

when Iago says:

...an old black ram/ Is tupping your white ewe!
 Arise, rise,
 Awake the snorting citizens with the bell
 Or else the devil will make a grandsire of you,
 Arise I say"

(*Othello* Act II, Sc i)

Even this sense of inferiority of Othello surfaces when he says:

Haply, for I am black
 And have not those soft parts of conversation
 That chamberers have, or for I am declined
 Into the vale of years,—yet that's not much—
 She's gone. I am abused; and my relief
 Must be to loathe her.

(*Othello* Act III Sc iii.)

This discriminated and self consciousness of inferiority is also dominant in the remotest corner of India and even finds relevance for expression in 20th century as in the very first appearance of Omkara, Dolly's father says " I have forgotten that You are a half cast" (*Tu Brahman to hai per 'aadha'*). Omkara who is not only the envoy of Indian civilization but also a 21st version of Othello, he also conscious of his inferiority when he expresses his doubt to Dolly that how she fell in love with a brute like him, here the word brute symbolises his half caste, black skin and above all his inferiority.

Another human element which persists in 17th century as well as in 21st century and lasts in Western as well as in Indian civilization is the question of women's fidelity towards their husband or father. It surfaces in *Othello* when Iago says:

she doth deceive her father, marring you
 A when she seem'd/ To shake and fear your looks,

(*Othello* Act V Sc ii)

This disbelief or the question mark on the women's character is also apparent in Omkara. The conversation between Omkara and Kajari just before the marriage ceremony in which Omkara doubts the loyalty of Dolly by saying that if she can betray her father for me why can't me for somebody else. Here Kajari explains the double nature of women is an instance to quote from the movie.

In terms of portrayal of women characters the movie and the play have some differences due to the changing scenarios and demands of emancipation of woman. The woman characters of the play are meek, submissive and gentle the qualified commonly associated with Elizabethan ladies. The kneeling down of Desdemona with soft and submissive tone is an apt example.

Emilia is stabbed by Iago but with the changing standard of women in the society the character of Kajari in the movie is an example of 'New Woman', as she stabs Tyagi, her husband rather than being stabbed by him. This incident in the movie places it beyond the image of just an adaptation of a classical piece of art and gives it the gravity of

contemporary issues. Because of such scenes in the movie it becomes quite pertinent to the present scenario dealing with existing questions of its time.

The impact of 21st century life style and technical advancement of technology can be seen in the movie. In *Othello* Iago tempts Othello for overhearing the fragments of Cassio's conversation about Bianca and then misinterprets it whereas the Iago of modern world i.e. Tyagi, in the movie, uses mobile phone for the same purpose which is the impact of 21st century civilization dominated by technology.

In terms of the impact of civilization over the plot the most pertinent argument is the reference of the 'waist-band' and 'handkerchief' in the movie and the play respectively. Regarding the significance of the handkerchief we can say that the handkerchief which she has lost becomes terrible to her. Similarly, the Waist band in the movie is equally important for the tragedy however it is important to note that Bhardwaj has used Waist band, a jewellery instead of the original handkerchief, as jewellery are considered as the most fascinating gifts in Indian civilization and society to be given to a wife or to a beloved rather than anything else.

The next change in the portrayal due to the different civilization is the character of Iago. Analysing Iago AC Bradley says ".....he is vulgar, and his probable want of military science may well be significant". (*Shakespearean Tragedy*, 1904). Tyagi the counterpart of Iago is also vulgar and foul and meets his tragic death at the end which is due to the oriental concept that villain must die otherwise in the play we haven't have any reference of Iago's death.

Thus, we find that this short analysis of a contemporary movie based on an Elizabethan play shows that literature has a porous boundary which defies class, creed, culture and even civilization. Substantiating this view of porous boundary of literature a Caribbean Derek Walcott claims:

But there was no partition in the sunshine
of the small rusty garden that a crow
crossed with no permit; instead the folded echo
of interrogation, of conspiracy,
surrounded it, although its open windows
were steamed envelopes. (*The Prodigal*, p. 38)

So, literature which deals with universal emotions can't be affected by the change of time or place, it always works for human development in different forms.

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An Aesthetic & Philosophical Approach to *You and My Haiku*

- Lata Mishra

Abstract

Drawing on philosophy, religion, spirituality and Indian Aesthetics, this paper explores the power of love and faith, on which human existence depends. Poetry is an attempt to awaken mutual understanding, and then bring concord to human relations. The paper asserts that haiku poems of Prof. Rajkamal Shiromani confirm the faith in a meaningful cosmos and the power of love. These haiku poems strictly followed in 5-7-5 syllable format of Japanese Prosody are based upon the principle of humanity. They have a unique ability to transcend the limitations of language and of logic. They compel the reader to participate in creating the poem.

Keywords: sublime, mysticism, truth and meaning, *sahrdaya*, creative potency, *ānandaḥ*

Aesthetic contemplation is the reflective process that emerges out of the aesthetic experience. Indian Aesthetics considers Rasa as of paramount importance in poetry. Rasa is a theory of the nature of poetic discourse that states that the aim of poetry is the expression and evocation of emotions. Aesthetic experience is the act of relishing. All Indian aesthetic forms owe their genesis to spirituality and are intended to conduct man to the gateway of the Good. Poetry is an attempt to awaken mutual understanding, and then bring concord to human relations. According to Abhinavagupta rasa is not an experience confined to the senses. It is rather a complete merger of the subject with the object causing a transcendental state of spiritual bliss.

The collection of two hundred forty haiku by Prof. Rajkamal Shiromani gives a new vigour to Indian aesthetics and Indian writing in English, per se. Dedicated to the poet's parents, Shiromani's *You and My Haiku*, is as heartbreaking in its beauty and love as in the loss it records. This book is a collection of pieces about love, beauty and nature which still survive on this earth for those who weep and work for humanity. The different emotions like love, longing, anxiety, joy, sorrow, anger, pity are so organized in *You and My Haiku* that there is mutual reinforcement, balance, and harmony, a perfect adjustment of means to their ends and of parts to the whole. His haiku flow into the mind of the reader irrigating the parched fields of logic and intellect. They are based upon the principles of humanity. The dominant emotion invoked in these haiku is of compassion. Mukesh Williams, Professor, Soko University, Tokyo

comments, Shiromani's "Haiku ,bold engrossing, intensely sensual and uninhibited are finely crafted and capture the mysteries of human life and passions that hide within it waiting for release and also transcend physical passion by entering the sublime."

It would do more justice if these haiku poems are explored through the lens of Indian Aesthetics as Indian culture is mystical and favors mystico-religious theories, while European culture is considered more rational and favors empirical theories. No poetry exists without Rasa. Rasa is the response of the competent reader. The goal of the aesthetic process is the creation of a state of mind in the reader. The magic of these haiku poems lie in the poet's capability of reawakening the same aesthetic emotions that he experiences himself, in his readers. In form, the poet strictly follows 5-7-5 syllable format of Japanese Prosody. The Poet adheres to the highest classical tradition of Japanese prosody and invites the readers:

These are my haiku...
Seventeen syllables, three lines.
Just for you to share. (55)

In this age of division, coercion and violence these beautifully crafted haiku breathe in the fresh air into the otherwise exhausted souls of modern society and seem to send the message that the deepest meaning of things in this world might lie in ordinary things of life. These haiku possess the sharp focus, wit and crispiness. At some places the poet seems to be defeated by the violence and divisiveness of the present day world.

Living with all fear,
A smiling face will become
An archive's possession. (63)

also,

Death all around, death
Of all morals and ethics.
Laughter in graveyard! (65)

But, Poet Shiromani never wrings tragic meaning from the destruction of nature and world's ideals as, for him,

Life is so lovely,
Bright, lively and challenging!
Love it and live it. (53)

In Hindu mythology Ram and Krishna's birth reinstates order, re-establishing the base from which Humanity can launch into its new philosophical and spiritual flights so the poet invokes:

Terrorists are killers
Of human faith and values.
Where are you, Rama, Krishna? (57)

The *sahrdaya* (with heart) is a responsive or a competent reader who more or less passes through the similar state of mind as a poet went through at the time of creation. Shiromani himself was a *sahrdaya* in

whose heart arose the feeling of *karuna* (pity or compassion). His *karuna* for tsunami victims became *karuna rasa*. After reading these haiku, a *sahrdaya* would go through almost the same process that the poet in the first instance did. To experience *rasa* is to enter the domain of *sahrdaya* (lit. 'same-hearted-one', i.e. the sensitive or emotionally open soul). To know the highest *rasa* is to be pierced by the sudden recognition of the true nature of things denoted by *pratibha*, a 'flash' of illumination.

Tsunami awoke
And laid to rest innocents
To prove what, know not. (49)

and

Those who were ashore
Died a poor death, those off shore
Brought fish for the dead. (51)

The poet approaches nature with sincerity and humility.

Our tiny hands made
House of sand and tower of dream,
Ignorant of waves. (29)

The poet does his best to make the unknown listener seem a real presence. By not dismissing the listener, readers may more readily contemplate the ramifications of seeing the world with listener's eyes. His poems retain an uncontrived freshness and immediacy. They are self-reflexive, witty, passionate, oblique, and filled with the surprise of the moment. He detests pretentiousness in both word and deed. The poet deals with man-woman relationship without any inhibitions. He not only defines experience in sensuous terms, but positions art as an aesthetic engagement.

No pretensions, please;
And no morals or ethics.
It's body worship. (23)

For the poet, love is synonym of surrender:

You came so slowly
That I could never realize
When my I was lost. (52)

Meaningful sexual activity involves the physical union of a man and a woman in a *relationship* of mutual caring and intimacy. The broader perspective sees sex as an integral and important part of a meaningful relationship but not the totality of it.

The meeting of souls
Naturally culminates
In entwined bodies. (22)

In Haiku under title *Sex Workers*, poet expresses his *krodha* (anger). Through these Haiku is presented the exploration and observation of the social environment and the human condition. The moral climate and the mentality of the people as social beings is exposed. The poet voices the

pain for reducing women to the level of an article for trade, exploiting her flesh obsessively and thereby taking away the last shreds of the dignity of her person. His *jugupsā* (disgust) towards the mechanical process of sex resulting from repressed desires that remain unfulfilled even in having the purchased passionate relationships is expressed thus:

You've bought my body
Do as you like, but never say
'I love you', I hate. (38)

Further,

I'm a commodity.
Want to buy? The price is high
But higher the return. (40)

In India, woman is either Sita or Savitri or she is just an object. Poet personifies Democracy as woman and simultaneously comments on the plight of two:

Poor Democracy!
Raped and ravished day and night:
Still praised and worshiped! (58)

These haiku are thus infused with a cluster of social, political, aesthetic and cognitive functions. They resolve tensions and quieten destructive impulses:

Sex is so sublime:
Satisfaction optimum.
Still hated, despised! (23)

and then

Oh my God, what's this?
Terror, terror everywhere.
Stop the guns, Amin! (62)

For Richards, metaphor is "the supreme agent by which disparate and hitherto unconnected things are brought together in poetry for the sake of the effects upon attitude and impulse which spring from their collocation and from the combinations which the mind then establishes between them. There are few metaphors whose effect, if carefully examined, can be traced to the logical relations involved" (240). The essence of all creative art is newness, a strangeness, or uniqueness. This newness is the basic quality behind the sensation of surprise. Shiromani makes extensive use of unusual metaphors, he is genius as his metaphors imply an intuitive perception of the similarity in dissimilar. He writes,

We are ATMs.
Obligated to honour demands
Without questioning. (37)

and

Clothes, bad conductors.
Shed them all and see the flow
Of energy in vein. (42)

Such surprises expand the mind as our ancient scholars have said

(*vismaya chittvistāryita*), the stimuli falling on a wider area, thus resulting in fuller appreciation of the work. *Vismaya* (wonder) arouses a child in us, thrills us and accelerates the process of transference of experience from the poet to the reader.

Indian Philosophy believes that our sense organs are captivated by the things of external world. This contact is fatefully disastrous for the *ātmā*.

“Just as one, for instance, sees his reflected image with his eyes in calm water, so also one sees the knowing principle with the knowledge, when the senses are brought to quietness. And just as a man no more sees his image when the water is stirred, so also one cannot see the knowing principle through knowledge, in the agitated condition of the sense –organs” (Mahabharata XII, 204,v.2-3).

In You and my Haiku, *ānandaḥ* (bliss) is attained through:

Love is a passion,
The need of both flesh and soul.
Bliss divine! Sublime!! (14)

and

You and I alone:
The desire to touch and feel
The soul through body. (290)

The poet personifies nature as an active and awesome entity. He has a great love for beauties of nature and so the powers of nature. Nature represents purity and love, far outstripping the creations of humans. The poet transforms the poem from the world of nature to the world of humanity. Here, he very skillfully connects three symbols from the nature, winter, frost and snowflakes, in a knot. As the poet says:

And then comes winter
With chilly frost and snow flakes
To cover them all. (68)

In Indian psyche 'fire' is associated as one of the primordial elements that constitute human body. It is interesting to note that the poet makes use of the word flames (fire) in haiku under section *Love* but not in *Sex Workers*. The reason being sex as result of love has creative potency in it. Sun (fire or man), and Moon (water or woman), meet in

The same lovely ghat.
The sun setting, welcomes the Moon
With a secret smile. (45)

The image of fire placed in water is used throughout Indian mythology to express the control of indestructible excess energy. Although in Western thought water brought to fire usually results in the extinction of fire, in Indian philosophy, “the fire almost always emerges intact from the combination, merely controlled or transformed...” (286-87)