

says that she has committed a sin and will suffer for that. Katerina in *The Landlady* confesses that she has sold her soul to evil powers. His underground man who was spiteful realizes his mistake. For he confessed that he cannot explain who it is precisely he is mortifying by his spite. Rascolnikov in *Crime and Punishment* accepts his crime and said that it is not the old woman he has murdered but his self. He said you will have no one but yourself to blame. Sonia voluntarily follows Rascolnikov to Siberia because she wanted to suffer for her sin. Myshkin, *The Idiot* returns to Switzerland. Dmitri Karamazov accepts the punishment for the crime which he has not committed. Because he wanted to be punished for his guilt conscience for he wished the death of his father. Muisov who shared a common border with the monastery files a complaint against them. Later he decides to drop his litigation because he realizes that legal right had become much less valuable when he considered the humanity of Zossima. He agreed that confession is a great sacrament and he is ready to bow down to Zossima, thereby, the liberal atheist surrenders himself to God.

According to Dostoevsky there is something like holy and exalted in suffering. He writes "Perhaps suffering is just as great a benefit to him as well-being. Man is sometimes extraordinarily, passionately in love with suffering, and that is a fact. There is no need to appeal to universal history to prove that suffering means doubt, negation and man will never renounce real suffering, i.e. destruction and chaos. Suffering is the sole origin of consciousness." (*Notes From Underground* 53) If given chance he will prefer exalted suffering to cheap happiness. "If the pain is genuine and sharp, it will purify us and make us better. In fact, having ourselves become well, we will improve our environment and will make it better. This alone can rectify it, because escapism from one's own compassion for the sake of evading personal suffering and wholesale acquittals is easy." (*The Diary of a Writer* 13) While analyzing the various aspects and circumstances of crime, he draws our attention to the inequality of the punishments inflicted for the same crime. He asks is it possible that men so differently situated can feel in an equal degree the punishment inflicted. He wrote in *House of the Dead* that one crime cannot be compared even approximately with another. Two murderers kill a man under different circumstances but each receives the same punishment. One has committed "A murder for a trifle-for an onion, another has killed a debauchee who was oppressing or dishonoring his wife, his sister or his daughter. But for all these offence the punishment is the same. A poor man commits crime in order to be sent to hard labor to escape from freedom which is much more painful than confinement. One might have worked to death in order to enrich his master, for him prison work will be less severe and less crushing." (28/52) At the same time all convicts are not alike. Even among the worst there may be something good.

Hence one has to think about the ill effect of punishment. He argues that capital punishment is immeasurably more terrible than murder by brigands. If a man is attacked there is still hope for escape. He can run away or beg for mercy. But in the legal punishment there is no hope, his life is taken for certain. He says "degrees of punishment, however, are not

very numerous, whereas different kinds of crime may be reckoned by thousands. There are as many crimes as the charges are, so it is impossible to get rid of this inequality of punishment. The crime problems are so insoluble in the sphere of penal law that it is like trying to square the circle.” (*House of the Dead* 51) Further he feels that there is the possibility of youth - fruitful strength, was lost and buried in those walls in the name of punishment. It is not only that inequality in punishment but the consequences of the punishment have to be considered. There is the possibility of innocent offender being influenced by the hard core murderer. If they live side by side with another convict who never regrets his deed what will be the impact on the innocent offender. In *The Idiot* Prince Myshkin said, “To kill for murder is a punishment incomparably worse than crime itself. Murder by legal sentence is immeasurably more terrible than murder by brigands. There have been instances when a man has still hope for escape, running or begging for mercy. But in the legal punishment there is no hope, his life is taken for certain”. (21) He argues all corporal punishment like hard labor, flogging and so on will not reform a criminal. In spite of these punishments there is no decrease in crime. Security of a society cannot be preserved by punishing a criminal. Although a man is exiled in the name of deportation another will be waiting to take his place. So security of the society could be preserved only through the transformation of criminal mind. It is only through the law of Christ speaking in man, his conscience can be transformed. A secured society can be established only by recognizing his wrong doings. A criminal should be punished in such a way that he must realize that he is not a convict rather a captive in the love of society. Though the criminal was severely punished by the legal code, he can be transformed by sympathizing with him. Only through such qualities like pity and mercy an offender can be punished. So if he is isolated from society for a few days he will realize the value of the love and sympathy of the people.

He feels that in virtue of a natural law the criminal won't escape punishment. The criminal with a guilty conscience will definitely surrender to the judicial law by virtue of a natural law, to expiate his crime. If the offender is not punished according to the judicial law, he will be punished in the natural law by suffering. The guilty conscience will lose his self possession. He will grow more and more restless and finally surrender himself to the authorities to be punished. As Porphyrios petrovich, the investigating officer in *Crime and Punishment* said, the offender will surrender to the law. He is like a butterfly close to the candle and burn himself with suffering. To redeem oneself of the sin one must expiate his crime. In offering to expiate one's offence one is washing out half his sin. So, he advocates punishment not that of the legal variety, but that of *Internal Guilt*. He says that self inflicted punishment is the best punishment. “To a man who is sensitive, cultured and of delicate conscience; what he feels after the crime kills him more surely than the material punishment. The judgment which he himself pronounces on his crime is more pitiless than of the most severe tribunal. He expresses his feeling that the human heart and the quality of a man's soul are more important than the endured humiliation. (*House of the Dead* 51)” Self

imposed punishment is like as one touching a wound to better feel its pain. Dostoevsky wants know whether it is our cynicism or the premature exhaustion of intellect and imagination in a society that is sinking into decay. He contends that the criminal, whom he addresses as the sinner must make atonement, so that he will be redeemed of his crimes. His guilty conscience will force him to accept his crime. He will surrender on his own accord, and will provide ample evidence against himself. So, for Dostoevsky suffering is the grand thing. The Christian doctrine of we are all responsible for all was his conclusion. When the narrator of *House of the Dead* is set free, his freedom is compared with resurrection from dead. He left the prison with a feeling that the best of civilization must be brought to the people. There is equally something that could be learnt from the masses of the people, the manifestation of the Christian humility. Svedrigailoff in *Crime and Punishment* committed suicide in front of a belfry symbolically indicating his final submission to God. As Marmeladoff said "He who has had pity on all men and sees all hearts will have pity on us. He alone is judge. We shall all judged by Him and He will forgive us all, the evil and the good, the wise and the gentle." (18) According to Dostoevsky every position in the lot of man is ordained by the Almighty. It is in accordance with man's capacities one is fit for one thing and one for another and their capacities are ordained by God himself. For Dostoevsky "suffering is the grand thing" (*Brothers Karamazov* 367). Dmitri Karamazov accepted the torture of accusation and his public shame as he wanted to suffer and thereby purify himself. The Christian doctrine of "we are all responsible for all" was his conclusion (349).

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Realization and Restoration of The True Naga Identity: A Study of Temsula Ao's *These Hills Called Home: Stories from a War Zone*

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Abstract: Like most fiction from post-colonial, indigenous cultures, Temsula Ao's *These Hills Called Home: Stories from a War Zone* originates from a land still in turmoil and gives a vivid depiction, in terrifying detail of the deepest dimensions of human experience of what happened in Nagaland in the 1960s and 1970s, referred to, as 'The Naga Conflict'. Nagaland, a remote state in India's North-Eastern region, is home to a group of about twenty-four hill tribes called the Nagas. Almost similar in race, culture and customs to the tribes of Myanmar and Northern Thailand, the Nagas have waged a separatist battle for autonomy since the end of the British Raj in 1947.

Keywords: Temsula Ao, Nagas, *These Hills Called Home: Stories from a War Zone*

Temsula Ao's ten short stories, with an ever fresh raw intensity, depicts the lives of Naga men, women and children struggling and attempting to understand the changes around them. *These Hills Called Home: Stories from a War Zone* is a unique Naga Narrative, portraying how the natives cope in war zones, whether military or political or cultural, or a combination of all. Public facts are infused by the urgencies of personal experiences, and with these stories the writer has attempted to publicize the human cost of this Naga conflict, so that contemporary Nagas can realize and restore their true Naga identity with lessons of peace learnt, from a recent traumatic past. This unique Naga narrative just does not narrate, but 'tells' a way of life, of a people who were storm-tossed; the story of Nagaland. In a reporting fashion the book mingles memory and imagination and churns out stories of deep resonances. The real tragedy of the Nagas, was the Independence Moment, that found a voice, in the humane Temsula Ao. The flickering slender flames of realizing and thus, a restoration of the *True Naga Identity* have been fanned by Temsula Ao's *These Hills Called Home: Stories from a War Zone*. Temsula Ao prefaces her short stories, I hear the land cry,/ Over and over again/ 'Let the dead awaken/ And teach the living/ How not to die'.

Perhaps these lines can be interpreted as the writer's quest for her own Naga identity, which in turn stirs every Naga psyche. Temsula Ao talking about life in Nagaland, the protagonist and the antagonist are inexorably mixed up. Here events revolve only around families, while the struggle for

Independence recedes to a dull roar on the horizon. It was as though a great cataclysmic upheaval threw up, many realities for the Nagas for which, they are still struggling to settle for a legitimate identity. It was almost like a birth by fire, coming out of the flames with a strong self-determination, to uphold the Naga identity far beyond the overhead. Tamsula Ao, in *These Hills Called Home: Stories from a War Zone* captures the traditional way of life especially for the youngsters of today who stand at crossroads of the 'hi-fi urban wring-call' and the 'still struggling yet spirit soothing home-grounds.' This is perhaps with the writer's hope, that the inheritors of such a history have a tremendous responsibility to sift through the collective experience and make sense of the impact left by the struggle on their lives. The realization and restoration of the *True Naga Identity* in Tamsula Ao's, *These Hills Called Home: Stories from a War Zone* is all too prominent in stories of; 'The Jungle Major,' and 'The Last Song'. In 'The Jungle Major,' Punaba the main character in the story, is presented as an ugly, unassuming Ao-Naga man who joins the Naga underground resistance. But the story is really about his beautiful wife, Khatila, whose quick thinking saves him as well as a whole village, from capture and from destruction by the Indian soldiers. In the character of the ugly, buck-toothed, mere driver Punaba, Tamsula Ao, has depicted on the one hand a mode of the 'unacceptable' in the social as well as personal life of the individual, on the other hand he becomes a mode of representation of the hitherto 'unacknowledged' hero, among the villagers, as viewed by the Indian soldiers. Though Punaba appears to play second fiddle in the story, his better half- Khatila, who is the saving grace for the day, represents courageousness, a trait by which the Naga people are identified. When the Captain and the Indian soldiers storm into their house Khatila's presence of mind worked to chiding her husband as a useless house-help. The Captain and his soldiers who were unaware of the identity of their 'most-wanted man' watch Punaba calmly walk away to freedom right in front of their eyes, water-containers in tow. However had not the character of Punaba been there in the 'The Jungle Major,' there would have been no Khatila too. The insipid Punaba, as he appears to be at the outset of the story, rises beyond the readers wondering eyes, to the rank of a 'Jungle Major,' the reason being ascribed to his profound honesty, humility and patriotism. His was a life, in which there were never moments of thoughts of betrayal, for his Nagaland, when in the stormy struggle for Independence. The cease-fire betwixt the undergrounds and the Indian government with the passage of time, accessed Punaba's rehabilitation into the regular mainstream as a mechanic in the State Transport Department is perhaps Tamsula Ao's gentle pounding, on the drums of triumph over all nooks, and that the Naga identity flag is hoisted with full flaps. The writer in Tamsula Ao, has hammered the nail- to realize and restore the true Naga identity, inspiring the young generation of Nagas, just as the characters in the story to defy all the attempts of confinement, evolving out of nothingness to a greatness. The story of Punaba and Khatila, reads as just another

simple story of the everyday life of a married couple. Yet, this simple story matures into a succulent saga of “heroes who played the game, for the name to remain” by the wit and write of Temsula Ao. Yet another of Temsula Ao's short stories, 'The Last Song,' Apenyo, a young Naga woman is raped and killed inside a church, by Indian soldiers. Eventually, her story becomes eerily, a larger than life folktale among the storytellers of her tribe. 'The Last Song,' begins, "It seems the little girl was born to sing". Temsula Ao, confidently impresses upon, that even as a child, Apenyo was patriotic to her Nagaland. She bears the mark of a full-fledged life, energetic as is the description of a Naga woman. The older she grew, the heroine of the story, was well aware of her responsibilities and reassurances, as that of a motherland's true child. Her defiance by chorus against all odds, at near-death, at the torture and trauma of rape, and the final blow of life, snuffed out, by the hands of the brute-brigade Indian soldiers, explains the zest and zenith of upholding the Naga identity, no matter what life had in store. The gender question is not an issue in the story, because Temsula Ao writes at a time, when only a courageous leading of the mind and heart mattered. The irredeemable illness of enslavement and savagery brought about mainly through the 'silence' of the day, projects itself out as a harbinger of the decline of human values and the dramatic downfall of the human race, from the dignified pedestal. Here the fall from dignity, was of the rapist Captain, because at the story's end, the readers learn that captain is heard to be a prisoner without a name or a cell nor a conscience, in some military insane asylum. Apenyo, maybe rape-fallen, but her noble Naga vocals, had the power to beckon the young generation, to hear her, to feel the pain of a trampled name and brave the quest to retain that Naga name. The congregated congregation running away in fear of the Indian soldiers, into the deepest recess of a worm like existence, camouflages the extent of misery experienced by this marginalized underdogs of the day. Amidst the nightmarish occurrences in the site of the old church building, where life gets defined largely on the basis of the Indian soldiers despotic dominance, Temsula Ao accumulates courage and determination to relate candidly of the oppressive forces, guilt-ridden, which to her, defines animalism. The writer's stand reminds mankind of what Joan of Arc declared, I am not afraid. I am born to do this. (Davies.2006: 26)

Temsula Ao has, so, narrated the story. The raids by the Captain and his Indian soldiers, shackling the village Pastor and the four Gaonburas, the blind firing and the fallen corpses, setting ablaze the old and new church building, the rape of the locks, the slashing rains, the eerie grey calm, but could not erase the stance of Apenyo so easily. The eye view aftermath was appalling; as the villagers came around the next morning, to search for the missing, amidst the residue they were astounded, (in fact, blessed) to find 'a small piece of Apenyo's new shawl still intact.' The mother and daughter were found lying together beneath a pile of charred bones. What could have been a terrifying memory was soothed by the excavation of a piece of Apenyo's new shawl. History may be relived as such as the narrative goes