

Archetypal Approach: Image and Myth in Harindra Dave's 'Henceforth' (Anagat) Translated from the Gujarati Original by Bharathi Dave

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ABSTRACT

Indian literature in English translation delineates the exploration of Indian societal formula, sympathetic outlet of women, traditional customs as well as propitious culture. It carries away the enchanted addictions toward spiritualistic ideas. Bharathi Dave, the author of *Henceforth*, unconsciously presents the basic cultural pattern of India which views spiritualism as the ultimate go—through of life. Aalok's, the protagonist, search for worldly peace is quite an exciting search for Eternal Peace, which cannot be achieved with ease.

KEYWORDS

Archetypal approach; Image; Myth; Translation; Cultural pattern; Spiritualism.

Introduction

Indian literature in English translation promotes a comprehensive document of the richness of the Indian atmosphere, the main concern of which is the purgation of the soul and deriving a divine inspiration. Suffering and sacrifice in the name of God transcend ordinary common sense. Every Indian is insinuated into becoming a god himself, endeavouring to serve the whole world. Meeting the Holy Being at death—the bed is the starting—point of a flourished excitement of life.

The rationale for the study

Many theories, in this modern era, are available for use in different literary studies among which the archetypal approach is one being used in many literary contexts. It is with a creative mind that this approach is adopted focusing on the Indian culture as presented unconsciously by the writer. The writer of

'Henceforth' is a manipulation of Indian schemata which has given a slight instinct of motive for realism. The word 'archetype' means the follow—up of things patterned upon the original. It involves the use of myths, symbols and psychology for the representation of reality. The archetypal approach has been adopted for this work carries many of the characters with the symbolic representation of the Indian scenario and its culture. Even the setting which is India has led to the adoption of most of the cultural conflicts of the young. This phenomenon has led the author of this paper to make an effective attempt to promulgate such an approach to this novel. To focus on the mentality of writers of India also, the author of this paper is interested in psychology which has different layers of thinking giving a varied interest in a person for productive activities; this study has been undertaken.

Archetype: Myths

Myths, a component of archetype, are original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings, and anything but allegories of physical processes. The archetype is pure, unvitiated in nature, and it is nature that causes man to utter words and perform actions whose meanings are unconscious to him, so unconscious that he no longer gives it a thought.

Image of mankind

Bharathi Dave, a simulator of Indian transcendental beliefs and modes of behaviour, remarkably extends the image of man as the subsidiary of divinity itself. Love and death are the gateways to all the secrets of the universe. Death, a watchdog at the gate of heaven should propagate the necessity of its appearance by being repulsive to those who are happy on the earth, but which serves a nobler purpose in life. Bharathi Dave is unable to provide a solution to the relapse of mankind for it is unintelligible and insurmountable. A situation of ambiguity; what is real? and what is Maya? can be found in the work of Dave. The writer himself is ambivalent about what is true. The novel 'Henceforth' is an instance in point in this regard.

Search for eternity

Aalok, the protagonist in "Henceforth", is bitten by a snake, a favourite of God. The snake—charmer performs occasional ceremonies and circumscribes his life in the world to forty—eight hours. This situation is typical of Indian superstitious amelioration. Aaloke's love affairs with Manjari and Christine are manifestations of Aalok's search for Eternal Love. What would become of the girls in the world is unanswered since what would happen after death is an illusion to human minds. He recollects his memories and exhibits the splendid excitement of one who

sees God in everything he meets. One snake—charmer says, " With these blessings, even if life ends, death will be a worthy reward " with the blessings of deities, even death would be a worthy reward for men, deploying spiritualistic transformation. Pain and suffering lead men to salvation. Aalok fails to advocate what is suffering since he meets only God in every object he sees. It is a gradual renouncing of one's soul towards the All—Pervasive. The snake, by which Aalok is bitten, is a messenger from God, who makes a perpetual call to inflict pain upon Aalok's body. The time circumscribed, forty—eight hours, is a reminder for Aalok that he can reach Eternity within that time. At the end of the novel, the time is depicted as a question mark since it is hardly realized what would happen after death, whether one gets salvation, and in what way, no human being knows.

Revelation of God

Aalok's visitation to Urad in search of peace does not serve any cause rather it cherishes many causes. His search for inner peace manipulates his unquenchable thirst for the Eternal Peace. The unhappiness and agony of Aalok place him on the footpath of the revelation of spiritualism or God. As to the words of the writer, "This morning was different from the morning two days ago when he was bitten by the snake on the beach". Aalok's self has been revolutionized into purification which is the portrayal of everyone's end in the world.

Conclusion

Life reveals nothingness if it finds no spiritualistic end. Nothing is intelligible to the minds of human beings which are moulded at the external surface, hiding behind the inner self or conscience whatever it may be called. In totality, the image and myth of human beings are being represented extensively in "Henceforth" which the author did not realize consciously.

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