

Could it be that Bhatt's choice of language also affected her choice of focus? As English replaces her Indian languages, could it be possible that her Indian sensibilities are also replaced by Western point of view? For one thing, Bhatt's memories of her mother are interrelated with her memories of language. When she learnt to speak English and forget her Indian languages, she did not notice the change, but her mother did:

But my mother did remember
 Yet never speak of it
 Until the other day,
 Out of the blue
 She revealed how guilty she felt
 How hard it had been for her
 To watch me— (*New Orleans Revisited*)

Thus, the mother in Bhatt's poetry becomes a kind of 'objective correlative' a link between past and present, her Indian memories and her Western existence. In this process, the figure of the mother itself is veiled by the shadows of the poet's memory; she is "flawless with the strength of her patience," and just that. However, it would be harsh and hurried a judgement to conclude that Bhatt lacks sensibilities while portraying India in her poetry. Probably, it is a matter of choice, negotiating the Diaspora, negotiating her present with her past. For, Bhatt shows that she can be as sensitive as any poet residing in India, if she chooses to be. The perfect example would be the poem, "Partition," where she talks about her mother's feelings about the partition, and her sense of guilt that she did not help the needy:

Now, when my mother
 tells me this at midnight
 in her kitchen—she is
 seventy years old and India
 is fifty. But, of course,
 India is older than that, she says
 'India was always there.
 But how I wish I had
 gone with my aunt
 To the railway station—
 I still feel
 guilty about that
 And then she asks me:
 'How could they
 have let a man
 who know nothing
 about geography
 divide a country?' (*Partition*)

This feeling stems from a deep understanding of history and a strong sense of compassion about everything that is Indian. However, the important point to be noted here is that it is again the figure of the mother through whom Bhatt is speaking. It is only through her mother that Bhatt can see and feel Indian; otherwise Bhatt's world is the universe itself.

In this sense Bhatt is a multicultural poet, where different cultures join hand together without any difficulty. Her poems are multicultural poems:

It has to do
With movements—
How the tongue must change
Its colour for every language (*The Multicultural Poem*)

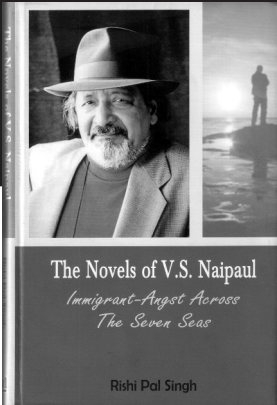
This comes to prove that Sujata Bhatt is a singular case of Diaspora Indian poetry. She is a voice that settles for nothing and talks about everything. She is the part of different worlds, together and at the same time. Here lies the importance of Sujata Bhatt in the context of Indian poetry in English written from outside. She is a success story, for she has learnt the secrets of the command over the language and everything else related to it.

There is more than one way
To cut out a voice
More than one way to make a tongue bleed
Where is the myth?
And where is the emblem?
You make your language when you change it.
(*History is a Broken Narrative*)

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The Novels of V.S. Naipaul

- Rishi Pal Singh

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This well-researched book of Dr. Rishipal Singh dedicated to a lost friend and acknowledged to new ones is an exploration of expatriates' journey to alien lands from their place of origin. Comprising of seven, neatly divided chapters, the writer carefully examines the desolation of the immigrants that often results into despair and fear psychosis, lest their identity be swallowed in oppressing situations.

Othello and *Omkaara*: A Comparative Study of Two Different Civilizations

- Dhananjay Tripathi & Shri Krishan Rai

Abstract

As literature differs from other subjects in the representation of human experience, play differs from the other genres of literature in its portrayal of almost all the aspects of human life. A play, unlike poetry, portrays more than one temperament and trait of its protagonists. It is a prerogative of a playwright that he can deal with all human emotions and every aspect of human life in a single work of art. As John Dryden defines in *Essays of Dramatic Poesy* (1681), "A play is a just and lively image of human nature, representing its passions and humours, and the changes of fortune to which it is a subject, for the delight and instruction of mankind". Here it can be argued that the representation of the passion, sorrows and fortunes is nothing but a reflection of culture and civilization. This endeavour is to show these different aspects of human nature and on a more similarities in the nature of a character of 16th century's Europe and its adaptation in Indian context after five centuries irrespective of the disparities of time place and action.

Keywords: *Othello*, *Omkaara* (the Bollywood movie), human psyche, civilisations' approach, class, creed, race, culture politics.

William Shakespeare's 17th century play *Othello* and Vishal Bhardwaj's 21st century movie *Omkaara* are the reflections of two different civilizations. *Othello*, set in 17th century Venice and *Omkaara*, set in somewhere in India of 21st century. As a domestic play *Othello* is a story of an aristocratic family of ladies and Dukes, and naturally involves war battles or chivalry as these are the customary elements of 17th century civilization. *Omkaara*, on the other hand, moves around the politics and rivalry of two political groups. Both Shakespeare and Bharadwaj have followed the current issues of their respective time. If Rome of that time involves kingship in intrigues, the contemporary India involves Politics and conspiracies. Shakespeare's *Othello* and Bharadwaj's *Omkaara* both are hailed because both deal with human nature beyond the differences of civilization and time. In *Othello* critics fail to make out the motive of Iago for destroying *Othello*'s world. As Hazlitt says:

The character of Iago is one of the supererogations of Shakespeare's genius. Some persons, more nice than wise, have thought this whole character unnatural, because his villainy is without a sufficient motive.

Round Table Character of Shakespeare (1936)

Coleridge says that he (Iago) had no motive at all for letting loose hell in Othello's world. It is all "The motive hunting of a motive less malignity". Langda Tyagi in 'Omkara' also lacks the reason and motive. In fact both Iago and Tyagi though are product of different civilizations and time are villain not because of wrong motive but because of inbuilt villainy of their characters. Both villains have jealousy for their fellows i.e. Cassio or Kesu Firangi, and both are 'Practical fool' who get pleasure to create problems for others. Despite the fact that both the play and the movie have different settings and time frame have similar plot subtext. Both involve 'power politics' as in both works, the villains of different time and different civilization try to come to the centre from the periphery of the power structure. Othello portrays the feudal system kingship and chivalry whereas Omkara portrays democracy and political system in India, dominated by the 'bahubalis'. But despite these apparent differences both echo the human aspirations of power and desires for higher status through their immortal villains.

The deep analysis of the play and the movie show that there are many human emotions which are common in every civilization and this is the reason that despite the difference of civilizations the movie and the play have the human sense of rivalry as a fuel which generates movement in both. It is the rivalry between Cassio and Iago or Tyagi and Kesu which drives the plot of the play and movie. The very second speech of Iago shows the sense of rivalry:

One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife;
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; unless the bookish theoric,
Wherein the tog'd consuls can propose
As masterly as he: mere prattle, without practise,
(*Othello* Act 1, Sc i)

The next point which claims the 'universalism' of literature and rejects fragmentary and limited human knowledge is the sense of incredulity. Both Shakespeare and Bharadwaj has successfully projected the 'Othello syndrome', a term which has recently gained popularity in psychoanalysis theory, in their projection of similar theme in quite contrasting settings the incredulity of Othello can be traced in his response to Iago:

By the world,
I think my wife be honest, and think she is not,
I think that thou art just, and think thou art not.
(*Othello* Act II, Sc iii)

On the other hand Omkara, who kills the whole team of captain just on a vulgar comment on Dolly, starts suspecting the faith and love of Dolly just after listening to Tyagi's fabricated question: "What Kesu was doing with Dolly in the home?". The next common element that is discernible both the works despite above quoted differences is the discrimination on the basis of cast, colour and race. We find the example of colour politics