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The Vishleshna School of Thought



“Instead of ‘toleration’ of thy neighbour and others, we must imbibe the habit of having respect for the feelings of others. Co-existence in a peaceful manner is the mantra for universalization of humanity and humanization of mankind. You may call it ‘integral humanism’ or radical humanism but the humanism is humanism in all its roots and foliage. Compassion and empathy is its manure and the shrubs grow as fast as the winds blow. If courtesy begets courtesy the respect also boomerangs equally and proportionally.

No religion is perfect except its thesis and philosophy but you cannot extricate rituals and practices from the integral body of any religion. We may like the philosophy of humanity and fraternity, peaceful co-existence, non-violence, forgiveness, helping the poor and downtrodden, feeding the empty bellies and even the whole creation, tender the trees and plants, abdicate the habits of greed and grabbing, but may not be performing the acts and deeds of a virtuous life.

Collective consciousness is reflected in the nations and its spokespersons. Humankind cannot be expected to pursue the idealist way of life and that too day and night. But certainly, in the name of goodness and godliness whatever suits a person or leader of a nation, one can always pursue the path assigned to one's persona keeping in view the environs and circumstances as you cannot change thy neighbour except by geo-political balkanisation.”

- Editor

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Historical Development of Thought in Indian English Literature

A Research

Dr. Vandana

Depiction of Female Characters in Manoj Das *A Tiger At Twilight*

Padamshri Manoj Das happens to be one of the most illustrious, widely acclaimed and prolific story-teller of contemporary India. The unique power he possesses over his narratives makes him one of the most brilliant writers from India, standing next to as observed by Graham Greene only R.K. Narayanan and of course with the 'added mystery' of his own. Weaving together fable and theology into the fabric of fictional reality his wonderful and fascinating stories aided by powerful descriptions have the power to transport the readers into their own world so powerfully that at times while reading one barely remembers that actually, he is reading a novel or story and not watching the events live. The pictures and the atmosphere which he creates are so very true to the theme and texture of the story that one often gets the very feel and the smell of the place and its distinct character while reading. The total experience of reading his stories is elevating and sublime.

As far as the story, style and its presentation are concerned all the above observations hold true for *A Tiger At Twilight* too. Manoj Das here also is superb for his craftsmanship. But the moment we are done with the encapsulating charm and wonderful fascination of the story and look at the depiction of characters especially the female characters in the novel a few serious questions crop up. One question which comes to our mind very powerfully and with considerable force is as to why is it that a writer as skilled and sensible as Manoj Das fails to paint at least some normal female characters if not highly impressive and emphatic ones in his novel? Why most of the time he draws on the oddity and obstinacy of a few female characters to create his effects and why he fails to paint them in a positive light? Why all the women characters in *A Tiger At Twilight* are either eccentric or abnormal or otherwise their presence is insignificant, of no actual value to anyone? With Heera

being an exceptionally beautiful but sinister daughter Balika being mentally ill and devoid of a life, Kings late queen i.e. Balika's mother being sleeping beauty who never took care to revert to hostile extremities pounded upon her by Kings sis Vimla, the nurse, being good but incapable, a powerless and helpless position in the scheme, female characters not even named we are left with but to be disappointed at the design and intentions Das in doing so.

While reading *A Tiger At Twilight* we realize Manoj Das builds up his story at the cost of feminine virtues and by depicting females as abnormal, insane and wanting in something or the other diminish importance to a considerable degree. All the significant ladies depicted in the novel are seriously in one thing or the other and are absolute victims of respective tragedies of their life. The tragedies of have not only ruined all the possibilities of future for them but have also led to the development of abnormality in their behaviour. Manoj Das once said that "I believe no writer ever writes with any literary theory in his mind" and further that:

I had never thought that my fiction had much to do with Surrealism. In any case, I was not conscious of that trend in my writing any more. Shakespeare was conscious of the presence of Existentialism when he made Hamlet speak 'To be, or not to be'.

The argument is suggestive of the fact that Manoj Das is trying to assert that writers never write with any literary theory in mind. It might be true that a writer does not write with any literary theory in mind but then it also is

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