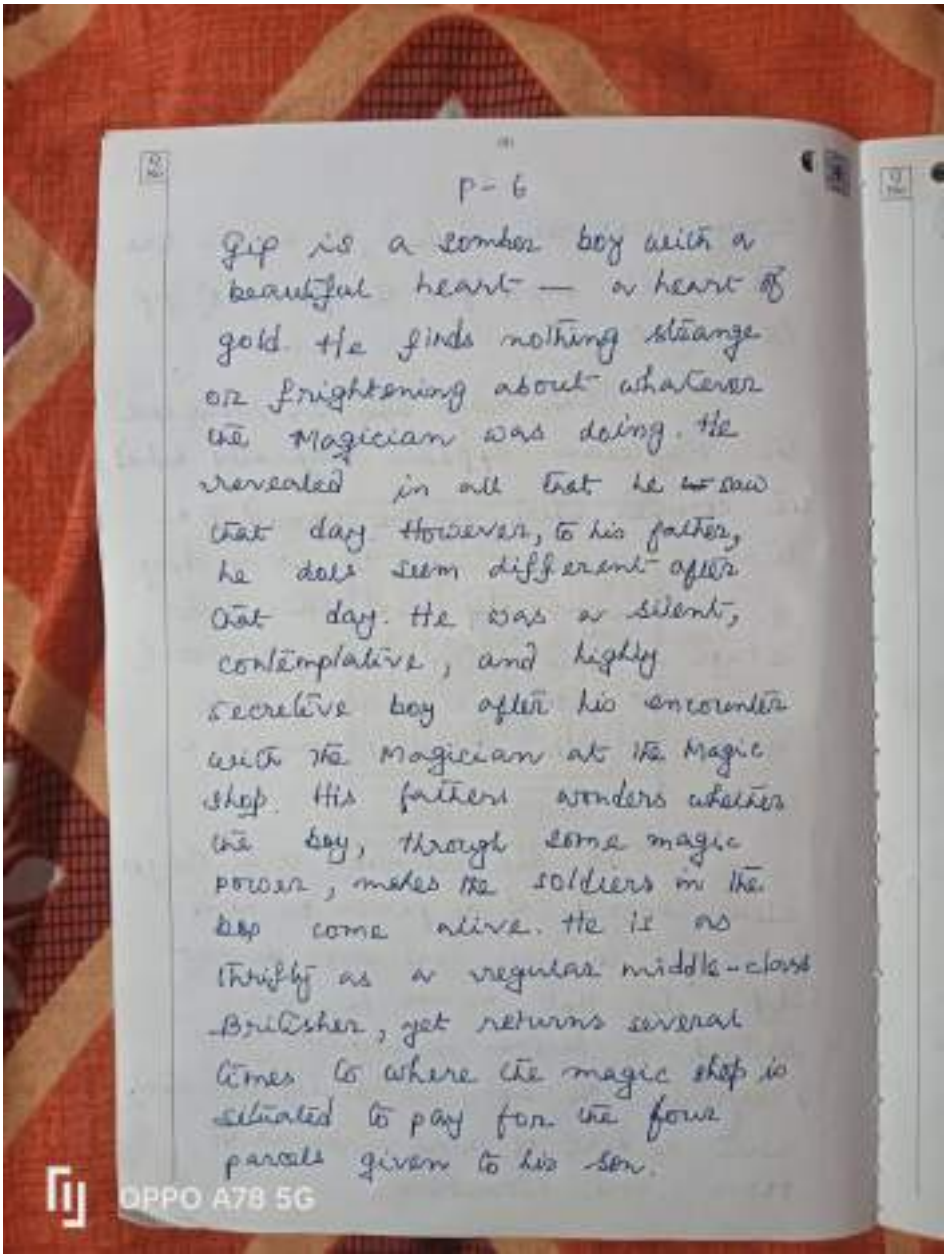


P-5

true conjurer. Indeed, the magic was too real even for the father of Gip to digest.

The man who we shall call the Magician appears magically behind the counter where no one seemed to be there a moment ago. He is in charge of this magic shop and takes center stage in this story as a performer of the most wondrous forms of white magic possible, almost equal to a wizard.

So, the intention of the story is clear enough if a person or child managed to see and enter the magic shop, then that meant he was destined to become a magician or a conjurer. The story is highly fantastical, with a hint of modernism in its form and structure.



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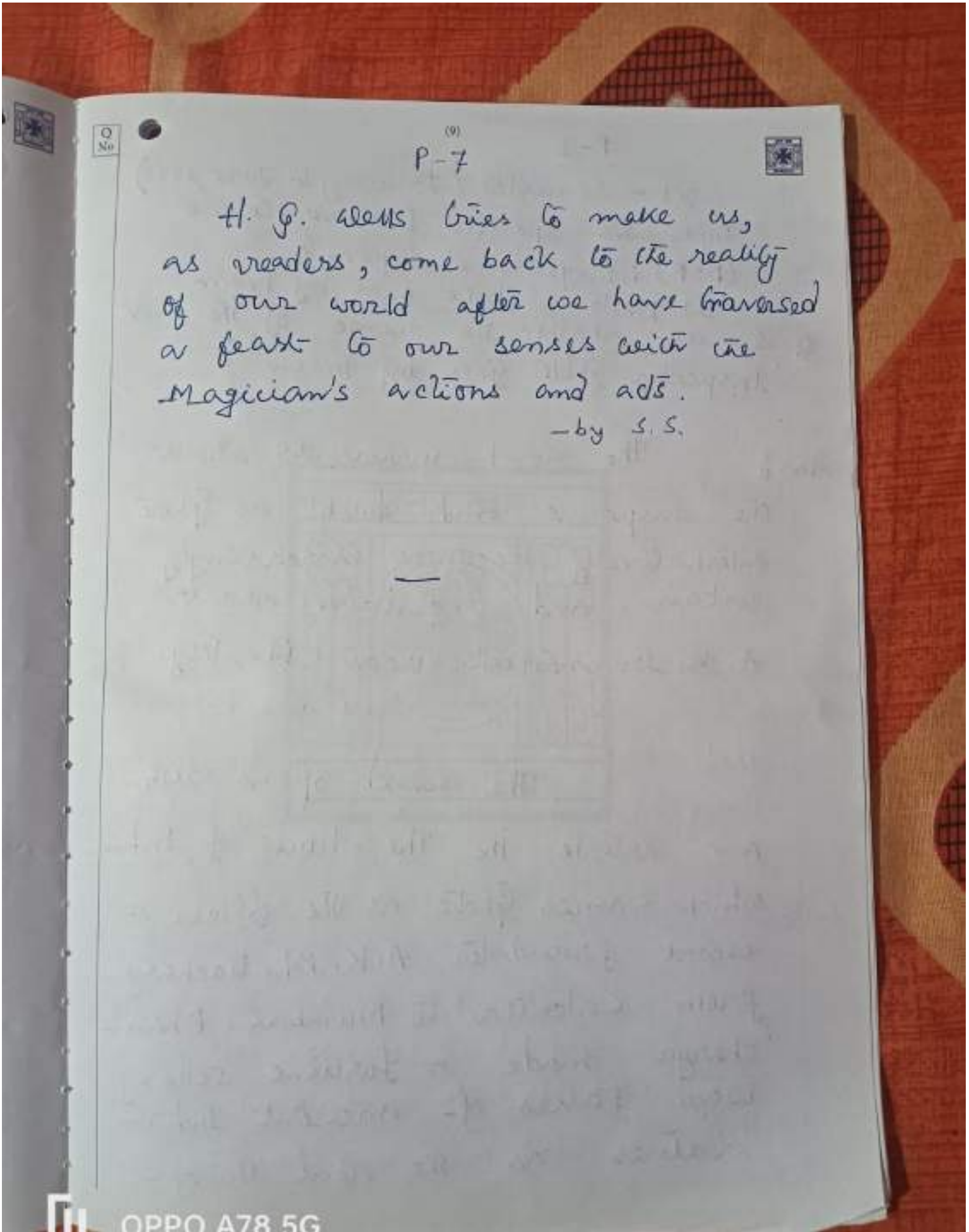
Gip is a somber boy with a beautiful heart — a heart of gold. He finds nothing strange or frightening about whatever the Magician was doing. He revealed in all that he saw that day. However, to his father, he does seem different after that day. He was so silent, contemplative, and highly secretive boy after his encounter with the Magician at the Magic shop. His father wonders whether the boy, through some magic power, makes the soldiers in the box come alive. He is as thrifty as a regular middle-class Britisher, yet returns several times to where the magic shop is situated to pay for the four parcels given to his son.



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H. G. Wells tries to make us, as readers, come back to the reality of our world after we have traversed a feast to our senses with the Magician's actions and ads.

—by S. S.

—

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VI - Semester (January to June, 2025)
Discipline Specific Elective Course (DSE) : Programme : Paper : 2
Inspector Ghote goes by Train

Q. Discuss about the theme of the book 'Inspector Ghote Goes by Train' :-

Ans: The novel surrounds about the suspense and doubt as Ghote alternatively becomes increasingly certain and uncertain about A. K. Bannerjee's real identity.

The novel opens with an article in The Times of India, which names Ghote as the officer to escort fraudster A. K. Bhattacharya from Calcutta to Mumbai. Bhattacharya made a fortune selling ways fakes of ancient Indian

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An American professor exposed him with a cigar lighter but Bhattacharya escaped. He has never been photographed and only his description is known.

On the train Gholē finds himself in a compartment with a well dressed, charming Bengali. Gholē is reluctant to talk about his mission and his travelling companion begins trying to guess Gholē's profession and reason for travel; his guesses are ridiculous, possibly even insulting. Eventually he guesses that Gholē is the Inspector escorting Bhattacharya to trail.

Gholē notes the initial on

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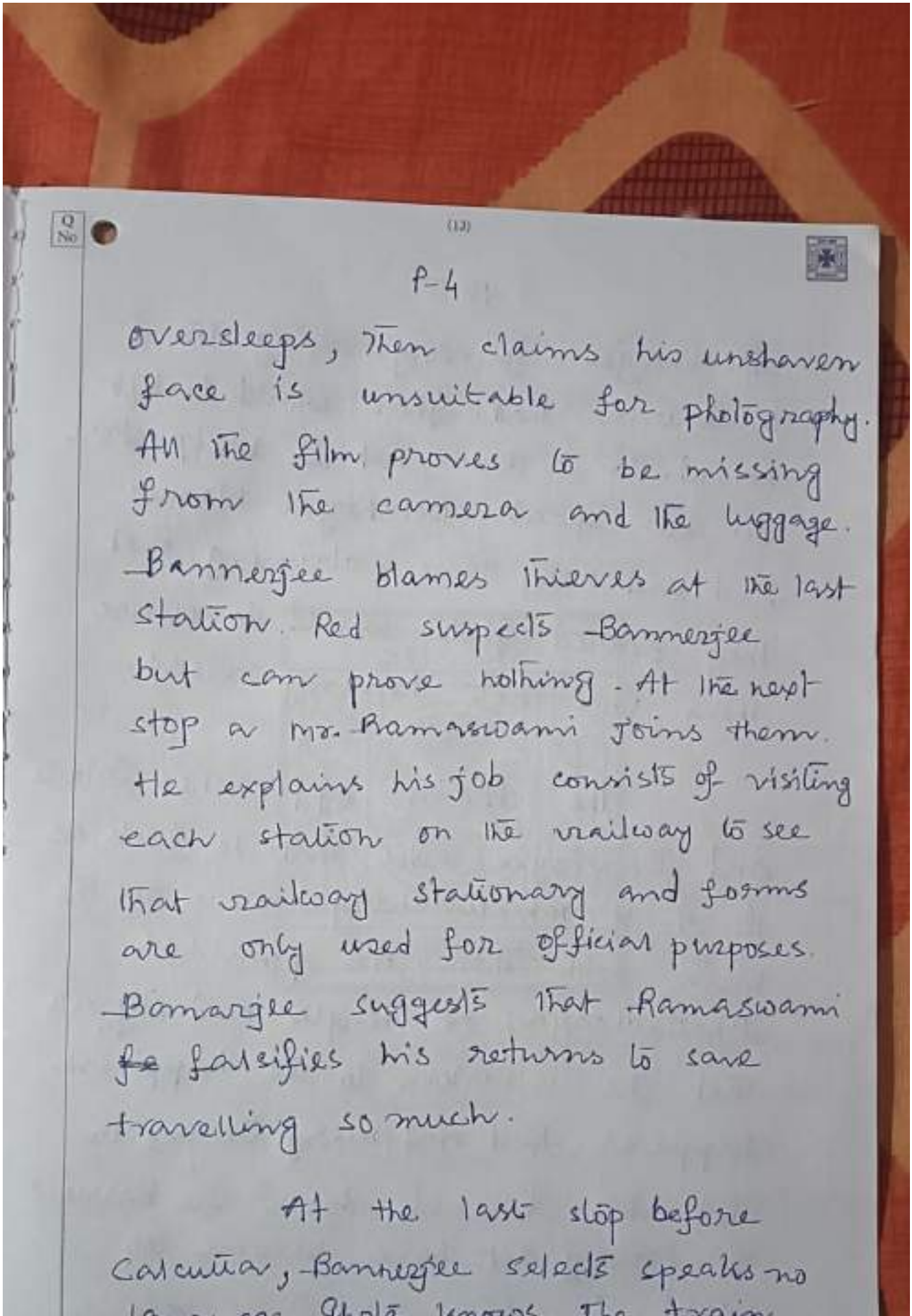
, be A. K. Bhattacharya. The stranger reveals that he had read the newspaper articles about Gholē and introduces himself as A. K. Bannerjee.

The next day Gholē and Bannerjee are joined in their compartment by a pair of young backpackers travelling with an Indian Guru. The Boy, Red, is British and the girl, Mary Jane, is an American. They are hippies. Gholē argues their right to be in the compartment without tickets, but the train moves off and it is impossible for the trio to disembark.

Gholē persuades Red to take Mr. Bannerjee's photograph. Banerjee convinces Red to wait until the next



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oversleeps, Then claims his unshaven face is unsuitable for photography. All the film proves to be missing from the camera and the luggage. Bannerjee blames thieves at the last station. Red suspects Bannerjee but can prove nothing. At the next stop a Mr. Ramaswami joins them. He explains his job consists of visiting each station on the railway to see that railway stationary and forms are only used for official purposes. Bamarjee suggests that Ramaswami ~~fe~~ falsifies his returns to save travelling so much.

At the last stop before Calcutta, Bannerjee selects speaks no

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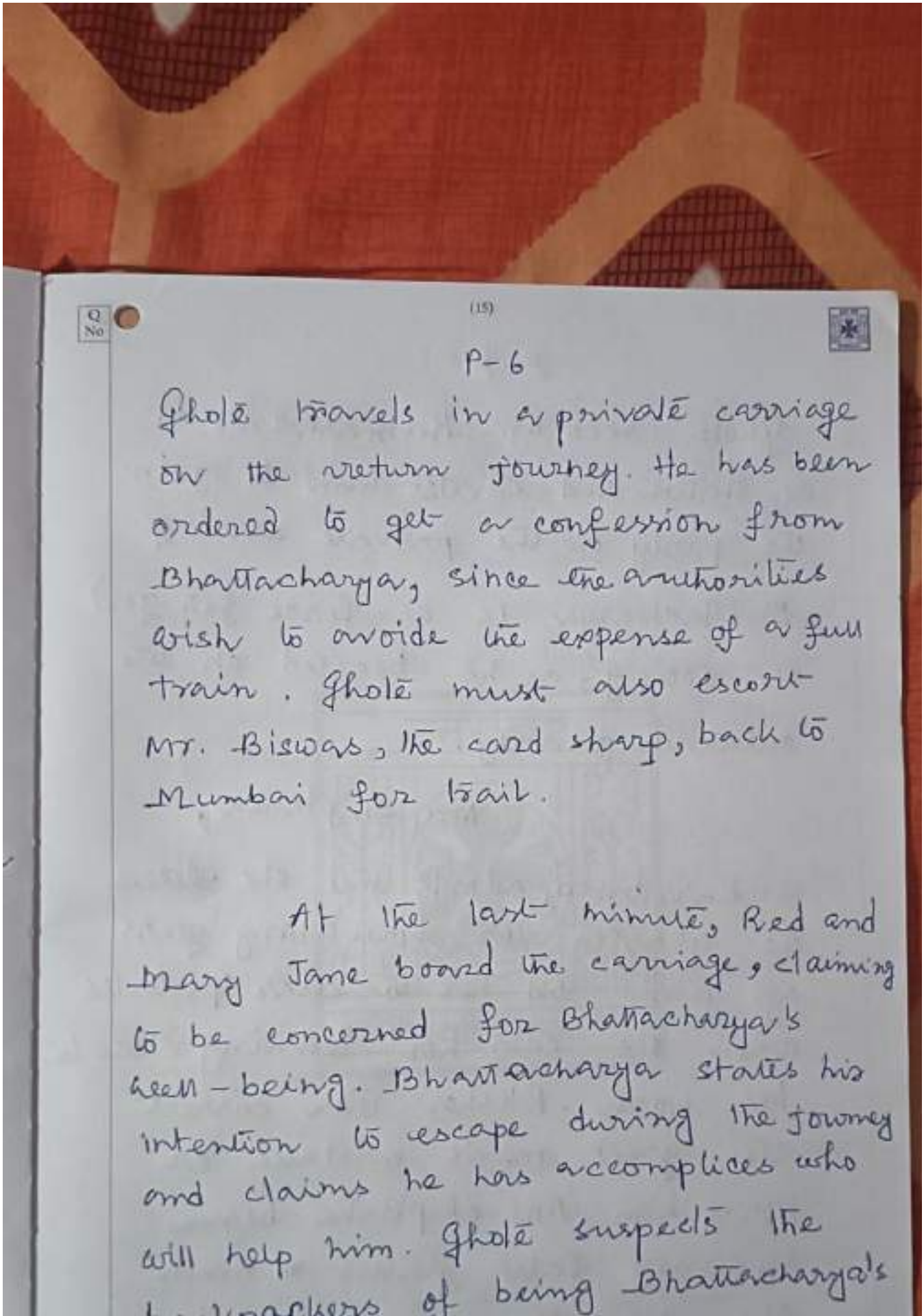
Banharjee of engineering the incident so that Gholē would be left behind. In a dialect that the backpackers do not speak -Bannerjee blames -Red and Mary Jane, claiming that they feared Gholē would denounce them for not having visas.

The train approaches Calcutta and Bannerjee notes that he feels as if A. K. Bhattacharya were on the train with them. He praises Bhattacharya at length and suggests that he is akin to the ~~happiness~~ hippies. -Red and Mary Jane, in that he breaks down the barriers



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Gholē travels in a privatē carriage on the return journey. He has been ordered to get a confession from Bhattacharya, since the authorities wish to avoide the expense of a full train. Gholē must also escort Mr. Biswas, the card sharp, back to Mumbai for trail.

At the last minutē, Red and Mary Jane board the carriage, claiming to be concerned for Bhattacharya's well-being. Bhattacharya states his intention to escape during the journey and claims he has accomplices who will help him. Gholē suspects the trackers of being Bhattacharya's

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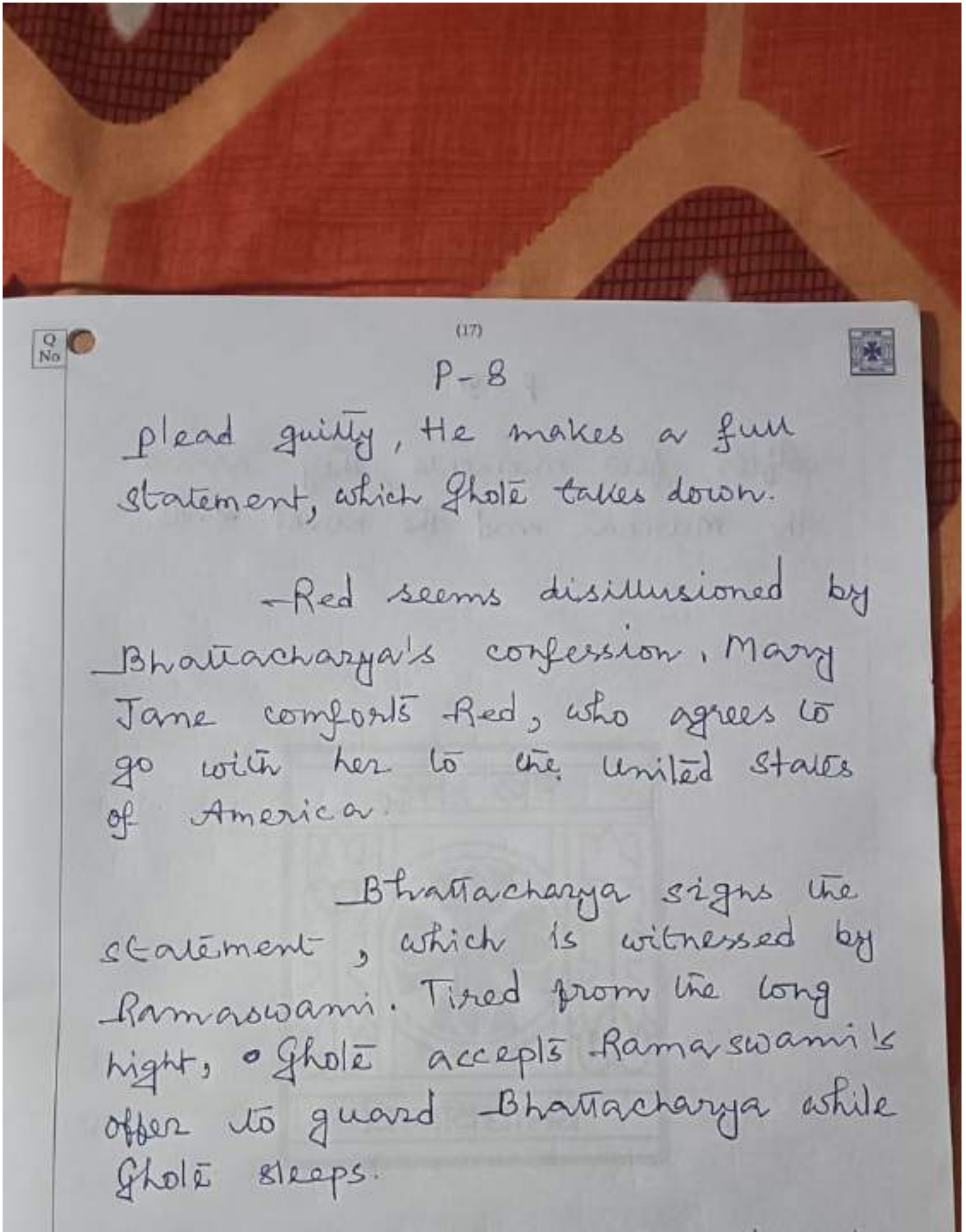
Gholē sees Mr. Ramaswami at a station and invites him to join the party in the private carriage. -Bhattacharya is a force for good in society, as he boasted on the outward journey.

Mrs. Chiplanka, embarrassed, admits that she wears the glasses for show. Many years ago Gandhi told her to wear spectacles when she saw her leaning close to her work. Rather than correct the great man's mistake or worry him, Mrs. Chiplanka began wearing false glasses so much like his own.

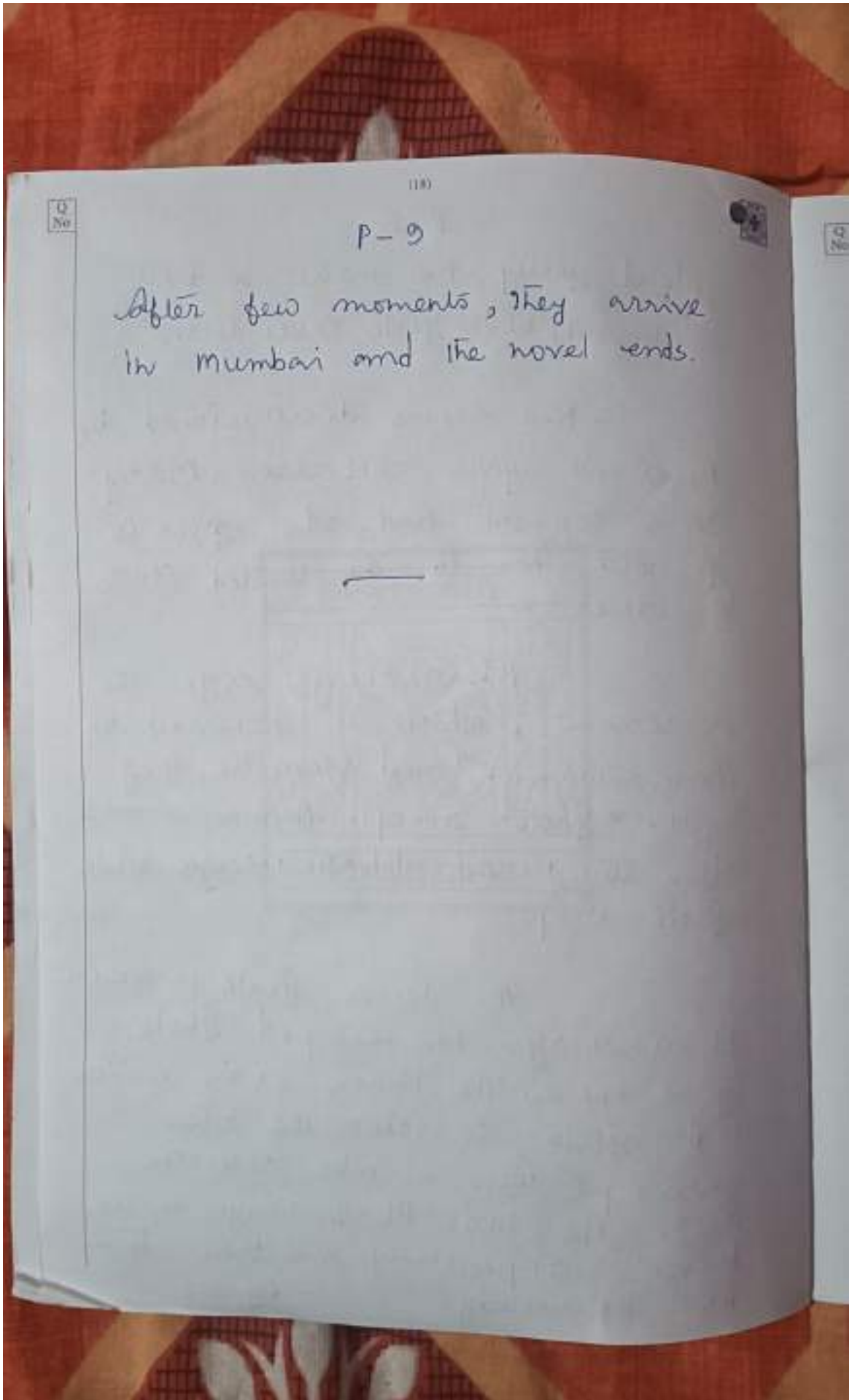
After this, Gholē realises



plead guilty, He makes a full statement, which Gholē takes down.

-Red seems disillusioned by Bhattacharya's confession. Mary Jane comforts Red, who agrees to go with her to the United States of America.

Bhattacharya signs the statement, which is witnessed by Ramaswami. Tired from the long night, Gholē accepts Ramaswami's offer to guard Bhattacharya while Gholē sleeps.



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After few moments, They arrive in Mumbai and the novel ends.

Discuss or Explain 'Twelfth Night' as a Shakespearean Comedy :=

Comedy surely makes an appeal to man's intellect and it always aims at correction and exhortation. So, we can define comedy as a play which deals with the trivial and insignificant happenings of everyday life and which aims at the reform of society.

While every comedy aims at correction and by appealing to man's reason it helps to get rid of evils. Shakespeare's comedy aims at sheer joy and pleasure. Charlton

P-2

He wrote tragedies because it was his taste, but he wrote comedies to relieve his mind from the heaviness.

All Shakespeare's comedies are romantic. They are synthesized with the temperament of romantic practicality.

Only the background offers us the romanticism, the plot of the play and the action of the play is directly based upon the facts of life. In 'Twelfth Night' the shipwreck,

and the knightship of the Sir Toby and Aguecheek are the romantic elements; yet the main plots as well as the sub-plot are nicely woven love stories having the realistic touch.

Second and the most evident characteristic of Shakespearean comedy is the predominance of women. In Twelfth Night Viola overshadows the passive existance of duke. Woman is always on the front and the males are insignificant though they are not behind the

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are in a fix as to whom to declare the hero of the play. Sebastian cannot be the hero because he stands on the stage for a very little time and Duke's position is also suspect. We are not wrong if we find the hero and the heroine both in Viola herself.

None of the Shakespearean ~~comedy or~~ comedies lacks in humour. Since satire is usually absent, neither the actors nor the spectators suffer any wrinkle upon their

P-5

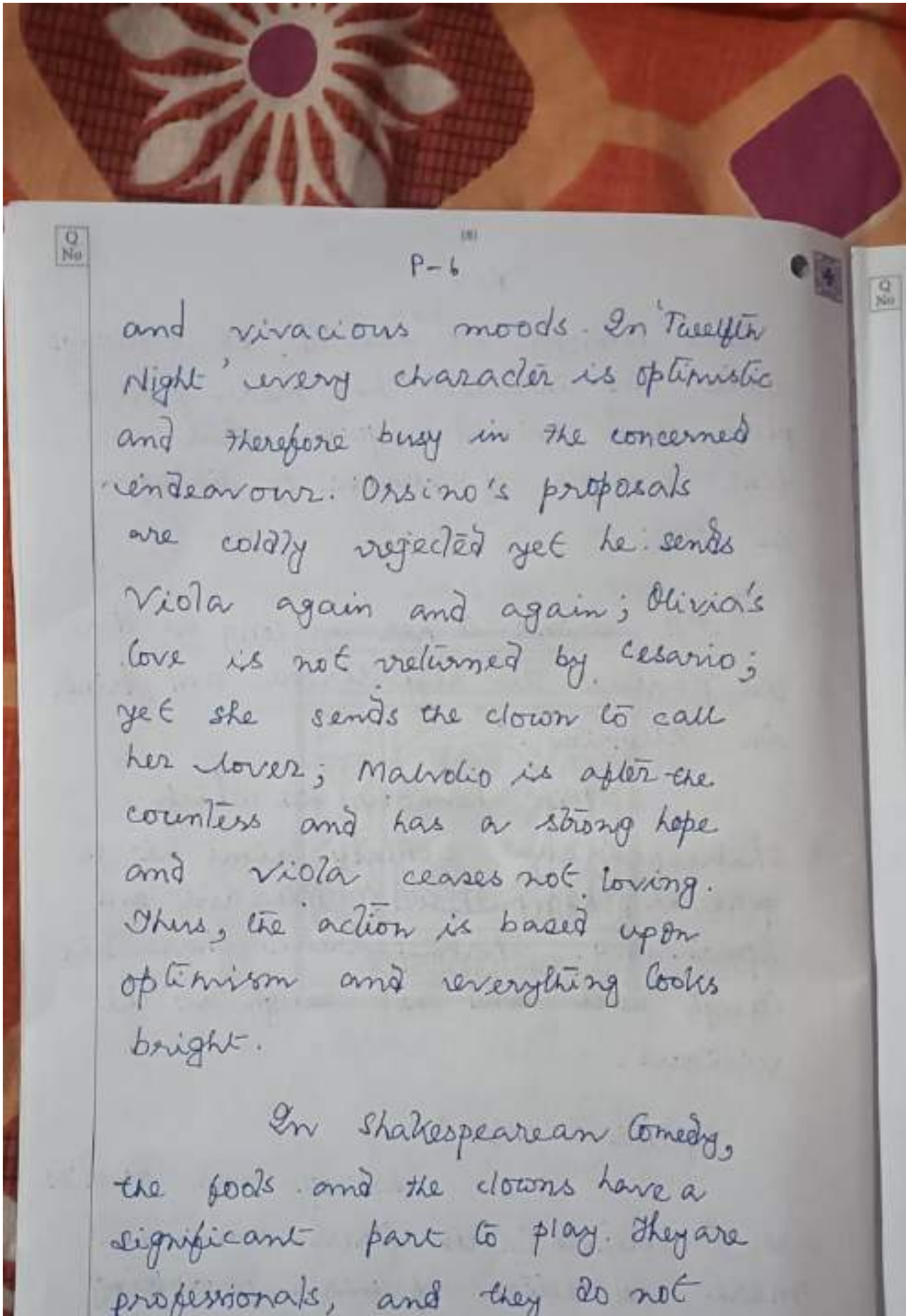
This humour is not absurd, it is always wise and intellect has more part to play than animal vigour. What a fine example of humour of dialogue is it:

"I'll drink to her as long as there is passage in my throat and drink in Illyria."

This humour which Shakespearean comedy aims at is general, sympathetic, tolerant and sparkling. Shakespearean characters laugh with and not laugh at the vicious.

Optimistic Notes:

Shakespearean Comedies



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and vivacious moods. In 'Twelfth Night' every character is optimistic and therefore busy in the concerned endeavour. Orsino's proposals are coldly rejected yet he sends Viola again and again; Olivia's love is not returned by Cesario; yet she sends the clown to call her lover; Malvolio is after the countess and has a strong hope and Viola ceases not loving. Thus, the action is based upon optimism and everything looks bright.

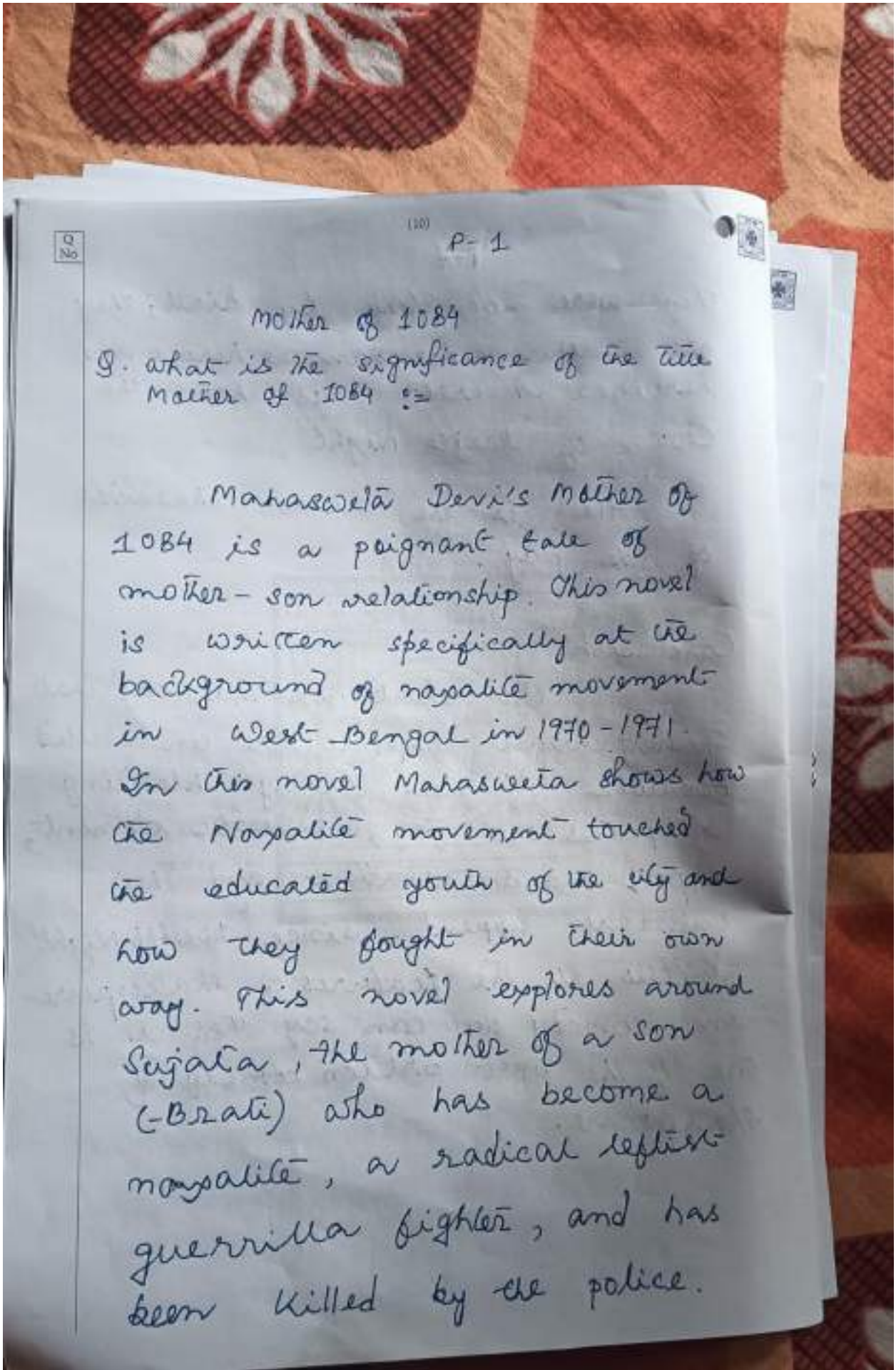
In Shakespearean Comedy, the fools and the clowns have a significant part to play. They are professionals, and they do not

they were not fools by birth; they are rather wise than the heroes and heroines. A critic says about the clown of 'Twelfth Night',

"He is the wisest character of the play."

Conclusion:

In short we may say that Shakespearean comedies are unrivalled because of their strange blending of pathos and joy, realistic element, superb characterisation and their universal appeal. Since 'Twelfth Night' fulfills all the features of Shakespeare-



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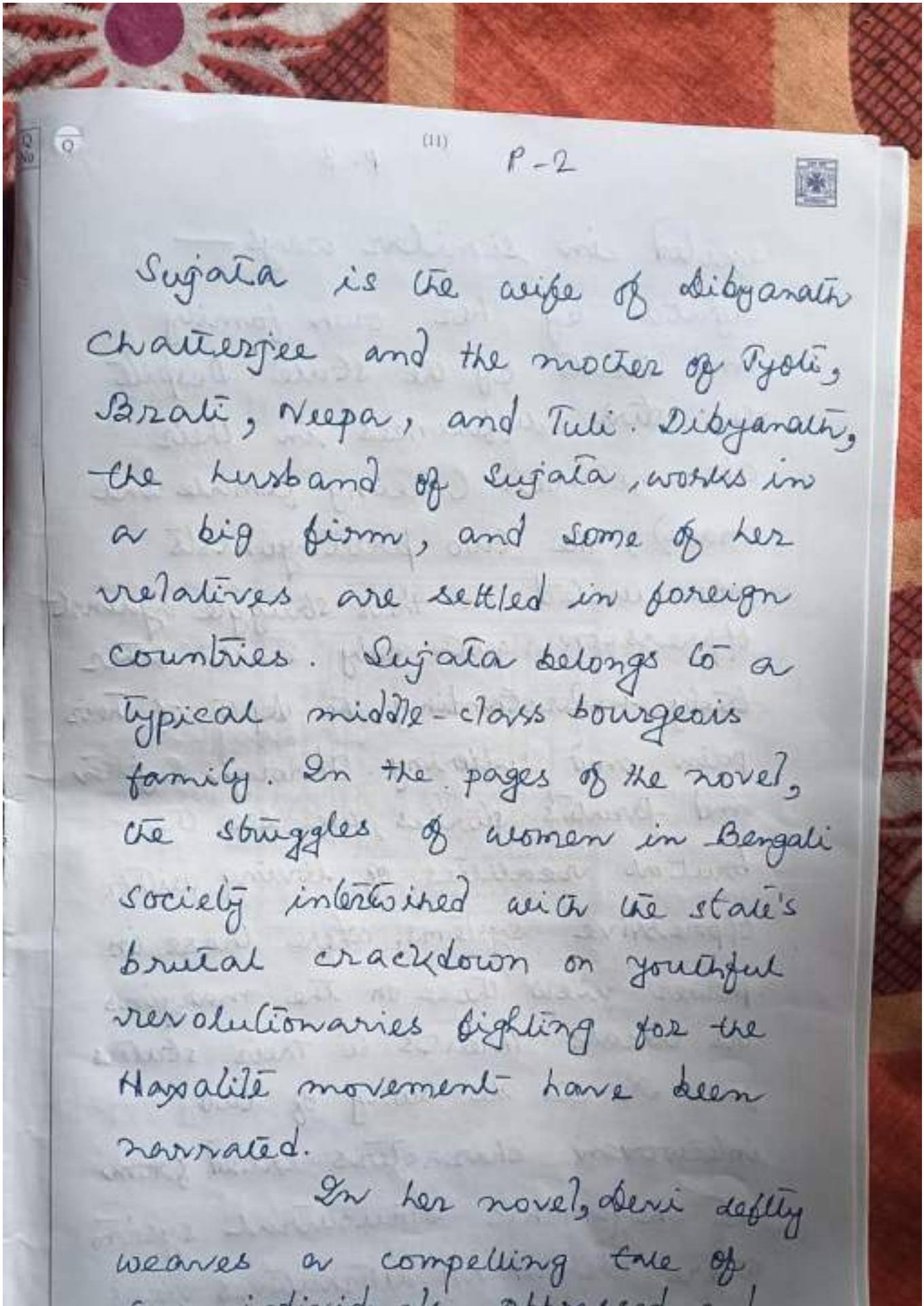
Mother of 1084

Q. what is the significance of the title Mother of 1084 :=

Mahasweta Devi's Mother of 1084 is a poignant tale of mother - son relationship. This novel is written specifically at the background of naxalite movement in West Bengal in 1970 - 1971. In this novel Mahasweta shows how the Naxalite movement touched the educated youth of the city and how they fought in their own way. This novel explores around Sujata, the mother of a son (-Brati) who has become a naxalite, a radical leftist guerrilla fighter, and has been killed by the police.



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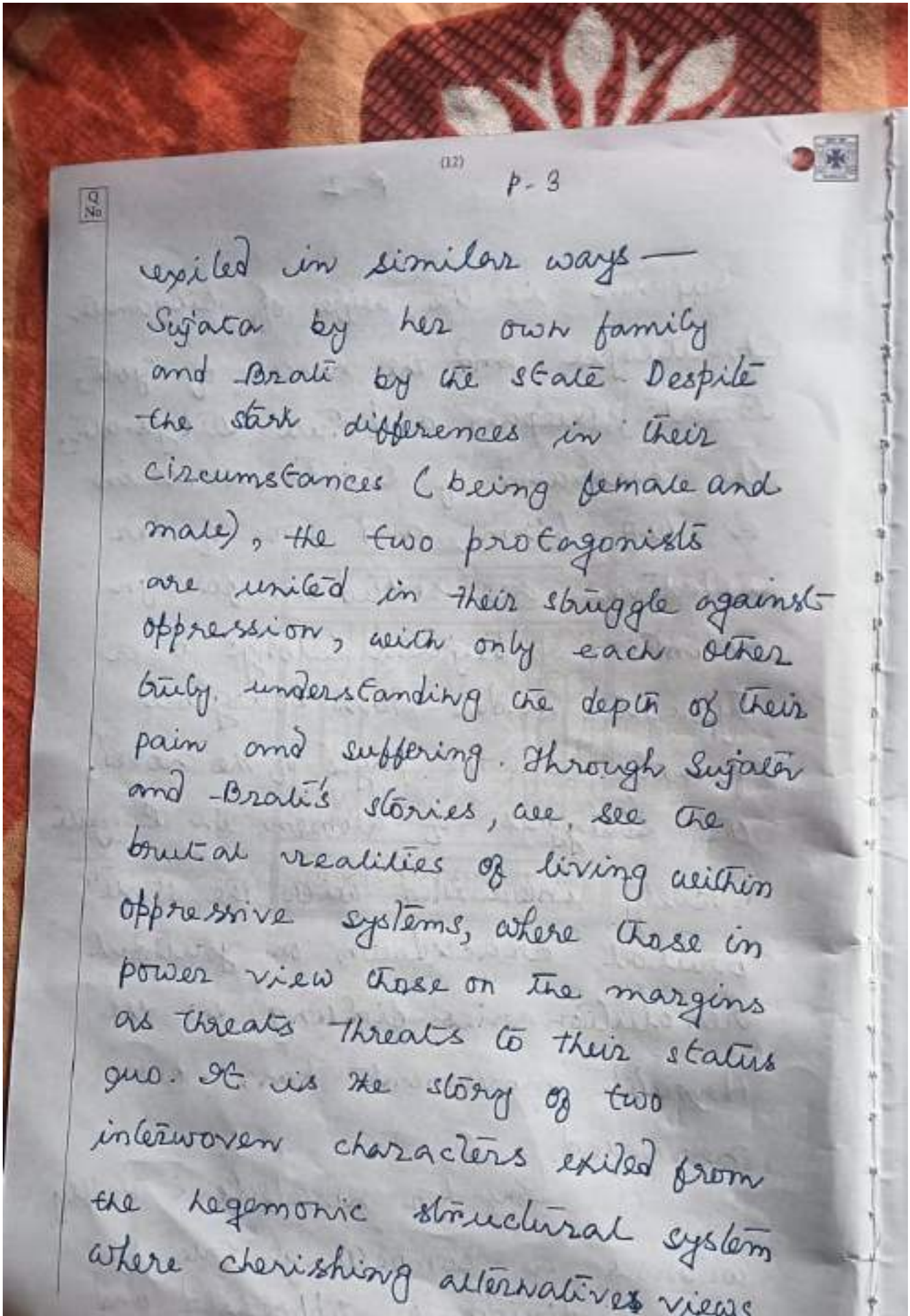
Sujata is the wife of Dibyanath Chatterjee and the mother of Jyoti, Bratī, Neepa, and Tuli. Dibyanath, the husband of Sujata, works in a big firm, and some of her relatives are settled in foreign countries. Sujata belongs to a typical middle-class bourgeois family. In the pages of the novel, the struggles of women in Bengali society intertwined with the state's brutal crackdown on youthful revolutionaries fighting for the Naxalite movement have been narrated.

In her novel, Devi deftly weaves a compelling tale of



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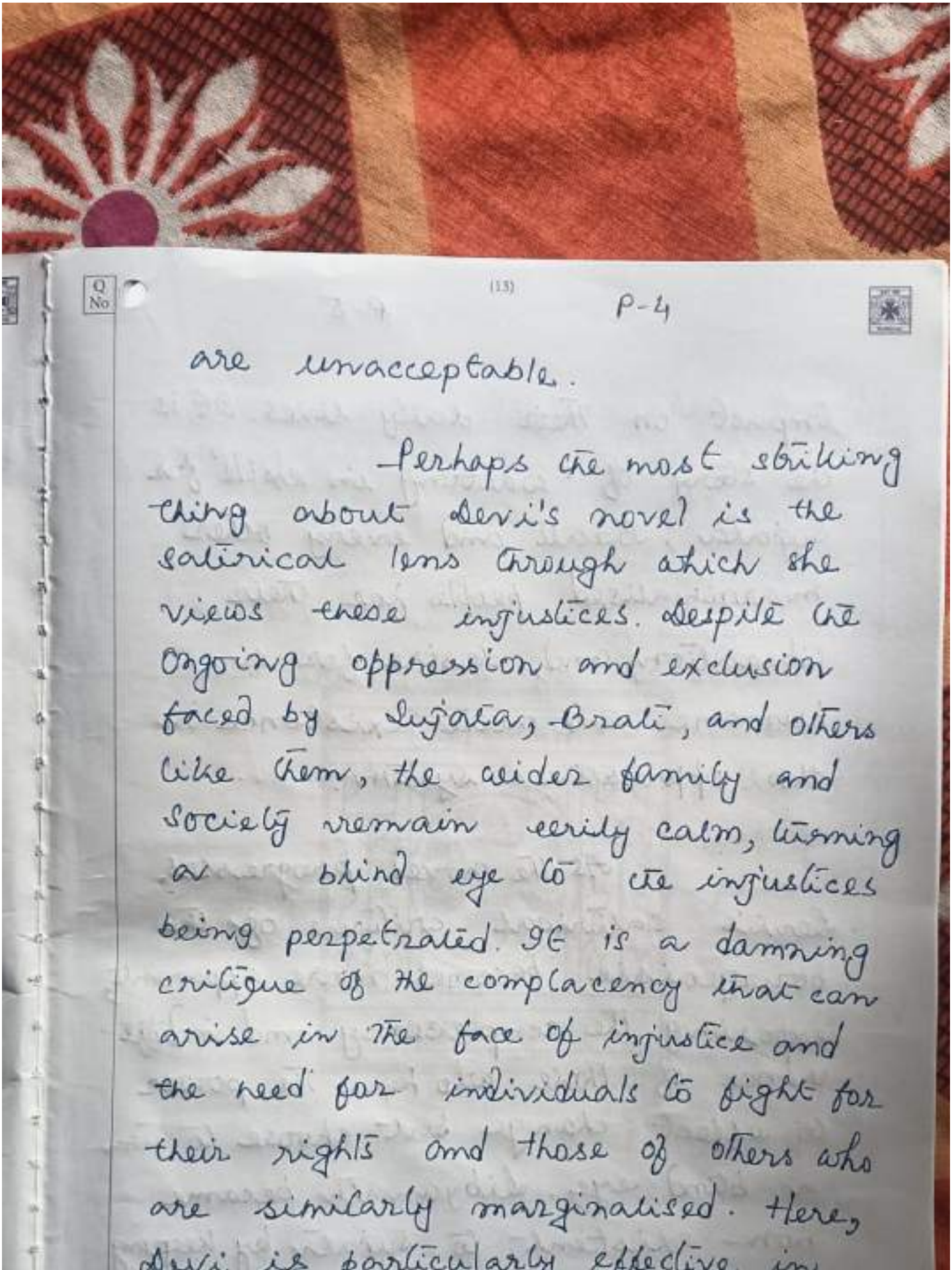
exiled in similar ways — Sujata by her own family and Brati by the state. Despite the stark differences in their circumstances (being female and male), the two protagonists are united in their struggle against oppression, with only each other truly understanding the depth of their pain and suffering. Through Sujata and Brati's stories, we see the brutal realities of living within oppressive systems, where those in power view those on the margins as threats to their status quo. It is the story of two interwoven characters exiled from the hegemonic structural system where cherishing alternatives views



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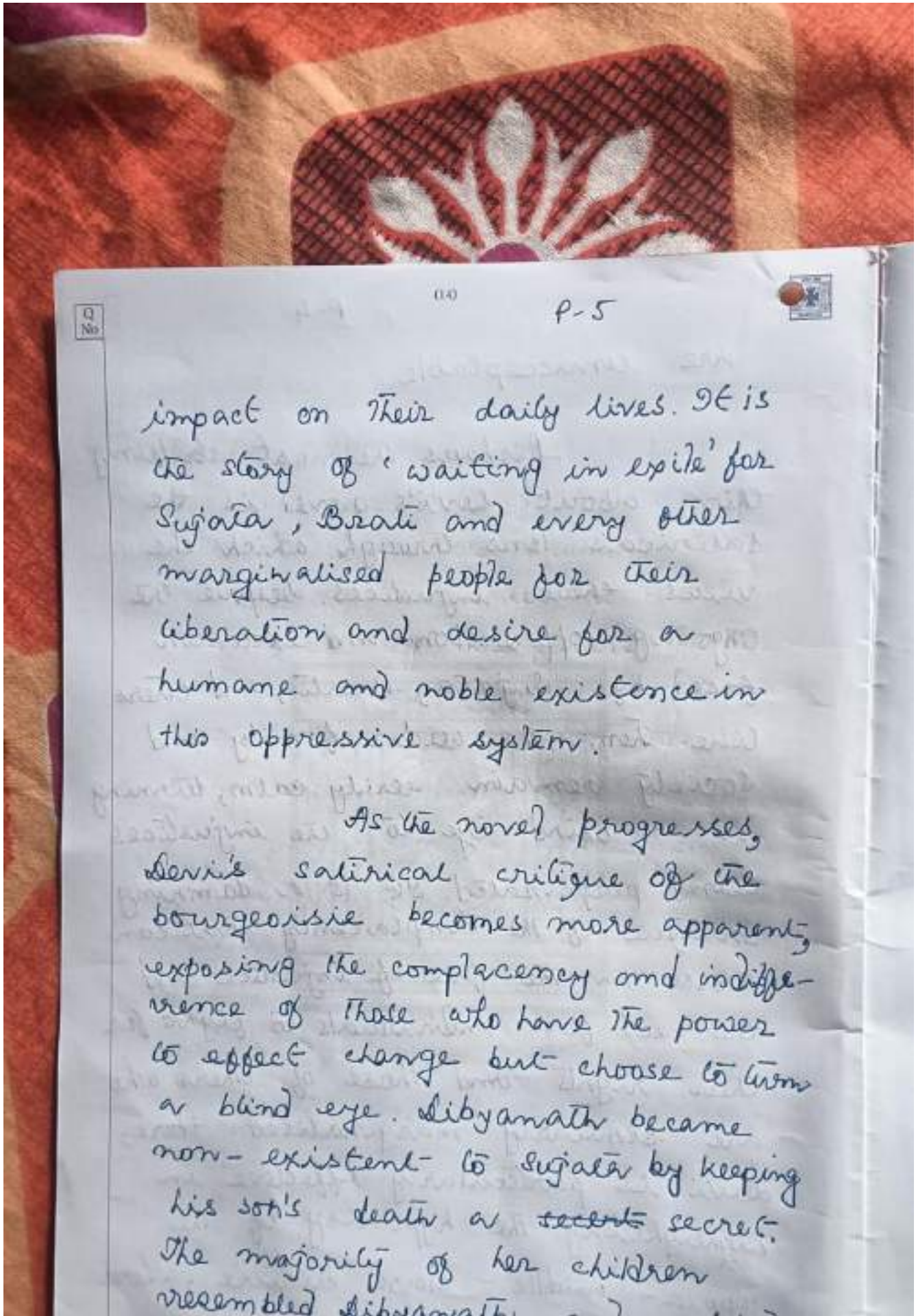
are unacceptable.

Perhaps the most striking thing about Devi's novel is the satirical lens through which she views these injustices. Despite the ongoing oppression and exclusion faced by Sujata, Brati, and others like them, the wider family and society remain eerily calm, turning a blind eye to the injustices being perpetrated. It is a damning critique of the complacency that can arise in the face of injustice and the need for individuals to fight for their rights and those of others who are similarly marginalised. Here, Devi is particularly effective in



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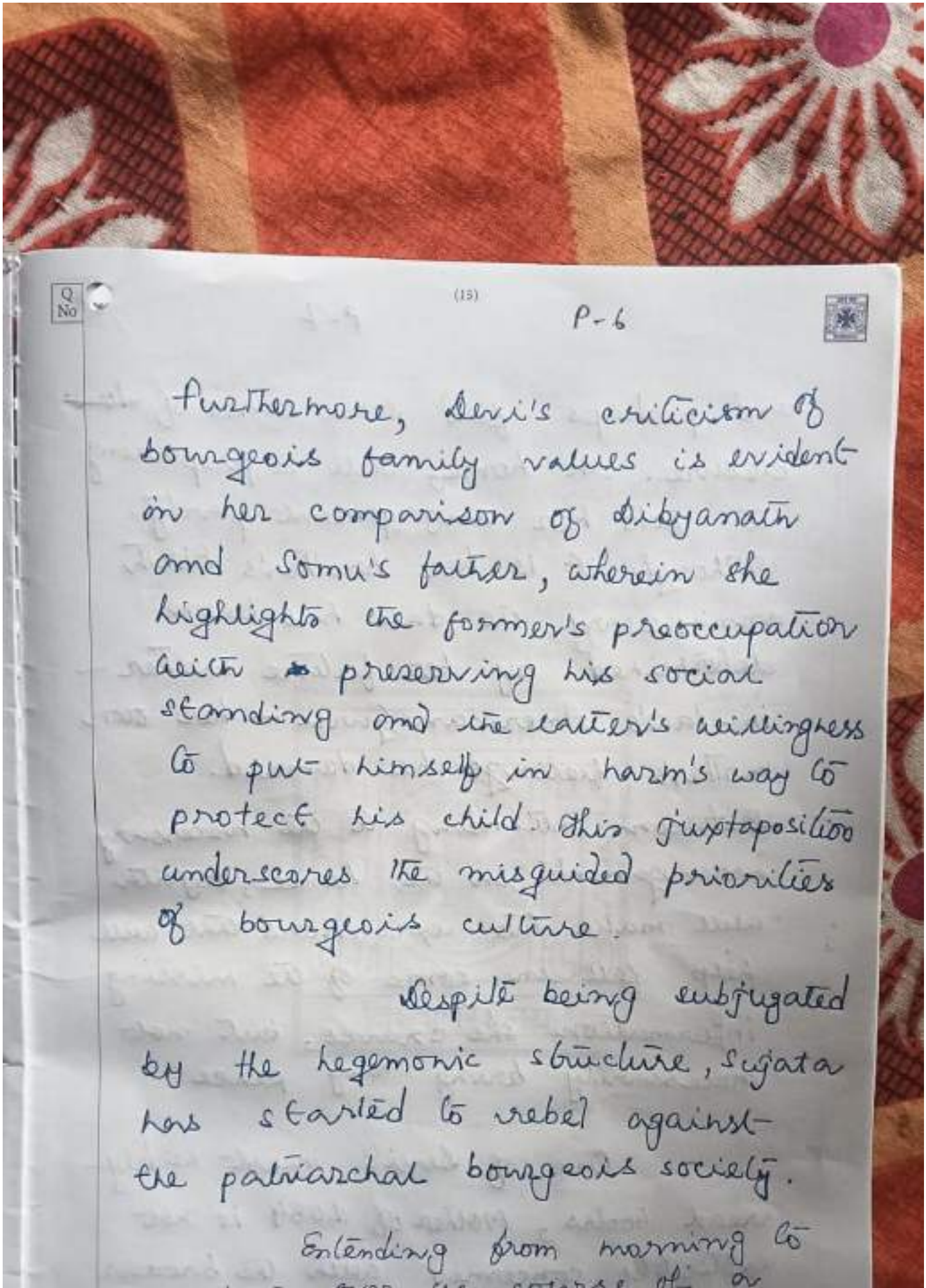
impact on their daily lives. It is the story of 'waiting in exile' for Sujata, Brati and every other marginalised people for their liberation and desire for a humane and noble existence in this oppressive system.

As the novel progresses, Devi's satirical critique of the bourgeoisie becomes more apparent, exposing the complacency and indifference of those who have the power to effect change but choose to turn a blind eye. Libyanath became non-existent to Sujata by keeping his son's death a ~~recent~~ secret. The majority of her children resembled Libyanath



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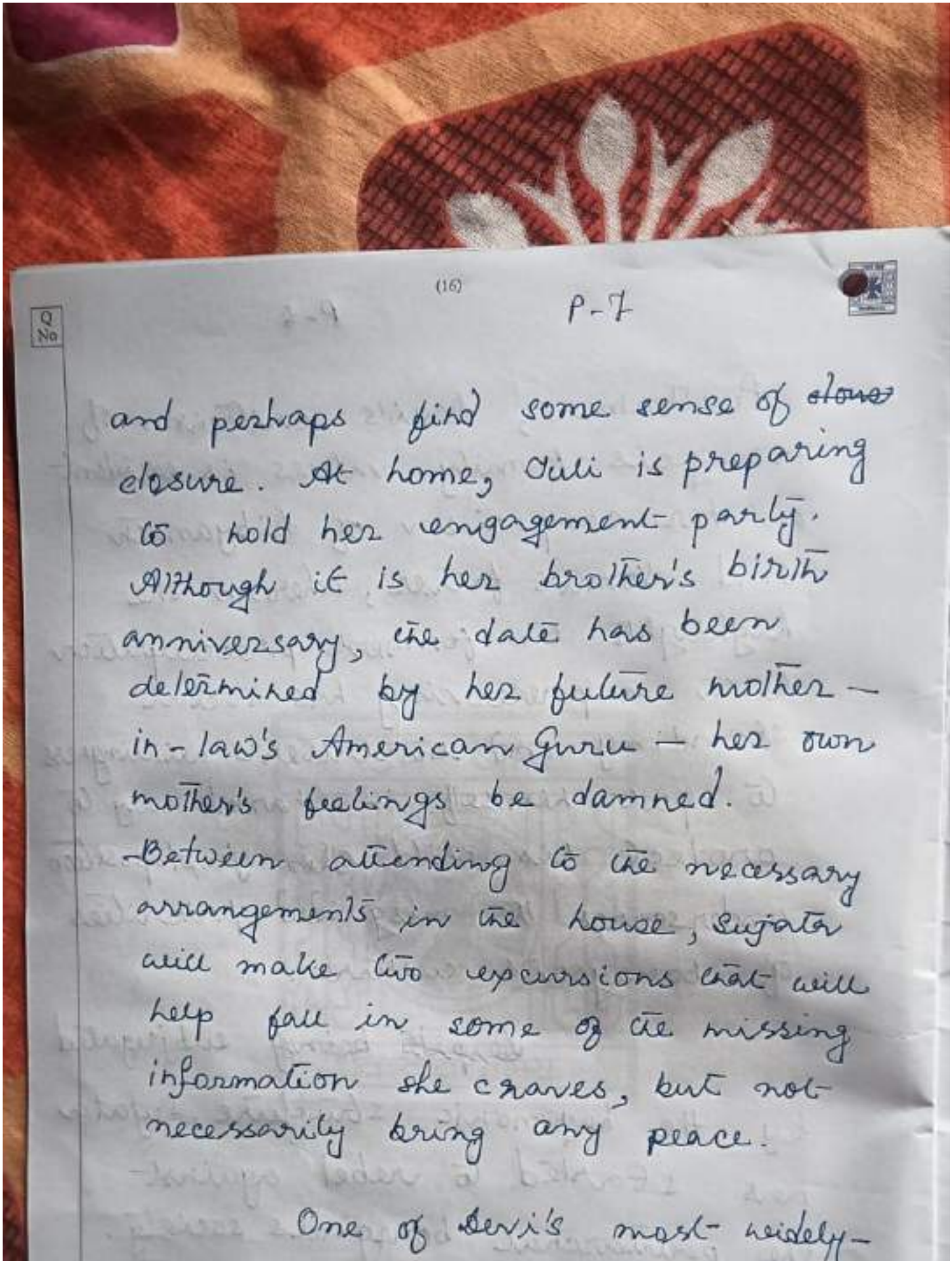
Furthermore, Devi's criticism of bourgeois family values is evident in her comparison of Dibyanath and Somu's father, wherein she highlights the former's preoccupation with preserving his social standing and the latter's willingness to put himself in harm's way to protect his child. This juxtaposition underscores the misguided priorities of bourgeois culture.

Despite being subjugated by the hegemonic structure, Sujata has started to rebel against the patriarchal bourgeois society.

Extending from morning to



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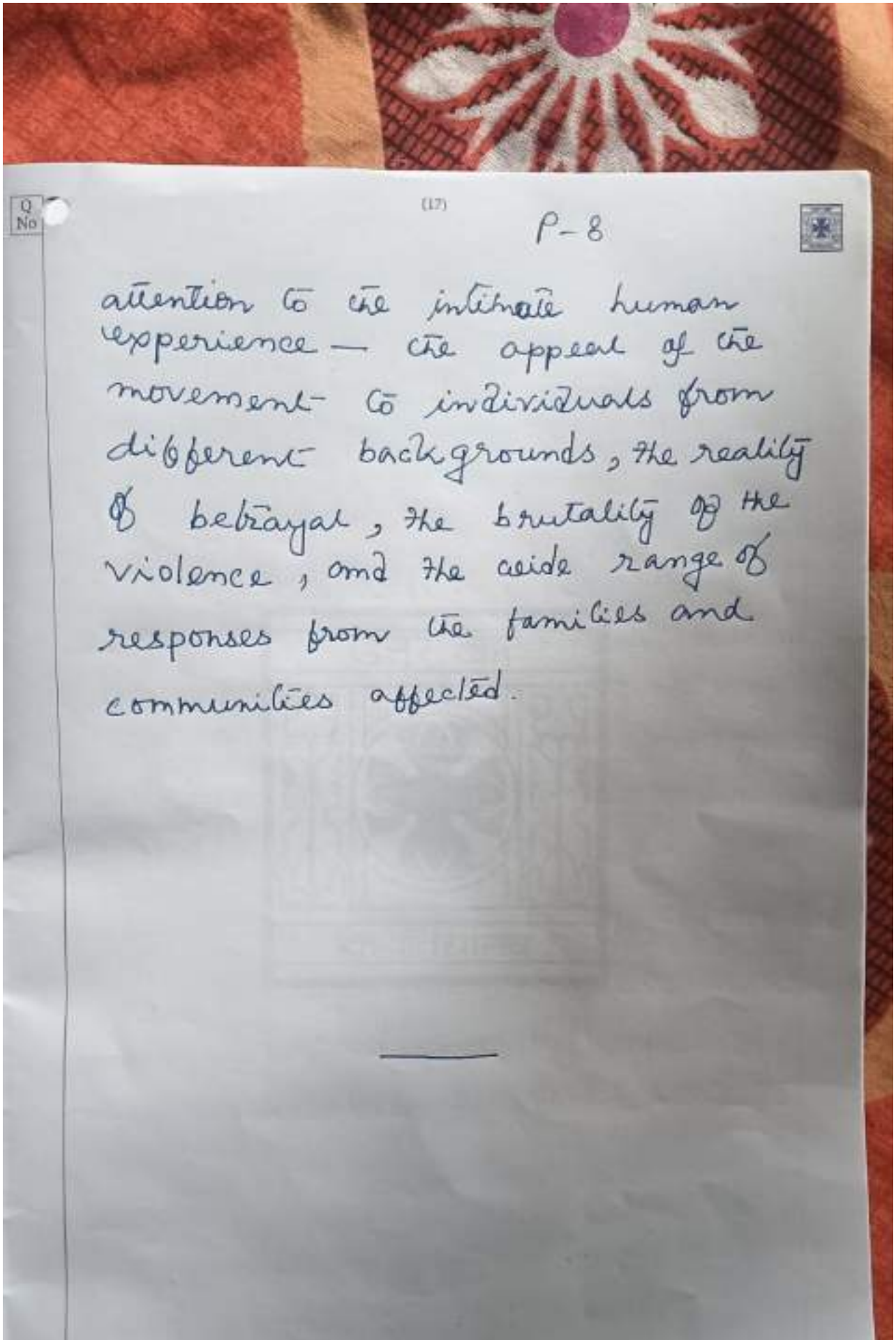
and perhaps find some sense of ~~close~~ closure. At home, Dili is preparing to hold her engagement party. Although it is her brother's birth anniversary, the date has been determined by her future mother-in-law's American Guru — her own mother's feelings be damned.

Between attending to the necessary arrangements in the house, Sujata will make two excursions that will help fill in some of the missing information she craves, but not necessarily bring any peace.

One of Devi's most widely-



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attention to the intimate human experience — the appeal of the movement to individuals from different backgrounds, the reality of betrayal, the brutality of the violence, and the wide range of responses from the families and communities affected.

Alam's Own House-Dibyendu palit

The nostalgia for the lost home and a sense of rootlessness of the migrated Muslims has nicely been reflected in Dibyendu Palit's short story "Alamer Nijer Bari". Alam was born and brought up in Kolkata. After partition, Alam's family moved to Dacca after exchanging their house at Park Circus with that of a Hindu Bengali family from Dacca. Three years later, he came to Kolkata to attend a seminar. On his way to Kolkata, one of his associates asked Alam, "Kolkata is familiar to you, isn't it? Alam replied, "It is the land of my birth." With these words, he could submerge himself in his own identity as it were. Was the land of one's birth also one's native land? This question often made him feel homeless. "Shikar", another short story written by Prafulla Roy may be mentioned in this connection. The story demonstrates the strength of man's bond with his ancestral home. Rajmohan came to West Bengal within a month of partition. He exchanged his ancestral house in Dacca with that of Abdul Karim at Park Circus in Kolkata. One morning, the old gentleman, Rajmohan becomes extremely nostalgic about his ancestral home in Dacca. He feels that even after forty years of stay at Park Circus his primary root is still in his ancestral residence of Dacca. However, a secondary root of his existence is gradually being developing in his Park Circus residence. That afternoon, quite unexpectedly, Abdul Karim, the man with whom he had exchanged his property, came to meet him along with his granddaughter and grandson. His main intension was to revisit his ancestral house where they had lived for generations. It is that house, where his roots rested. He asked Rajmohan to revisit his house too as early as possible: 'If you are late, you might not see your ancestral house'. Rajmohan was also eager to step into his ancestral house at least once again before his death. The attraction of the roots brought the two old men closer to each other breaking down the barrier of community identity and national border.

INTRODUCTION

Nostalgia in its myriad forms runs through a number of short stories on Bengal Partition. In stories like Amar Mitra's "Wild Goose Country," Bibhutibhusan Bandyopadhyay's "Acharya Kriplani Colony" and Dibyendu Palit's "Alam's Own House," nostalgia acquires complex overtones that lead to a renewed understanding of the concept of nostalgia itself. Wedded with identity crisis, the problematics of uprooting and the issue of resettlement, nostalgia gets a nuanced treatment in these stories. Here we encounter the problematics of memory leading to dehistoricization as the stories emphasize how the overwhelming push of nostalgia substitutes with its essentializing tactics the dynamic reality of post partition life causing a rupture between the protagonist's static vision of past, one she continually juxtaposes next to the reality of the everyday, and the actual reality of the world that is. The hypothesis of the paper is that nostalgia, a leitmotif in stories of Bengal partition, has several ramifications. The nostalgia for a lost space can be both romantic and painful, can be an anchor for

the self as well as troubled with the recognition of violence. The paper seeks to read stories of Bengal Partition with a view to understanding their treatment of nostalgia. It attempts to see how nostalgia leads to dehistoricization and an ineradicable connection with a violent past. How migration and memory affect the identity of a subject such that the present is always gazed at through the lens of the past.

The Partition of India in 1947 was a watershed that rewrote the historical heritage of the Indian subcontinent. Although the muted severity and fewer instances of actual acts of violence make the episode of Bengal Partition very different from the Partition in Punjab, the trauma and the disillusionment, the effects of rumor on human psyche and the experiences of displacement and resettlement are points common to both chapters of the Partition episode in 1947. Historical documentation of the actual causes of Bengal Partition mention the riots in 1946 in Noakhali and Tripura and communal tension between Hindus and Muslims as important factors. The creative discourse of short fiction, which is the subject of the present paper, explores the unique experiences of the people who were physically affected by the Bengal Partition. These stories enjoy an indeterminate position between fiction and non- fiction and document the historical peculiarity of mass displacement and provide a distinct slant on the overall subject of Partition. In other words, the short stories on Bengal Partition problematize the moment of historical rupture from myriad points of view and in doing so recognize the distance between the mythical nationalist history of India and the actual fragmented reality of its displaced human subjects.

In contrast to the leitmotif of graphic violence in stories of Partition on the western front, creative short fiction on Bengal Partition revolves around the subject of migration. If incidents of embodied gender violence and psycho-somatic trauma crystallize the Partition experience in Punjab as documented by the narratives of Saadat Hasan Manto, Intizaar Husain and Khuswant Singh, the migratory experiences of people from East Bengal who arrived in West Bengal and in various parts of India on foot, on trains, aboard boats and steamers, with little or no belongings, with or without family members, laden with physical and mental wounds is the subject of Bengali literature on Partition. In Amiya Bhusan Majumdar's novel Nirbas we read about dirty bundles, blackened utensils, rope-tied and entangled sets of frayed and faded bedclothes and mats carried by "sick, unfed, unwashed multitude of putrid smelling masses." We read about the stream of rootless refugees in Narayan Sanyal's Balmik. "People walked on, their bodies touching one another, the extensive railway line is burdened by weight of the swarming crowd. People pushed and jostled it seemed that the buzzing multitude thronging the few miles were one giant cobra whose serpentine body writhed along relentlessly! It seemed people had no separate entity," These creative episodes crystallize the immediacy of displacement and the vicissitudes that the rootless Bengali refugees experienced leading ultimately to dystopic futures where the utopia of nostalgia becomes the keynote of their lives.

In the context of Bengal Partition, nostalgia functions within the spatial-temporal constraints of refugee life and registers an imaginative utopia that is problematized in a series of Bengali short stories. Stories like Amar Mitra's "Wild Goose Country," Bibhutibhusan Bandyopadhyay's "Acharya

Kriplani Colony" and Dibyendu Palit's "Alam's Own House" deal with the problematics of nostalgia. Here nostalgia gets a nuanced treatment in that the allure of a utopic lost home has nothing in common with the reality of the everyday. In these stories and in others dwelling on the theme of nostalgia and displacement, we encounter the problematics of memory leading to dehistoricization. They point out how the overwhelming kinetic push of nostalgia substitutes with its essentializing tactics the dynamic reality of post partition life resulting in a rupture between the protagonist's static vision of past, one she continually juxtaposes next to the reality of the everyday, and the actual reality of the world that is.

In the introduction to the book *The Future of Nostalgia*, the author Svetlana Boym defines nostalgia as "a longing for a lost home that no longer exists or has ever existed. Nostalgia is a sentiment of loss and displacement, but it is also a romance with one's own fantasy." Coined by the Swiss doctor Johannes Hofer, nostalgia was once commonly held as a disease of the displaced. Shorn of its medical history as a disease the symptoms of which could be soothed by "Leeches, warm hypnotic emulsions, opium" and the Alps, nostalgia has now become the ailment of the avant-garde reflectively reminisced in popular culture. A striking example of reflective nostalgia would be Mohini in Mahasweta Devi's Kagabagagitika who wants to convey the East Bengal to her present locality. She would plant the same shrubs, worship the goddess Lakshmi like before and drink from a bell metal glass like she used to. Amar Mitra's story "Dam Bandha" Prabhamayee recalls her days in East Bengal. She listens to the news of her lost country on the transistor radio and even keeps tracks of new roads that operate in her erstwhile land. The smell of the river seems to permeate through the walls of her home. If she chances to hear the accent of Khulna, she gets startled. The reflective nostalgics are "amateurs of time," "epicures of duration" who derive sensorial delight in temporal movement immeasurable by "clocks and calendars". These examples necessarily draw a picture of nostalgia as a longing for a lost home. In all these stories the characters conspicuously strive to obliterate the present. As memories of halcyon past life, real or imagined, compete with an actual post-partition reconstruction of life, the nostalgic subject is distracted from the present and ends up considering it as discordant against the homogeneous fragments of village life lost for good. Hence nostalgia is a utopic illusion of a reality that never was and what the stories of Bengal Partition analyzed in the paper do is read the destabilizing effect of nostalgia in the lives of the refugees. The status of a nostalgic as indulging in mythic reality has significant implication in the narrative resolution of the stories henceforth analyzed and suggests how an illusory construction of non-reality can have lasting impact in the material reality of the present.

In Bihutibhusan Bandyopadhyay's "Acharya Kriplani Colony" the writer plays around the quintessential obsession of refugees with the setting up of a home. With emotionally charged images of verdant shrubbery, extensive fields, delicious food, sunshine, and the general warmth of the lost home rife in their minds, the refugees inevitably searched for the halcyon peace in the present displaced state of exile. In "Refugees: One Memory and Locality" by Manas Ray published in Refugees in West Bengal, a collection of essays edited by Pradip Basu, the writer speaking about Netaji Colony, says, "In the beginning the people tried to recreate their desher bari in Netaji Nagar; the landscape of Netaji Nagar was the landscape of nostalgia." The protagonist in Bandyopadhyay's story chances upon

a newspaper advertisement for a plot of land that spells his utopic vision of nostalgic idealization. The "Acharya Kriplani Colony" is advertised as "being built on the vast and adjoining land of a certain station, only a few miles away from Kolkata, amidst beautiful natural surroundings. The clear and holy waters of the Jahnavi River flow past its southernmost point…"Rachel Weber in her paper "Re the Home: Women's Role in the Development of Refugee Colonies in South Calcutta" has focused on how the buildings in the colonies "emphasize the village-like ambience". The romantic portrayal of the Promised Land of Acharya Kriplani Colony here reeks with a similar earthy romanticism of a utopic past and acts as an objective correlative to the protagonist's yearning for building a home. The emphasis on water and extensive land in the advertisement must be noted. The fixation with flowing water is a leitmotif in refugee testimonials. Jayanti Basu in her book Recontructing Bengal Partition asks a refugee respondent what he remembered most when thinking about the past. "I remember water. Everywhere there was water". Another respondent too spoke on the same lines when asked a similar question, "It was a land of rivulets and lakes. The jute plants were tall as full-grown men, but water flowed above them." The nostalgic idée fixe with water would after Jungian psychoanalysis be related to "birth ideations, as water is the archetype of birth." Otto Rank might associate this obsession to the pre-birth security in the mother's womb surrounded by amniotic fluid. In the end, the metaphor of flowing water and extensive premises with all modern amenities sounded too attractive a proposition to the protagonist to be missed and therefore he registered. When he ultimately visits the land, owned by a doctor with an unenviable medical practice, he discovers the advertisement was an eloquent panegyric, an ironic compliment to the material reality of the swamp land that Archarya Kriplani colony actually encompassed. "The roads were damp and muddy. There were cowsheds and cattle grazing grounds everywhere. A foul smell filled the air, and mosquitoes buzzed all around … A mile away, by the side of the road next to a forest, I saw a metal hoarding which displayed in bold letters the words–"Acharya Kriplani Colony". Struck with amazement, the protagonist realized how in juxtaposition with the material reality of the actual swamp land as unenviable as the medical prospect of its owner, the metaphorical panorama of the advertisement stood unnervingly in his mind. Bibhutibhusan here captures the anxiety of refugee relocation that made them easy prey to exploiters at the time of partition. He also points out how the profiteers used the idealized nostalgic perception of past life in a lost homeland with the prospect of a second homecoming to woo their customers. The doctor waves a wad of receipts in the narrator's face to show him how profitable the prospect of establishing the colony has been for him. It is only the narrator who realizes that the promise of the primordial stability of the past is paradoxical in the swampy marshland setting of the colony. The advertised rural setting that is an ideal and an idyll is eventually contrasted with the reality of the overcrowded city bereft of greenery wherein the refugees are forced to survive on railway platforms and in congested colonies. Bibhutibhusan points out that the idea of a second home-coming is a generic dream that can never be fulfilled because, ultimately, a lost home defies spatial transference into a reconstructed present. Therefore, any relation, except imaginary, between one's former and latter home is conspicuous by its absence. Joseph Brodsky, a quintessential artist of exile, while reflecting on home wrote "Calling home? Home? Where you are never returning. You might as well call Ancient Greece or Biblical Judea" suggesting

the idea of home with all its warm domesticity as unstable. One might preserve the tectonic quality of the home's architecture, but once one leaves the abode behind one becomes a perpetual foreigner in one's own land. In Dibyendu Palit's "Alam's Own House," the protagonist cannot transplant his rootless cosmopolitanism, his estranged consciousness on his erstwhile home. "'Like everything else there, there's also a time frame for returning. And once the point is past, there's a feeling that it's not going to happen". Palit here ironically commemorates Alam's homecoming to Kolkata which becomes a reverse mimesis of celebratory homecomings in popular culture. After a private exchange of property during the Partition, Alam's father had left his family home to Anantashekhar and migrated to Dhaka. Alam stayed back with Anantashekhar's family to finish his studies and during that time became particularly attached to his daughter Raka. Although Alam eventually migrated to Dhaka after his father's death, he regularly exchanged letters with Raka. Raka gradually became the root of his longing for home, the nostos to his algia. Alam felt that if "her anatomy could have been analyzed, instead of her body, arms, legs and head, he would have seen graceful doors windows, stairs and attics!" To the romantic Alam, a journey back to Kolkata three years after he left it for Dhaka to attend a conference on friendship between divided nations therefore seemed incomplete without a visit to his natal home and a meeting with Raka. The journey back home is flooded with memories and saturated with nostalgia. Kolkata with its familiar localities of Park Circus, Maniktala, Narkeldanga, the Kathchampa tree at the gate of Alam's old house, the picture of Gandhiji in the old living room and the oil painting of the Battle of Plassey conspicuous by its absence all bear the imprints of Alam's nostalgia, only the spiritual foundation of his home has wandered. As soon as Alam enters his old home and senses Raka's absence, he understands that his home has become an alternative space where he lives in an impersonal guest bedroom. Alam never meets Raka during his visit. A letter from her informs her of "a resistance" in her that prevents her from following her heart and has made her run away to Delhi during Alam's visit. The letter becomes a souvenir of the fragmented love life of Alam and Raka. He yearns for a precarious domesticity in Raka's home reminiscent of his pre-emigration pedestrian past and finds cynicism instead. "Certain lands are meant for certain roots only". Alam realizes he has become deracinated. At the end of the story Alam recognizes that despite a shared culture and a memory of a shared home, he and Raka have become citizens of different nation-states whose difference instead of unity is reiterated in the organized seminar on amity between divided nations. The non-meeting of Raka and Alam symbolizes the intimacy of two nations chipped by estrangement. Palit's story deals with the indecisive syntax of Alam's nostalgia.

In Alam's case, border crossing has unequivocally become a "transformative experience" that grafted his status as an exile. In Amar Mitra's story "Wild-Goose Country," set on the Hili border of West Dinajpur in 1996, it is the reality of borders symbolized by the barbed wire fence India has decided to put up to define the border with Bangladesh that is tinged with nostalgia. The author here has wished to convey the futility of national borders as political divisions and in his critique has used the symbol of a lone goose, separated from its flock, unable to control the "vertigo of fate". Michiel Baud and William Van Schendel in their study of borderlands, use the term "border" for the "political divides that were the result of state building" point out how "all over the world borders became crucial

elements in the new, increasingly global system of states". They argued that "from the perspective of national centers of authority, the border between countries is a sharp line, an impenetrable barrier" but from the perspective of the border "borderlands are broad scenes of interactions" between people on both sides of the border. Just like in Taswi's "The Wagah Canal," where we observe an unanticipated union of divided communities at a market place, the borderland in the Hili area too has a life of its own where communal markers are conspicuous by their absence. In the pedestrian reality of their lives there "was no sign of … the border … there was just a sea of people who has swallowed up all the marks which demarcated one country from another". People with a house on the opposite site of the border come to mow grass to the other side, sugary treats are sold and smuggling is an unequivocal reality here. These complex network borderland transactions may have led to political histrionics culminating in the decision to erect a barbed wire fence to keep trespassers or "infiltrators" at bay. It is only the wild geese in the sky that they cannot trap. The birds that Mazrul sees are a leitmotif in the story signifying his nostalgia for a lost homeland. "On tremulous wings, these flew across from the east towards the north-west". Subir thinks they are war planes but Mazarul is sure that they are geese. He himself is akin to the lone goose that had presumably strayed away from its flock staggering across the sky. Partition has divided the families of Mazirul, Aloka and Subir. Two of Mazarul's uncles left with their families in 1953 and yet when Mazarul meets Amal Bhattacharya, who has stayed on in Bangladesh, memories of his family, his beautiful aunt and his cousin all flood back. He yearns for news about them and makes frantic enquiries about their whereabouts to Amal who is their acquaintance.

As Aloka, Subir and Amal try to release his grip on the wire they realize that despite the enchantment of nostalgia, restoring a lost home is impossible. The border has indeed trapped these people and have transformed their identities. Like the flock of wild geese that has drifted away to oblivion leaving behind the straggling lone goose, Mazarul too with his hypertrophied sense of the past is left trailing in disenchantment. He refuses to cross the border, the presence of which has already denied the very possibility of homecoming. Partition, in the end, he realizes is break in destiny, it is symbolized by barbed wires cutting through one's flesh. A study of the architectonics of the world of nostalgia creatively problematized by the writers of the short stories studied for the paper reveals that far from being a reflective vision of the past, nostalgia in the refugee community of Bengal supervened with their Post-Partition future public and private experiences. Each story read in the paper suggests that despite the cartographic negotiation of national borders that caused the refugees of Bengal Partition to leave their home and hearth, the frontiers of the mind failed to mark territories between their past life and their present life such that an idée fixe with the vocabulary of the past engendered a perpetual discrepancy between the lost home and a reconstructed second-hand home. Nostalgia, the stories seem to suggest, is not a simple backward vision, but a complex phenomenon of a mind preoccupied with prefabricated visions of perfection that the nostalgic perpetually strives to realize in the present. The stories underline the failure of such an attempt of subverting chronology as neither Alam, seeking a revival of his romantic relation with Raka, nor the protagonist of Bibhutibhusan's story seeking a home that is an embodiment of his past domestic space, nor for that matter, the central character in Palit's story remembering his old relations and wishing to walk backward into

their lives that he vacated after the Partition, are successful in their attempts. They are left with the realization that nostalgic vision is essentially lateral; it can never be a parameter to the construction of reality.

Ice Candy Man

- *Ice Candy Man* is a novel by author Bapsi Sidhwa and it was first published in 1988, in England
- The novel was later renamed as ***Cracking India*** in its later publication in 1991 in U.S., and in 1992 in India
- On November 5, 2019, the *BBC News* listed *Ice Candy Man* on its list of the ***100 most influential novels*** as selected by a panel of six writers and critics
- **Bapsi Sidhwa** , was born on 11 August 1938, in Karachi, British India (now in Pakistan)
- She is of Gujarati Parsi descent who writes in English and is resident in the United States
- She was two when she contracted polio (which has affected her throughout her life) and
- nine in 1947 at the time of Partition (facts which would shape the character Lenny in her novel *Cracking India* as well as the background for her novel)
- The Indo-Canadian filmmaker Deepa Mehta based her 1998 film *Earth* on Sidhwa's novel *Ice Candy Man*

The Novel

- Setting: Lahore
- Time: 1943 - 1948
- This novel is generally referred to as a story about the Partition of India – hence the title – but its original title was "Ice-Candy-Man" which allows for broader interpretation of the story.

The Context: Partition of India

- The partition of British India split the former British province of Punjab between the Dominion of India and the Dominion of Pakistan. Many Hindus and Sikhs lived in the western part of the province , and many Muslims lived in the eastern part, and the fears of all such minorities were so great that the Partition saw many people displaced and much inter-communal violence. Some have described the violence in Punjab as a retributive genocide. Total migration across

Punjab during the partition is estimated at around 12 million people; around 6.5 million Muslims moved from East Punjab to West Punjab, and 4.7 million Hindus and Sikhs moved from West Punjab to The newly formed governments had not anticipated, and were completely unequipped for, a two-way migration of such staggering magnitude, and massive violence and slaughter occurred on both sides of the new India-Pakistan border. Estimates of the number of deaths vary, with low estimates at 200,000 and high estimates at 2,000,000. The worst case of violence among all regions is concluded to have taken place in Punjab. Virtually no Muslim survived in East Punjab (except in Malerkotla) and virtually no Hindu or Sikh survived in West Punjab

***Ice Candy Man*: A Detailed Summary**

- *Ice Candy Man* takes place between 1943 and 1948 in the city of Lahore and the surrounding countryside. When the novel begins, Lahore is a city in British-ruled India. In 1947, it became part of the new nation of Pakistan. When the British left India they split it up into two countries: India and Pakistan. This event, which led to much violence and bloodshed, is known as "Partition." The novel tells the story of Partition from the perspective of Lenny Sethi, who is four when the novel begins. She describes both her family and her everyday life, as well as the political events that led to Partition and the violence that followed it.

- Lenny is a smart young girl who is sick with polio. Her family is upper-middle-class and lives in a fairly wealthy neighborhood of Lahore. The city is populated by a majority of Muslims but there are also many Hindus and Sikhs. Lenny's family, however, are Parsi (spelled "Parsee" throughout the novel). This is a small religious minority in India made up of Zoroastrians who fled religious persecution in Persia between 8 and 9 CE. Lenny has a tight-knit family composed of her mom and dad, brother Adi, aunt, cousin, godmother, and her godmother's sister. There is also a colorful cast of domestic workers including the cook Imam Din, a gardener, a family of Untouchables (part of the lowest caste in Hinduism) who work as sweepers, an odd-job man, and a nanny.

- Lenny is very close with her ayah, the local word for "nanny." Thanks to Ayah, Lenny knows a wide variety of adults from Lahore's poor and working classes. Most of these are suitors of Ayah, who is known to attract men all over Lahore because of her beauty. These suitors include a cook, a masseur, a zoo attendant, a knife-sharpener and money-lender, and a popsicle seller known as Ice-candy-man. This group includes Muslims, Sikhs, and Hindus. Thanks to them, Lenny gets insight into the different religions and cultures that make up India before Partition. Ayah's love life also introduces Lenny to sexuality. She begins to understand the sexual power

that women can hold but also the many ways that men control and hurt women. Much of the novel describes Lenny's adventures walking around the city with Ayah or gathering in the park with Ayah's many suitors and friends. Lenny also describes her problems with polio and the many surgeries and doctor's visits she must endure. She loves her parents but is always craving more love and attention from them. Lenny enjoys visiting the house of her godmother, who is always arguing with her younger sibling known as Slavesister.

- Historical events are constantly influencing Lenny's private and domestic life. At home, with Ayah's suitors, and at the Parsi temple, she hears adults constantly talking about politics. When the novel begins, there is the news that World War II is over. India, which was still a British colony, sided with the Allies against Germany, Italy, and Japan. Once the war is over, people begin wondering what will happen to India. Indian leaders like Mahatma Gandhi and Muhammad Ali Jinnah have been pushing for Indian independence from the British and self-rule. Gandhi visits Lahore and Lenny gets the chance to meet him. Like the adults, she begins to wonder what will happen to India when and if the British leave. There is talk of a separate Muslim-majority country, Pakistan, being formed. Lenny notices religious differences becoming more and more important. When the novel begins, Hindus, Muslims, and Sikhs get along in relative peace. However, as India moves closer to independence in 1948, the groups begin fighting.

- Lenny begins to better understand the relations between religious groups when she visits the countryside with her family's Muslim cook Imam Din. They go to Pir Pindo, a village forty miles from Lahore, to visit his family. There she witnesses Sikhs and Muslims who have been neighbors for centuries. They are all worried due to rumors of violence but promise to protect one another. When she visits again later, however, she sees that the Sikhs have begun threatening the Muslim villagers, and those who can are escaping.

- In the city, too, things are changing. Lenny begins seeing the people around her less as individuals and more as people belonging to separate religious communities. Ayah is Hindu, as is the family gardener Hari. Imam Din and the odd-job man Yousef are Muslim. So too are Ice-candy-man and Ayah's favorite suitor Masseur. The zookeeper Sher Singh is Sikh. Each group has its own way of dressing, eating, and worshiping. As the relations between these communities get worse, Lenny becomes more and more aware of their differences. When a Sikh political and religious leader visits the city and threatens the Muslims there, violence breaks out. People start lighting fires and killing each other.

- In 1948, the British officially leave India and split the country up into India and Pakistan. Overnight, Lahore becomes part of the new nation of Pakistan. Lenny is mostly concerned that this is happening on her birthday and that no one is paying attention to her. Yet the political situation begins to be serious. Hindus and Sikhs begin leaving Pakistan for India. Similarly, some of the Muslims in India begin leaving for Pakistan. On both sides, many of these groups are forced out through violence. Others are killed while trying to escape. In three months, seven million Muslims and five million Hindus and Sikhs are part of this exchange of populations. As the groups fight, Lenny sees fires break out all over Lahore. One day, a train comes carrying Muslim refugees from India. Ice-candy-man finds that they have all been murdered and mutilated. In revenge, he joins the mobs attacking Hindus and Sikhs or robbing their abandoned properties. Lenny sees that even former friends, including Ayah's suitors, have turned on each other. Out of fear, the gardener Hari converts to Islam. Ayah's favorite suitor, the gentle Masseur, is found hacked in half in a sack in the street. Meanwhile, the action switches perspective for the first time as a section narrates what happens to Imam Din's great-grandson Ranna in the village of Pir Pindo. Groups of Sikhs came and massacred everyone in his village. Women are raped. Ranna is badly wounded and barely makes it alive The story reaches a climax when a mob comes to the Sethi household. From their name, this mob assumes that they are Hindus. Imam Din comes out to protect the house and tells the angry men that this is a Parsi household (being a small minority, the Parsis were mostly exempt from the violence between religious groups). Yet the group wants to know what happened to the Hindu nanny. Ayah goes to hide, knowing that she might be kidnapped and raped. Her suitor Ice-candy-man comes up to Lenny to ask where she is hiding. Lenny, who has a bad habit of always telling the truth whatever the consequences, thinks she can trust Ice-candy-man but he gives her up to the crowd. They carry Ayah away on a cart.

- Lenny enters a period of deep regret and sadness. She attempts to find out what happened to Ayah but initially has no luck. With Ayah gone, a Muslim woman named Hamida becomes her new nanny. Hamida was kidnapped during the initial violence following Partition. Because she was raped, her husband and family would not accept her back. She was taken to a Recovered Women's Camp right next to the Sethi house until she was hired.

Lenny begins to have a romantic interest in Cousin, who she finds nice, and who she assumes she will eventually marry. Cousin is a bit older than her, however, and tries to touch her sexually. Lenny rejects this and they come to an agreement to wait until she is older. These interactions with Cousin continue to teach her about sexuality. She begins to notice the boys and men all around the city.

One day, Cousin spots Ayah in a taxi with two thin men who look like poets. Thanks to Godmother's help, who has a lot of influence and knows seemingly everyone in the city, they found out that Ayah is living in the city's red-light district. Ice-candy-man first made her work as a prostitute before marrying her and making her convert to Islam. Godmother wants to help Ayah, who is now being called Mumtaz. First Godmother invites Ice-candy-man over. He is now dressed as a poet and acts like a gentleman, reciting poetry and speaking politely. He claims he loves Ayah and that he married her to protect her. Godmother calls him a pimp and a lowlife. Eventually, Godmother and Lenny are able to visit Ayah in the brothel neighborhood of the city. Ayah begs to leave, saying she will go to India even if her family there won't accept her. Eventually, Godmother convinces the police to free Ayah and she is taken to the Recovered Women's Camp near the Sethi house. Ice-candy-man, transformed into the wronged lover, waits outside the camp for her. One day Ayah is finally transferred to India and Ice-candy-man escapes across the border after her.

SEC

Difference between language and communication

Definition of language

Language is a distinctly human activity that aids in the transmission of feelings and thoughts from one person to another. It is how we express what we think or feel through sounds and/or symbols (spoken or written words), signs, posture, and gestures that convey a certain meaning.

Among people, language is the primary means of communication. It is through language communication, spoken or written, that we can share our ideas, opinions, views, and emotions with another person.

The purpose of language is to make sense of complex and abstract thought. Various languages are used by people residing in different areas or belonging to different communities.

Over time, languages have been passed down verbally through generations and eventually reduced to some form of written record. Language, as a tool, primarily occurs in auditory channels and is open to dynamic change.

The Definition of Communication

Where language is a ***tool***, communication is an ***experience***.

Communication is described as, “an act of interchanging ideas, information, or messages from one person or place to another, via words or signs which are understood to both parties.” It’s a crucial activity for any group of beings because it is how members of the group cooperate together.

Communication is necessary for any group to function effectively. It is, at its core, a two-way activity, consisting of seven major elements:

1. Sender
2. Message
3. Encoding
4. Channel
5. Receiver
6. Decoding
7. Feedback

A message is encoded and then sent from one individual (sender) to another (receiver), through a channel. That message is then decoded and given feedback if communicated effectively.

Today, there are a variety of communication channels available: face-to-face, phone calls, Facetime, Zoom, emails, social media, brochures, advertisements, television, signs, fliers, reports, and more.

Communication can be classified as:

- Verbal
- Non-verbal
- Written
- Visual (charts, graphs, etc.)

Language vs. Communication: Key Differences

Below are the primary differences between language and communication. Note the relationship between the two, regardless of differences.

1. Language is a system of communication that relies on verbal or non-verbal codes to transfer information. Communication is a way of interchanging messages or information between two or more people, focusing on the message.
2. Language is a tool of communication. Communication is a process of transferring messages.
3. Language changes dynamically, as new words can be created. Communication is considered static, as its basic steps remain unchanged.

4. The basics of communication do not change. However, new words are added to the dictionary of language almost daily.

Language vs. Communication: Working Together

Communicating with others is a basic human need. Healthy living involves interacting and engaging with others. And our primary means of doing so is through shared language.

As we obtain the capability of communicating across languages, we achieve interaction at the global level. It is not language vs. communication; it is language and communication.

Shared language is critical to such vital functions as business and education. We are living today in an interconnected global community, where communicating through shared language is increasingly possible.

A good analogy of the relationship between language and communication is to look at communication as the car, and language as the road. The car of communication can go down another road (another language), or even go off-roading.

Relationships thrive through communication, regardless of the shared language. Therefore, it is up to businesses and organizations to communicate with their target audiences in the correct shared language.

Features OF SPEECH

Listening to a good speech is a very interesting experience. Every one should put in the hard work necessary to acquire skills in speaking as it imparts considerable competitive advantage to the person. Some important aspects are:

(1) Clarity

The voice of the speaker should be clear, tone should vary and pitch should be pleasant. The ideas, emotions and arguments should come straight from the heart so that audience can grasp it easily. It should register with the listeners and vibrate with their feelings and thoughts.

(2) Informal, personal and conversational

A good speech should be like a conversation between two good friends – personal, informal and sincere. There should be a rapport between the speaker and the audience.

(3) Concrete, vivid and imagery

A speech should help build a picture that is easy to visualize and easier to comprehend. It should be furbished by concrete examples that grasp the imagination of the listeners.

(4) Brevity

It is very difficult to hold the attention of the listeners for more than 15 to 20 minutes. A good

speaker should be able to convey his complete message in that period. He should come straight to the point and say what he wants by bringing three or four points to their attention.

(5) Interesting, jovial and humorous

A speaker wins or loses the battle in the first two or three minutes. If the speaker has impressed the audience with his opening remarks, he is well on your way to winning a space in their heart. And that is the target. It has to be a heart to heart dialogue. Lace it with short humorous anecdotes – laughter lubricates learning!

Anecdotes should be short, appropriate and in good taste. Quotations, proverbs and idioms should be like arrows piercing directly in to the heart of the audience. Experienced speakers learn to master the art of reciting these statements, giving a long pause after it has been stated to let it sink in with the audience.

(6) Listener-oriented

Audience is your customer. It is your business to know their needs and wants, their desires and their expectations. Speaker has to be very sensitive to the body language of their audience and modify the speech to fine tune with them. If the message has to gel well with the audience, speakers‟ antenna should pick up the cues from the body language of the listeners.
