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Violence snatches the mossy Violet of the Human Mind: A study of Indira Goswami's *Under The shadow of Kamakhya*

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Abstract: “Violence isn't merely organized butchery in the name of God, in the name of society or country. Violence is much more subtle, much deeper, and we are inquiring into the very depths of violence.” – Jiddu Krishnamurti. Violence and trauma are recurring themes in literature across various genres. Authors use these themes to explore the human condition, the impact of societal issues, and the psychological effects of violence on individuals. Indira Goswami's “Under the Shadow of Kamakhya”, a short story from Assam highlights environmental hazards, mental health, and the oppression of a patriarchal society. Psychological or Emotional Violence is characterized by actions or behaviors that aim to manipulate, control, intimidate, or demean others. It may involve verbal abuse, threats, humiliation, coercion, or manipulation, causing emotional harm and trauma. The primary objective of this study is to analyze Padmapriya's mental health. Another objective is to explore the silent violence and protest of the writer against conventional taboos and superstitions in the name of religion. In this study, a textual analysis of Indira Goswami's *Under the Shadow of Kamakhya* has been done. The theoretical structure is based on the psychoanalysis theory of Freud and Lacan, which throws light on the psychoanalytical structure of the writer and protagonist. The findings of the study will help to make out that the concept of literature is not only limited to its own field but also affects psychology and the environment fields .

Keywords: Violence, Trauma, Psychoanalysis, Environmental hazard.

Introduction

The term violence originates from the Latin ‘Violentia’ which means vehemence. Etymological meaning of violence is to ‘violate’. The tone of damage and destruction implies in it. According to Oxford Illustrated Dictionary, violence is “the quality of being violent or unlawful exercise of physical force” (1998:931)



Literary Violence:

Since ancient times the concept of violence has undergone considerable philosophical analysis. Literary violence has multilayers and to explore these layers literature plays a vital role. Violence is not only limited to the physical aspect but also sometimes it has invisible psychological aspects. Literature depicts emotional conflict through depicted events and reader's response, suicide, sexual rivalry, racism, practice of religious cruel rituals, taboos etc are the outcomes of violence in literature. Act of violence can be considered as a symbol in literature. Violence can be categorized in multiple divisions, such as- Physical, Psychological, social and political Violence. Many literary texts depict violence in the form of wars and battles. Crime fiction involves murder, brutality, assault etc. This type of violence can be seen in detective fictions too. Mental ,emotional abuse in some characters of literary texts explore psychological violence where characters traumatic journey with emotional abuse, bullying, cyberbullying reflects. Prejudice, taboos, discrimination, political injustice in literary texts are the part of social and political violence. Allegorical violence in literature acts as a metaphor in literature. For instance, William Golding's "Lord of the Flies" uses violence as a metaphor to highlight the dark side of human nature. Catharsis in Shakesporean Tragedies allow readers to release their emotion and fear. Shock Value is also an ornament of literature used by the authors to provoke readers for challenging societal norms and beliefs. Literature involves moral dilemma of the characters that provokes readers to probe into the stages of psyche.

In Heroic Literature, the most ancient literary text- "The Sumerian Epic of Giglamesh" (C.2150-1400BCE) is popular and its themes are slaughter, sacrifice, rivalry, disease, corruption etc. In early Abrahamic scriptures, we found the destruction of the cities Sodom and Gomorahh through religious interpretation . As an instance of human induced violence, the story of Cain and Abel describes the first murder committed upon the earth. The Literary themes with the introduction of gothic genre in Romantic and Victorian period delve into the use of violence and dark romanticism. Modern and contemporary literary genres like crime and detective fictions are popular for the theme of violence. Speculative fiction, paranormal, post-apocalyptic, dystopian, Magic Realism etc are some other genres.



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Literary Violence in Indian English Literature:

Indian English Literature is also not exceptional using violence as theme and symbols. Partition violence, social violence and oppression, violence against women, political violence, psychological violence inherent in class and caste discrimination, violence of identity and diaspora are the genres in Indian writings. Kuswant Singh's Train to a Pakistan, Jhumpa Lahiri's "The Namesake", Arvind Adiga's "The White Tiger" are few examples of it.

Literary violence in the writings of North-East India:

The North-East of India is known for its diverse cultural and ethnic landscape. Its literature reflects complex historical, political and social context where violence acts as a symbol. Ethnic and Identity conflict prevail the theme of violence and trauma in north eastern writings. Anjum Hasan and Mamang Dai highlight the experience of women in the context of violence and conflict. Indira Goswami is one of the pre-eminent contemporary Assamese writers. She is known for her unique style. Her short stories and novels have a different taste of life in Indian settings. Her way of expressing protest against illogical rituals and social customs is very subtle and guarded. She won Sahitya Akademi award in 1983 for her novel *Mamare Dahar Tarwal*. Indira Goswami's works have been translated into any Indian Languages and English.

Devi Pithor Tej (Under the Shadow of Kamakhya) is a novella set against the background of the temple of Kamakhya in the 1930s by Indira Goswami. In this novella, the protagonist Padmapriya is sent back to her parent's home when her husband's family wrongly suspects that she has an incurable disease. The husband finally comes back to take her home and at his moment of glory of accepting her back is shocked to know about the incidents in his wife's life during the two years of his absence. *Under the Shadow of Kamakhya* develops through a series of contrasting images between red and white colours. Red signifies the colour of blood, of human and animal sacrifice. The colour of the gomed ring that Aghor Bhagabati gave his son in law is red too. In contrast, Padmapriya is constantly associated with white: all through, she is in search of white flowers to make an offering to the goddess. The spot on her back, which becomes the pretext for her husband to throw her out of his house, is white too. The protagonist Padmapriya has been already disowned by her husband Bhubaneswar under



the pretext that she is infected with leprosy. Lavanya, Padmapriya's only friend, believes that Bhubaneswar had not even seen her beautiful body. Therefore, Lavanya repeatedly asks Padmapriya to see and offer herself as a prey for "flesh-eating man". Indira Goswami deliberately creates a disturbing image of women as a victim. Goswami highlights the way women's bodies are devoured in patriarchal societies and then disposed off like waste. Silent violence and traumatic journey of Padmapriya, the brutal buffalo sacrifice at Kamakhya, Red as a symbol of blood and cruelty—are the outcomes of Goswami's protest against societal norms and taboos.

Chauhan.,S. (2022) in the book *The Divine and the Mundane Ritual Sacrifice, Blood and the Feminine Principle in Indira Goswami's Under the Shadow of Kamakhya and The Man from Chinnamasta* told about the complex deconstruction and reconstruction of different layers of experience in domestic and religious spheres, especially on feminine principles and the rituals of sacrifice in places of worship like the Kamakhya temple.

Swamy,Premila. Shende, Sanjay (2022) in " The Rhetoric of Body, Disease and Disability in Indira Goswami's Under the Shadow of Kamakhya" , the main focus is on body and how it turned into subjectivity.

Patel, Rupal. (2019) in "Psychoanalytical Study Of 'Under The Shadow Of Kamakhya' by Indira Goswami " focused on human psyche, particularly women psyche. The findings of this study highlighted writer's sensitivity and strong personality with other women.

Laishram, Sangeeta. Devi, Khumanthem, Gunibala.(2017) in the article "Conflicts and Violence and its impact on women: A reading of select works of Tamsula Ao and Indira Goswami" highlighted loss of moral centres in north-east region.This paper aimed to explore the socio-political conflicting situation of terror and violence.

Nath, Debarshi (2013) in the article "Indira Goswami's 'Under the shadow of Kamakhya'" depicted about the contrast colour white and red. It is also mentioned that men and women are hunting each other like a devoured animal.



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Several researches have been done on the impact of violence in literature. Women body, conflict resolution etc are some themes of the study. But it is hard to find out writer's protest against the traumatic and cruel violence of animal sacrifice and patriarchal mindset through Padmapriya's voice in the novella *Under the Shadow of Kamakhya*. Close reading and depth textual analysis are the methods of the study. Freud's and Lacan's psychoanalysis theory and its concepts are used to analyse this study.

Indira Goswami's *Under The Shadow of Kamakhya* is a novella which depicts the brutal truth of Assam's famous temple Kamakhya through the literary characters of this novella. The narrative style of Goswami reflects dual meaning of life through the symbol of red and white colours. Patriarchal society's violence results Padmapriya as a victim. Goswami's fantastic narrative protest is expressed in every sentence of the novella. Her keen concern about environment is also explicit here through the protest of age-old Buffalo sacrifice practice in Kamakhya.

Assam is a beautiful place of North-East India in the lap of Nature and it is famous for its landscape, flora and fauna. But the taboos of Kamakhya temple, the violence in the name of religion is very miserable. Goswami's pen turns into a sword through Padmapriya's silence violence against society. Kamakhya temple is famous as one of the *shakti peeth*, Tantrick practices are popular here. Ambubasi mela is a great celebration of this temple. Animals such as buffaloes, goats, pigeons and ducks are sacrificed at the legendary temple, during Durga Puja every year.

Indira Goswami through her novella *Under The Shadow of Kamakhya* depicts the story of the brutal ritual practice of the temple which is situated at Nilachal hill. The following textual analysis will help to find out the findings of the study.

"A sudden harsh voice recalled her to the present—"stop staring out that window , why don't you lend a hand around the house, there's so much to be done." (Goswami 40)

In the above annoying speech of Padmapriya's father, we can make out the anger, and irritation of his psyche. He is tired of society's question regarding her daughter's marriage life and the above speech



reflects that irritation. His anxious unconscious psyche with the help of defense mechanism tries to stable Id and superego.

Once in the privacy of her room she reached up and removed the small mirror that was hung on the wall. Then she took off the blouse, which she was wearing. She stood there in her flimsy chemise. Slowly, almost in a daze, she slipped out of her chemise and knelt down on the floor. The chemise was folded carefully and placed on the bed. She shivered as the cool breeze touched her bare skin. Then she twisted around, with the mirror held out behind her, and strained to catch a glimpse of the small spot on her back. She found it impossible to see anything clearly. (Goswami 41)

Goswami's technical use of mirror reflect the society. After realizing society's irony towards a woman she removes that mirror which deeply indicates her suppressive hatred for society. The author wants to put a strain on reader's mind that woman is considered as a body not as a soul through the above sentences. The small spot which is white in colour symbolizes emptiness of Padmapriya's life after her husband left her alone. The true self of Padmapriya is seen here in the dark room not in the daylight. Suppression of Padmapriya will lead towards the invisible violence against society and its ironical norms in the later part of the story.

"So this is the mark the Shastri's family calls leucoderma, white leprosy," her mother screamed." this is the reason they sent you back in disgrace." (Goswami 42)

Padmapriya's mother, Yashobai screamed the above speech out of anger, misery, despair. Mother-daughter relationship is expressed here through Goswami's writing. Yashobai's psyche is filled with an agony for her daughter's misfortune. Her anguish utterance indicates the anxiety due to Shastri's family's refusal to accept her daughter because of that white spot. Her daughter is the victim of patriarchal society's violence.

A strange sensation gripped her. Her throat felt dry and constricted. Several of her blouses had split around the back because of this persistent clawing. It had almost developed into an unconscious habit now. Often she would begin to scratch at the spot with her nails until the blood oozed out, hot, sticky blood. (Goswami 42)



Padmapriya is exhausted of her empty white life and her strange feelings and deep pang are the outcomes of her suppression. She starts to hate her body for that spot and the clawing of her own body shows the silent protest against the inhuman treatment of society's age-old mindset. Through the scratching at the spot with the nails Goswami tries to scratch at society's face. The red hot blood symbolises the agony, violence, and protest against patriarchal society. Goswami's minute observation of Padmapriya's unconscious mind is explicit here.

“Why do you bury yourself in this dark room? Come out Immediately.” (Goswami 42)

The above speech of Yashobai shows a mother's concern for her daughter. Although her father considers her a burden in the family but a woman psyche understands other woman and Yashobai is also not exceptional. Yashobai's strong speech definitely exposes her profound attachment to her daughter. She is the shelter of her daughter and her mild protest also reflect her subconscious psyche where she acts as a rocking stone to protect her daughter from patriarchal norms.

As she stood up, she could feel the two pairs of eyes staring at her. She felt as if to scrutinize every inch of her body, searching for the white spot. Yes, they were searching her naked body for the white spot.” (Goswami 43)

In the above line, Padmapriya's sixth sense makes her feel the cruel male society's point of view i.e women as a body. Goswami refers 'naked body' to show the naked mindset of Society. Goswami's opposition to male society is visible in these lines.

“I want to show them. I want to show them her back.”.he shouted. “Let the people see,. Where is the disease? Let the people see.” (Goswami 45)

Being a father, out of anger and despair he shouts and wants to show the back of her own daughter to society. If we try to understand his psyche, in one perspective he is using intellectualization as a defense mechanism which is a result his undergoing through stress and anxiety in his life for her daughter. Another aspect is his typical patriarchal mindset which provokes him to follow the social norms blindly. This is an exposure of violence.

“They looked like three white lotuses floating towards the Devi's temple.” (Goswami 46)



Here Goswami is seeking hope in Padmapriya's life through white lotuses. They are gramsevikas and offered some social work to Padmapriya. White lotus symbolizes hope and light.

"Who is it? She asked. Her voice sounding like a scream in the empty room." (Goswami 46)

Padmapriya's voice echoes and it hears like a scream as the room is empty. Scream is the inner suppression of her subconscious mind. Empty room is the metaphor of her lonely life.

"Do you think there is anything fantastic left in my life?" (Goswami 47)

Padmapriya's reply to her bosom friend Lawonya reflects the agony and pang inside her heart. She is tired for hoping new light in her life. This mild violence is also a protest.

"New woman"? Understanding came to her like a physical blow. She slowly bowed her head. Lawonya watched the emotions feeting across Padma's face." (Goswami 47)

Goswami's heart touching explanation of Padmapriya's feelings and emotions focus on the subconscious and unconscious psyche. Her feelings for her husband turn into a scruple after listening about a new woman in Bhubeneswar's life.

"It was like the soft smell of a newly blossomed fig tree. She felt a pang in her heart, as if something inside her was being twisted." (Goswami 47)

Padmapriya's urge for sexual desire is reflected through the pang. 'something' is the Freudian libido which she can feel in the room –the smell of a newly married woman.

"Men are like wolves . Once they taste flesh they turn into man-eaters. Anyone who has spent even one night with you...Haven't you heard how the man-eaters swallow even the blood-soaked clothes of their victims. Human flesh is intoxicating. And the craze for human flesh is even more powerful in humans than it is among animals." (Goswami 47)

The above vigorous line of Goswami attacks patriarchal society and their mind set for the women as a body. She compares animals and men as carnivorous. Goswami's powerful protest through her writing acts as a defense mechanism here. Her subconscious psyche became more strong. Craze for human flesh is a symbol of sexual violence, women are the victim here. These male creatures act as a man-eater during sexual involvement with a woman.



“The wooden window was flung open by a breeze coming in from across the Brahmaputra. A newly-wed bride and her groom climbed slowly up the path to the temple.” (Goswami 48)

Indira Goswami’s love for nature and her own land Assam is reflected here. The famous Kamakhya temple and its description throughout the novella showcases the north-eastern landscape.

“He could often be found shuffling uphill with a reluctant ram, trying to drag it up to the temple, where it would be sacrificed to the Devi.” (Goswami 48)

The brutal ritual animal sacrifice of Kamakhya temple is expressed in the above line. Goswami is an animal lover and this ritual of Assam gives her immense sorrow and provokes her to protest against it through her writings.

“She held on to Padma’s hand for a while. She could feel the tremors running through padma’s body , and see the blue vein on her forehead pulsating. This pulsating vein grew more vivid. It stood out like forked trident, The vein on her forehead became a trishul.” (Goswami 49)

Goswami repeatedly uses female body as a victim and sometime as a weapon. Lawonya and Padmapriya’s sisterhood is explicit here. Lawonya tries hard to help her friend so that Padma can return back to her husband and while Lawonya told about the plan to meet Bhubeneswar she can feel the inner turmoil situation of Padmapriya. The vein is the symbol of his anger, sorrow, humiliation and the sign of the trishul is the mark of protest. Both Goswami and Padmapriya become Devi or Goddess to destroy the evil power. ‘Shakti’ of woman psyche is revealed through the above lines.

“Sambhudev was a well-built man. He was strong and muscular. His muscled body rippled when he moved....The hot blood pumping inside him could almost be felt even at this distance.” (Goswami 52)

Goswami’s description of male figure and the hot blood reminds us the masculinity and carnivorous quality of men. Sexual desire of Padmapriya’s psyche is spoken through this speech.

“Sir, she burst out.”what are you doing?’The karagah slipped out of his grip. And unconsciously, unknowingly he began to utter the mantra. “owm ! Loh Duttayai namah.” (Goswami 52)

The harsh reality of animal murder in the temple of Kamakya is a violence and Padmapriya astonished to see Sambhudev uttering mantra during the murder of innocent animal. Goswami intentionally structured



the story in such way where the kharagah which is a symbol of violence in the name of religion slipped out of his grip. In another perspective Kharagah is the weapon of Maa kali and worshipped as shakti.

“The river gave off a smell like that of raw meat....it was spring time,the month of Baishakh...Perhaps somewhere along the upper reaches of the river the water was already swallowing up and land greedily...Perhaps this was just the smell of mud mixed with the decomposing roots of trees.” (Goswami 53))

The beauty of Assam is blended with the violence of savage animal sacrifice. Assam is a beautiful place in north-east India but Goswami amalgamates this beauty of Kamakhya temple along with the shadow of harsh reality.

“The Garo villagers are busy cutting up the buffalo. They are distributing the pieces amongst themselves. If it is a spectacle you want to witness, why don't you go and watch them?...it is a virtual festival over there.” (Goswami 54)

These line sparks on the inhuman mindset and taboos of our Indian society.The innocence psyche of Goswami protested through the word ‘spectacle’. Goswami tries to complain against this brutal practice to the readers.

“Sir, is it true that the Devi accepted human sacrifices? Was human blood ever spilled on Devi's shrine?” (Goswami 54)

Human psyche and its Id or animal instinct is highlighted here. Goswami tried to satisfy her superego with this line. Kamakhya temple is famous for Mahashakti's menstruation and people consider it as a symbol of fertility and creation. Blood is a symbol of women menstruation here.

“Human sacrifices? Yes, it is mentioned in the sacred texts. A human sacrifice, performed strictly according to the prescribed rules, and offered to the Devi, gives her supreme satisfaction lasting for several years.” (Goswami 54)

The fake religious practices by priests and Tantriks are the pinnacle of the novella. Goswami's ironical reference for sacred text shows that although Devi is worshipped by the male priests but women (Devi) are the victims of male dominated society and their lust. Devi's ‘supreme satisfaction’ is actually Shambhudev's sexual satisfaction after made women as victim. The defense mechanism projection is



found here. Goswami wanted to showcase through the term 'Human Sacrifice' in dual meaning. One is society's brutal materialistic needs and the another one is to sacrifice kam (lust), krodh (anger), lobh (greed), moha (obsession), mada (arrogance) and matsarya (envy). Goswami's indication is towards the readers.

"The Garo villagers were making preparations to carry away the skinned and cut carcass of the buffalo. Blood was splattered all around, staining the grass and the leaves of the bushes...she could vividly imagine how the buffalo would have been pulled up to the temple" (Goswami 55)

Blood symbolizes violence and Padmapriya's imagination is the witness of this cruel festival.

"Bastards," she screamed. "So you have come here to see the fun, have you! You think that my daughter has been struck by leprosy, eh?" (Goswami 56)

Yashobai is here as a responsible mother protested against the social violence.

"Padmapriya, panting and sobbing helplessly, ran back into her gloomy room and collapsed on her bed." (Goswami 56)

Padmapriya's inner psyche is revealed through the line which is filled with sorrow. Gloomy room is the sign for the dark empty mental condition of Padmapriya.

"Yashobai, sat on a *pira* beating her breasts and wailing aloud Yashobai cursed her daughter's in-laws in unmentionable language and abused them." (Goswami 56)

Yashobai's defense mechanism through Goswami's protesting pen is explicit through her action.

"Sir, I want to offer my own blood, I want to worship the Devi with my own blood. I have only two desires, two ambitions." (Goswami 59)

Padmapriya sacrifices her self-identity as well as her virginity(blood) to fulfil materialistic desires.

"He could sense the warm blood pulsing through her body, Her dense black hair reached down to her knees like the Devi's. Its luster seemed to emerge from and dissolve itself into the divine luminosity. And her feet? Her delicate feet...tantalizingly visible under her muga mekhala. He now imagined stiff hair of her vagina. The hair that the tantrics touched during the Vashikaran ceremony." (Goswami 59)



Shnabhudev's sexual urge in his inner psyche is vivid in these lines. He'd start to imagine Padmapriya as a flesh and her vagina is symbolical for Devi Kamakhya's shakti puja in the temple. Tantriks are used to worship Maa Kamakhya's vagina, not her idol. Vashikaran ceremony reminded us of the violent unfulfilled libido of the tantricks in the temple. Goswami mixed up the senses of Devi and Padmapriya and readers may get confused between these two characters Padmapriya and Devi are the symbols of female power.

"Do you know what the sacred texts tell about human sacrifice?...that if the severed head of the man sacrificed to the Devi should fall with a smile on his face, then the enemy will certainly be destroyed...if the severed head of the sacrificed buffalo shows tears streaming out of the eyes, then the devotee is blessed with good fortune..."(Goswami 60)

These lines show superstitious mindset of common people. In the name of Devi, instead of respecting female members of the society they are making them fool.

"Suddenly Padmapriya burst out in a voice filled with anguish."but don't you see, the tears streaming out of the buffalo's eyes means that it had been suffering; that the poor animal had been suffering." (Goswami 60)

Padmapriya is the mirror of Goswami and her anger is her protest. The tears are her own tears and the suffering is also the same that she had experienced.

"Kamakhya Varde Devi Neel Parbat Bashim"(Hail to thee Kamakhya Devi, who dwells on the Blue Mountain." (Goswami 61)

Ritual practices and its taboos are expressed here.

"Suddenly Saeng began to howl,"Its dark inside. I'm afraid." (Goswami 62)

Saeng is the inner innocence of Padmapriya.

"A wild fragrance filled the air, A mysterious fragrance, somewhat like the fragrance given off by the perfumed waters in the one hundred and eight earthen pitchers used at the purification ceremony after the ambubasi-the four days in the month of July (asadha) when the earth is supposed to have been menstruating." (Goswami 62)



Again Goswami's proclamation is clear in these lines. This is the another ritual of Ambubasi celebrated in the Kamakhya temple when widow women are not allowed to worship due to Devi's menstrual cycle. Indira Goswami's observation of the nature and mystery of the fragrance show the violent practices in the name of Devi (the female figure). If Society considers a Devi as a source of creation and power then how do it dare to consider the Goddess as a female body? This ambubasi vividly depicts the sexual politics driven by men.

"When Padmapriya emerged from the cave holding a tiny sapling of the white flower, her face was covered by her disheveled hair." (Goswami 63)

A tiny sapling is the symbol of Padmapriya's child in her womb. Goswami's metaphor of white colour as a hope is also present here. Cave is the symbol of mysterious relation between the bodies of Padmapriya and Shambhudev.

"She felt a sharp pang of sympathy for the struggling animal, its horns bound, hooves secured, the poor helpless creature. Look, look, suddenly she lunged towards Sambhudev; just as Sambhudev's khargah spun out of his hand. In a frenzy, she gouged deep furrows over Sambhudev's chest with the sharp nails of her fingers. (Goswami 64)

Animal is compared to struggling Padmapriya's character, its limbs are padmapriya's body parts. The sharp nails of her finger is the protest against the violence that had taken place in both of Padmapriya and animal's lives. Animal sacrifice and Human sacrifice both are offered to the so called 'Devi'.

"cruel, thoughtless, how can you be so thoughtless," she screamed." (Goswami 64)

Goswami tried to show the readers that how did the savage violent actions of Shambhudev grab the innocent purity of Padmapriya.

"Gomed, the colour of ox's blood..." (Goswami 66)

Gomed and Blood both are same in colour. Red is the symbol of violence. Ox is represented here for the sake of animal sacrifice. Gomed is a gem which bears the religious tone. Goswami tried to advocate the illogical ritual of Kamakhya temple.

"Padmapriya stood silently, her head bowed low. She did not reply. Instead, she walked forward with bold, confident steps. No one had seen such assurance in her during these past two years." (Goswami 67)



Padmapriya's bold steps is the symbol of her protest . her confidence is the strong will power of Goswami as well as other women of the society. Somehow it indicates the inner Devi Shakti of Maa Kamakhya who have been raising silent voice against the violence of the society. Padmapriya, Indira Goswami and Maa Kamakhya are the only one powerful personality and as if altogether they stand with bold steps in front of the society to destroy the taboos, superstitions and violence.

“Bhuvanewar confessed before the elders that the child in Padmapriya's womb was his own.” (Goswami 74)

Goswami's staunch protest has won through Bhuvanewar's confession. This is the acceptance of the previous refusal.

“Her chest heaved up and down, Her breath came in heavy pants.” (Goswami 75)

Padmapriya's conscious stage of mind wanted to overflow with the subconscious activities.

“several forms of the Devi were materializing before his eyes. ”Kali, Tara, Mahavidya, Bhuvanewari...Chinnamasta! (Goswami 75)

Goswami's selection of the Goddess explore the mahashakti of women power through the silent protest of Padmapriya. Various forms of Devi are women of India in different role and responsibility. At last, Bhuvanewar's inhuman violence was defeated by Padmapriya's silent protest. It is the success of Goswami's novella in the eyes of the readers.

“The child isn't yours.” “The child's father is Sambhudev.” (Goswami 75,76)

Padmapriya's ego satisfied with the above action and it is the fruit of chronic violence occurred with her in the patriarchal society. This silent forbidden protest is the result of emotional, sexual, social, and political violence. Her psyche obtained the physical gratification as well as mental. She was not afraid of accepting the truth and the Devi inside was enlivened to destroy the violence that seizes the innocence from her. It is the Mahashakti of Kamakhya which echoes the brutal animal sacrifice and women sacrifice simultaneously. Goswami's protest against Kamakhya temple's barbaric practice through this novella is no doubted appraisable.

This study is limited to Padmapriya's silent protest and violence through the writer's writings. But other scopes of this study can excel the environmental hazard due to animal sacrifice at the temple.



Ecology and its balance may be the other perspective of the study. The practice of Tantrik vidya and its relevance to the religion is the probable third scope of the study.

Conclusion

This study tries to explore Padmapriya's psyche and its structure. It reveals that the suppressed incidents of her subconscious and unconscious mind lead her towards silent protest at the end. Indira Goswami's concern for nature and animals is the innocence of her psyche that has been violated by Shanhudev and Bhubeneshwar's barbaric instinct. Yashobai, Bhagabati, Lawonya, Saeng are the major characters whose contribution in this novella makes it more lively. Their psychological structure is studied in the above textual analysis and it is found that all the major and minor characters are driven by libido, Id, Ego and superego. Throughout the novella, we can find out that these characters are sometimes victims of their own fate and activity. Defense mechanism as weapon is vividly studied in the analysis. Lastly, it is seen that sexual, socio-political, and religious violence have been affecting on the mossy violate flower-like innocence of human being.

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