

The Novelist License: A Historiographical Comparison of Mukulkesavan's Looking through Glass and Laxmi Raj Sharma The Tailor's Needle

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ABSTRACT

Each literary work conveys a history behind it. Some of them make significant piece of understanding the work itself. Their excursion from first being conceptualized to being out in the market, gives a look in the life of the creator just as the entire procedure of development and improvement of that literary work. History implies request or knowledge about something which is procured through examination. It is additionally a field of research which utilizes an account to look at and dissect the succession of events, and it in some cases endeavors to explore impartially to the examples of circumstances and logical results that decide the events. Present paper gives a historiographical comparison of Mukulkesavan's 'looking through glass' and Laxmi Raj Sharma 'The tailors needle'.

1. Introduction

Mukul Kesavan's *Looking through Glass* (1995) is a wonderful bit of historiographical meta-fiction that inventively reproduces the last long periods of India's national movement. Mukul Kesavan's *Looking through Glass* which is a noteworthy bit of historiographic meta-fiction that innovatively recreates the last long periods of Indian National movement. The accompanying section will focus on Allan Sealy's *The Trotter-Nama*. The novel, devoted to the "next Anglo-Indians", is a case of creative and truly dedicated composition. It attempts to recover the historical backdrop of the Anglo-Indian people group repudiated by its own ancestors the Europeans just as Indians. For this explanation; it furnishes us with rich material to investigate the connection between the postcolonial story of the Indian country and the anti-colonial energies of the autonomy movement. Be that as it may, all the more critically, as the present article contends, Kesavan's novel situates in the national movement's failure to oppose the shared addition of its legislative issues the beginning of contemporary India's "beset secularism," especially after the abrupt ascent into unmistakable quality during the 1980s and '90s of a conservative Hindu nationalist ideological group. How does this account deconstruct the 'nationalist' projections of this movement as a progressive display? Why and how does this story try to undermine the language of high performance center typically utilized in 'nationalist' records of this movement?

2. Mukulkesavan's Looking Through Glass

The antiquarian cum-novelist Mukul Kesavan's debut novel *Looking Through Glass* (1995) endeavors to return to, from an alternate perspective, the events of Indian History of the upset decade of 1940s – from 1942 to 1947 – prompting the freedom and the manner in which the bay between the Muslims and the Hindus of India enlarged and political sentiments enraptured empowering individual fates to be predicated upon. The novel attempts to grill the individual just as political choices made about/during Partition from the perspective of the present. Kesavan accentuates the need to comprehend or encounter the past instead of essentially realizing the realities so as to build knowledge about the

country, and to make a powerful association between the past and the present. He not just cross examines the past to look the foundations for current issues yet in addition relativisms the fixed development of the genuine, and in this manner to open various roads for translation and change. He has problematized history to address both, its position and credibility. He endeavors to recuperate the underestimated history of the battle of Indian Muslims, which is imperceptible in the prevailing historiography of Partition and Independence, with its emphasis on the production of Pakistan and the gigantic relocation of the Hindus and the Muslims over the fringes. His center emerges out of his feeling of anxiety over the crisis in secularism that contemporary India faces. By comparing the unbelievable nearness of the cutting edge hero with the genuine states of the Quit India Movement in 1942 – or maybe from the reader's perspective, comparing the truth of the post Independence resident with the undiscovered Muslim experience of 1942. Kesavan centers on the underestimation of Muslims during the opportunity battle. The anonymous storyteller presents the vague and tricky demeanor of the Congress towards Muslims. Through Masroor, the storyteller charges on the Congress to be inside genius Hindu association. In spite of the fact that the Congress continued trumpeting its Hindu-Muslim solidarity motto and continually presenting itself to be a mainstream nationalist gathering, it was especially apparent by the happenings of the 1940s that Muslims had feeble stake in the party's authority. Muslims could understand by that minute that Hindu administration has truly beaten the Muslim chiefs in the Congress. Pondering light the perspectives on Masroor, Kesavan's storyteller puts this case determinedly in the novel. Masroor who had been a functioning individual from the Congress is presently baffled as the Congress appears to break its promise of joined together and common India. His thwarted expectation arrives at its pinnacle point with the starting of the Quit India Movement in 1942. Congress Muslims had before restricted the movement attributable to broadening mutual strain between the two networks. His character, in the novel, fills in as a ground-breaking mouthpiece for the underestimation of Muslims by the Congress „in the name of the Masses and History and Freedom.“ This Muslim experience of the Quit India Movement,

underscored by the vanishing of Masroor alongside other Muslim characters, shapes a powerful counterpoise to Dadi's adaptation of the uprising. Indeed, even after forty years Dadi is so overcome with the blame that she didn't answer Gandhi's call to sink or swim in 1942 that she becomes dynamically more fragile and more fragile, lastly kicks the bucket. Looking through Glass not just reevaluates the 1942 movement; it likewise deconstructs the nationalist projections of the opportunity movement in the predominant talks of Partition. The novel follows the historical backdrop of nationalist Muslims rendered undetectable ever. On the morning of the declaration of the Quit India Program, Muslims all over India challenge presented Partition got imperceptible. Kesavan, however not having a place with minority network, set forward their case unequivocally. To him, the choice, anyway unavoidable, was a break of confidence. The storyteller of Looking through Glass aggregates numerous adaptations of history through the individuals around him: Dadi, Haasan, Ammi, Chaubey, Parwana and Masroor. These voices destabilize got thoughts of history and contain potential outcomes of remaking another country where individuals are not named by their networks, and history isn't set apart by shared disharmony. Individuals like Ammi and Masroor attempt to dismiss the authentic demonstration of the Partition. The open narratives are additionally put under inquiry by recording the realistic and mysterious subtleties of individual recollections that don't really take after the historian's variant of the event.

On the topic of an opportunity to dispatch the Quit India Movement in 1942 Masroor denounces on the Congress not to make a typical assent among its Hindu and Muslim individuals. Attributable to mutual pressure with the Hindus and the danger of weakness that would distance them perpetually, Congress Muslims have restricted the movement. Masroor opines that the passing the „Quit India Resolution“ by the Congress Working Committee has given the section to the disruptive powers in the nation which later makes the firm ground for Partition in 1947. In the novel: "Masroor trusting that the goals wouldn't be passed, that the August movement wouldn't occur that Partition wouldn't happen" (38). In any case, notwithstanding the restriction of the Muslim individuals, the Committee has passed the bill that requests that the British quit India while before "Gandhi said no. There was to be no immediate activity to push the British out till the Muslims had concurred" (247). The restriction of the Congress Muslims couldn't stop the Committee and it amends the perspectives on its larger part Hindu Members, on the guise that the majority prefers the battle, and at last the movement is propelled. Featuring the incongruity of the choice Masroor remarks:

3. Laxmi Raj Sharma The Tailors Needle

The novel starts on a political just as personal note, everything being equal, with Sir Saraswati and his son, Yogendra, both troubled in their own circumstances. Sir Saraswati has come back to India an advocate from Cambridge in 1901 and having served for a considerable length of time (and now left) the Maharaja of Kashinagar has at long last settled down to a family life that little suits him. He is miserable that he has not joined the Civil Disobedience Movement effectively. He is simultaneously tormented by the issues that his two little girls and one son face. Yogendra, then again, is tormented by the way that when India is consuming in

the blazes of the Indian opportunity battle he has proceeded to begin to look all starry eyed at. Till this point and in the following sections which acquaint us with the Viceroy and to the Maharaja of Kashinagar everything is practically depicted. The depiction of the Viceroy's peculiarities is trailed by the legislative issues of the province of Kashinagar and to the dread of addition because of the developing appendages of the British Doctrine of Lapse. No peruser would envision the appearance of mystical authenticity in a story that opens on a note of opportunity governmental issues from one perspective and a maturing relationship on the other. However even as we see the Ranbakshis make a trip southwards to Mirzapur from the bumpy Kashinagar we are given some profoundly fantastic perspectives with a block face, direct, portrayal. Sir Saraswati tells his two youngsters who are tormented at leaving Kashinagar for good that it is conceivable to convey Kashinagar with them:

You have little personalities yet, so you can giggle at what I state. A day may come, on the off chance that you become reasonable, i.e., when you will see that even in a desert of the fields, it is conceivable to see these green piles of Kashinagar. (p. 27)

In Mirzapur all the far-fetched things start to occur however they are described with no awareness on the creator's a piece of sounding implausible. While perusing *The Tailor's Needle* I was progressively helped to remember Gabriel García Márquez's explanation that when he kept in touch with *One Hundred Years of Solitude* he thought of the manner by which his grandma described stories:

The tone that I eventually utilized in *One Hundred Years of Solitude* depended in transit my grandma used to recount stories. She told things that sounded powerful and fabulous, yet she told it with complete expectation. . . . What was most significant was the demeanor she had all over. She didn't change her demeanor at all when revealing to her accounts and everybody was amazed

In my meeting with the writer he disclosed to me that while composing *The Tailor's Needle* he was aware of the narratives he had gotten notification from his dad about his granddad's occasions and how his dad would demand that comical portrayals ought to be made with a straight face. His dad had said that the individuals who giggled at their own jokes were the dumbest storytellers and he, in this way, portrayed all his comic episodes rather truly. This exhortation had some impact on the authors on the grounds that he is fit for splitting various jokes with a genuine face. More than that Sharma was more impacted by Charles Dickens as he acknowledged in his article:

Another factor that makes Dickens so contrastingly captivating is that in his portrayals is contained the odd, and the uncanny romanticizing of the customary (however exceptionally fundamental) feelings, circumstances, and connections. His strategy is fairly similar to the technique for enchanted authenticity that integrates the peculiar and the commonplace without a lot of whine. (Charles Dickens and Me, p. 300)

So while these profoundly doubtful things occur in the novel they are made to look like routine events with nothing that is clearly unimaginable or worth taking with a spot of salt. The best case of this sort of circumstance is the part wherein Sir Saraswati takes his multi year old son, Yogendra, to the

ashram of the sanyasi called Swami Jeevananda in a little sparsely inhabited village named Kamroha (pp. 42-56). Sir Saraswati and Yogendra were totally astonished to realize that the Swami had foreseen their appearance and that is the reason he had sent every others, who were living with him, out to have some protection with Sir Saraswati. This scene is more critical to *The Tailor's Needle* than it evidently is by all accounts. It isn't just one of the scenes which are integral to the surface of the novel. It additionally contains certain predictions about Sir Saraswati right now of the novel which set the eventual fate of the Ranbakshi family in context. It discloses to us that in the plan of Divinity there are some divinely selected individuals who might complete the plans of Providence. Sir Saraswati is one such picked figure. Because of this prediction, the novel takes on an epical tone. In sagas the divine beings come down to partake in the lives of individuals or they uncover what they have arranged – which individuals will endure and which won't. By indicating the awesome strategy through a story that appears to have a place with the ordinary world the novel peculiarly shows that the epical occasions are rarely finished and can possibly return in any event, when we put stock in post-advancement and what it speaks to so glaringly in our brains. This is the quality of enchanted authenticity; it can make statements that could never be feasible for the creator who evades this gadget. On the off chance that Sir Saraswati, who is extremely human now and again, can accomplish practically incomprehensible things and still not appear to be unconvincing as a character that becomes conceivable simply because of the way (through the enchanted authenticity approach) the novelist drives home the unlikely into the cognizance of the peruser. One might say that because of the utilization of mysterious authenticity a creator of today can turn into a contemporary of Homer, Valmiki, Ved Vyasa, Virgil, or Milton

Maybe the committee was correct; if the majority essentially implied the greater part the individuals checked by the evaluation, you could subtract eighty million Muslims from the aggregate and still have the majority left finished. Thus the Congress glanced through us again for the sake of the Masses and History and Freedom. (190)

Masroor restricts the movement not on the grounds that he was against the exchange of the power by the British to Indians but since it would prompt the further estrangement of common Muslims from the Congress Party. Clarifying his stand, he says that he completely consents to the requests of the movement yet he doesn't discover its planning appropriate. As he would like to think the Congress should work first on overcoming any issues between the two networks else they should endure the results of the fast approaching Partition.

4. Historiographical Comparison of Mukulkesavan's Looking through Glass and Laxmi Raj Sharma The Tailors Needle

The novel recommends that the outward personality markers whether they be of name, language, area, food, politics, connection and real one, similar to a circumcision,

need not hold up under any correspondence to the truth, pointers can be misdirecting and characters mixed up: characters can be erroneously built by society. Historiography and writing are complimentary controls, since both are occupied with the assignment of recouping or recreating past. Nonetheless, writing rises above the impediments of history by joining and introducing the potential reproductions of the past alongside the likely amusements introduced by historiography. Rather than attempting to reach sum up inferences from disconnected events and forcing some subjective example on them, writing records the author's undertakings to develop reality in parts by sensationalizing some human circumstance. A demonstration of recollecting is constantly halfway and fragmentary. Reality in its totality is mysterious in light of the fact that it is broken, not consistent. This investigation is a humble endeavor to coordinate a portion of the pieces of history that may lead us to assemble a thorough picture to find out degree. Looking at the segment from a literary point of view gives a quicker understanding into the personal encounters and national accounts. This examination empowers one to see elective adaptations of the segment to reconsider portrayal of this key event throughout the entire existence of India

In the metaphor of the title there is a proposal that individuals, on the off chance that they are to be fruitful, must resemble the tailor's needle which goes through each material without making differentiation. This proposes for the privilege disapproved there is little contrast between individuals of various races, genders, and nationalities and one must have the option to assume a job in associating an assortment of individuals without being critical. Along these lines there is a similitude between the effective resident of the world and the tailor's needle. Obviously, similar to the tailor's needle is guided enough toward infiltrate any material, likewise one must have the astuteness and penetrative recognition that solitary a specific sort of instruction can give. In the novel, Yogendra is the tailor's needle and his sister, Maneka, isn't. Yogendra along these lines endures the most troublesome circumstances where Maneka, in show disdain toward, of being all the more brave, fails.

5. Conclusion

In the wake of analyzing the parcel from different edges it tends to be seen that the segment is a difficult section in the scene of India's history. At the point when we read the stories told by these novelists, we find not a solitary but rather various struggled voices which stayed stifled under the heaviness of prevailing historiography. Through an examination of the quiet of the standard people in these novels we acquire an opportunity to reconsider and re-read various adaptations of history. Alongside a relative investigation of the chose novels; their shared characteristics and contrasts, this section endeavors to break down the various methods of portrayal utilized by the chose novelists to draw out the "smaller scale history" inserted inside the recorded event and delineate the unrecorded and fragmented people experiences.

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