



**NAMITA GOKALE'S 'THE BOOK OF SHADOWS' AS A
PSYCHO-BIOGRAPHICAL NOVEL: A STUDY**

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ABSTRACT:

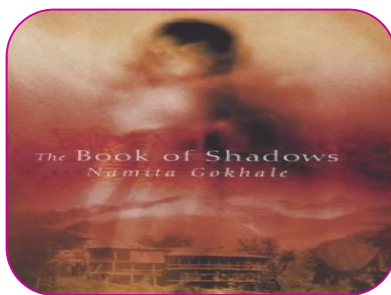
Production of Namita Gokale's novel 'The Book of Shadows' (1999) improved the class of Indian English Novel. She has given another measurement to Indian English Novel by portraying a portion of her personal occasions interlacing them with specific components of fiction. This new style of depicting character with 'Enchantment Realism' procedures has given an external surrealistic edge to the novel. While perusing this novel the perusers are entranced and taken into the universe of figment. In general the novel is intriguing for it brings the perusers into the fantasy universe of the creator.

INTRODUCTION:

Conceived in 1956, Namita Gokale was 17 years of age school young lady when she met her future companion, Rajiv Go kale, the child of the law serve in Indira Gandhi's bureau. They were hitched in a half year and moved to Bombay when Go kale filled in as a film writer. In the late 70s, she altered 'Super', a film magazine, alongside her better half. Her first novel: Paro: Dreams of Passion, drummed up some excitement by its candor in the mid-80s, and spearheaded the explicitly straight to the point kind which made Shobha De well known. This epic is a parody on Delhi's privileged life and it was all around complimented by Khushwant Singh.

NamitaGokhale was hit with disease of the uterus while completing the novel Paro, and scarcely endure. A couple of years after the fact her significant other, who had been drinking vigorously, kicked the bucket of Cirrhosis of the liver. Living in Delhi with her two little girls she keeps on filling in as a writer. Following books are on her name:

1. Paro: Dreams of Passion (1984)
2. Gods, Graves and Grandmothers (1994)
3. Mountain Echoes: Reminiscence of Kumaoni Women (1994)
4. A Himalayan Love Story (1996)
5. The Book of Shadows (1999)
6. The Book of Shiva (2000)
7. Love Them, Loathe those (2004)
8. Present Tense, Living on the Edge (2004)
9. Shakuntala: The Play of Memory (2005)
10. The Puffin Mahabharata (2009)



Psycho-Biographical Novel:

'Psycho-Biographical Novel' has turned into a famous classification in writing. In this gem the creator identifies her life account in full or to a limited extent in the type of a mental conduct. The target of the creator, in this class is to display a mystic pen-image of his or her character. 'Mystical Realism Technique' is copiously utilized in this novel.

Gist of the Novel:

This tale is a gathering of Gokhale's own considerations and significant explanations displayed in the continuous flow way. This epic is about the suicide of Rachita's life partner over her betrayal and ensuing retribution by his sister, who tossed corrosive all over. These episodes all of a sudden change Rachita, an English writing teacher of Jesus and Mary College, into a confounded loner. In this novel Lohaniju is a baffling overseer who fills in as a power guarding Rachita's helpless mental stability. Another character, Ghost, shows up as a storyteller of the old house story in the section III. The character of Ghost is in question. As indicated by Pratibha Gokhale – Kolhapur, Ghost might be the soul of the Bhotia young lady Lali, who submitted suicide while the house development was on. However, it would be progressively relevant to state that Ghost is the god Airee's outrage embodied. It is the annoyance of Airee against the teacher interlopers that utilized Lali as an instrument to enlist His challenge.

Use of Flashback Device:

Streak back is a helpful system in depicting the pen image of the hero. This epic is an account of the moves making place either in the old house previously or in the brain of the hero. This epic possesses large amounts of various recorded occasions relating to the old house and the hero's visualizations. At the surface dimension these occasions don't frame a bound together structure of a significant story. Every occasion is an upheaval of a stifled inclination. The befuddle structure of the passionate upheavals enigmatically underscores the strategy for human observation. What makes this novel exceptional is the creator's style of introduction. The author has contributed the system of willing suspension of skepticism to give startling impact to the occasions described. What's more, the creator has depicted numerous incommunicable mystic encounters with the assistance of surrealist pictures.

The epic starts and finishes with Rachita's communication with her understudy, Zenobia. The epic opens in figurative suggestions on the tall oaks attacking the domains of different trees including pines or 'Chirs'. The weird shrieking hints of the bark brushing the sap of the pines sound 'the moan of the tormented pines'. It shows up as though the shadows of the woods begin talking in obscurity. Here, the oaks symbolize the (Europeans yielded Saruli's child in the sanctuary under the oak tree) and the pines, the abused locals of Ranikhet whose god Airee's residence is trespassed. Later on the author contacts upon the old house and Rachita's inquiry 'Who am I?' Further, this inquiry is connected up to the flashback counting how Rachita lost her selfhood in the wake of her life partner, Anand's, suicide and his sister's corrosive assault on her individual. As the novel advances it turns into a story of the contention between the powers of the locals' superstition and the Europeans' logical thinking. This story of the normal encompassing gives setting to Rachita's wanderings in the realm of recollections and dream. She is depicted as a hero who has lost her selfhood in the above referred to two awful accidents, consequently powerless against madness.

The flashback opens with Rachita who is a teacher in Jesus and Mary College clarifying the idea of estrangement to the understudies. At that point in communication, her understudy, Zenobia, advances her translation that the stamp of estrangement results into lost identity. This course of exchange helps Rachita

to remember her past life. Toward the finish of the novel Zenobia and her beau Pashu are the ones who turned out to be instrumental for Rachita to come back to the universe of rational soundness. This is the means by which the novel denotes solidarity of activity by consummation Rachita's story in relationship with Zenobia and Pashu.

A Psycho-biological Sketch of the Author:

'The Book of Shadows' is Namita Gokhale's psycho-true to life sketch with the hero, Rachita Tiwari. This tale is a psycho history as in the writer has impersonalized her horrible encounters through the hero. She had composed this novel not long after subsequent to having lost her better half, Rajiv Gokhale, because of liver cirrhosis. In this novel the creator has communicated her awful experience she endured in the wake of her significant other, Rajiv's, passing. To express her own groan she has depicted the character of her hero, Rachita. The hero is her mouthpiece who endures the loss of her selfhood in the wake of her life partner, Anand's self-destructive demise. A sentence in his self-destructive note 'routed to her "My tryst with time is finished! Tell the fickle one, the Delilah, that her treachery will cost her dear... " (Ibid P.5) influences her psychological well-being. The injury prompts her consequent inability to recuperate from the mental effect and to adjust to another job in the life.

Like Rachita the creator had liked to 'stow away' and 'splash' in her melancholy in the old house as opposed to stand up to her frailties. In close to home life Gokhale had likewise relinquished all feeling of expectation and rebuilding after Rajiv's passing. "... I was lamenting in an interior way that was eating my internal parts, abandoning me wiped out, bulimic, crude and eroded... I possessed an unending passage of sadness and I was voyaging only it" (Chandra, N.D.R.: "A Lacanian Reading of Namita Gokhale's The Book of Shadows"; Journal of Literature, Culture and Media Studies Vol. I Number 2, winter, July-December 2009: P. 74)

Use of 'Magic Realism' Technique:

The system of 'Enchantment Realism' enables creator to show the truth as projection of the past occasions. Anyway the author weaves the plot structure of the novel by utilizing 'Streak back' strategy. Past occasion sets in an issue in the life of Rachita and the stun pushes her down into psychotic state. Toward the finish of the novel a character from the past scene comes into her life again and remarks that her look isn't at all influenced by the episode of 'Corrosive Attack'; and when she peeps into mirror, she leaves the masochist condition.

The majority of the activity of the novel, leaving separated short deviations of the initial segment, happens in the old house in Ranikhet. Totally broken under the injury and sizzling distress and outrage, Rachita takes shelter in the old house in Ranikhet for isolation, speech and mental help. There, she takes for reality the stories of Lohaniju about the multi-year old house, her youth memories; and gets herself submerged into the universe of imagination. Towards end of the novel she happens to peep into the mirror and incredibly she understands that her face isn't deformed to the degree she had assumed. At that point she bit by bit starts to recoup her selfhood and rational soundness. Besides, Dr. Bhatia reveals to her that there is nothing amiss with her brain research. He further says that it is normal for an individual to daydream while in the state of tangible detachment. The epic finishes up with the rebuilding of Rachita's physical and psychological well-being to commonality.

Plot of the 'Ghost Story':

This epic is an adventure of Rachita and the Ghost living in the old house. It specifies the Ghost's misery and outrage as a result of infringement of the sacredness of the spot of God Airee. Mr. Cockrell (a minister) and his better half, Fanny, a completely sane couple in mentality intended to manufacture a changeless summer house on the hillock secured by pines or 'Chir' at Ranikhet. As indicated by the superstitious locals it was heresy to construct the changeless house at the abode of their god Airee. The preachers who were ignorant of such superstitions chopped down the Chirs which were manifestations of heavenly spirits to the residents and built a changeless summer house. In perspective on the locals and Lohaniju they had encroached upon the purified seat of their god Airee and welcomed His fury. Therefore, whosoever lived in that house experienced nearness of extraordinary powers and saw unnatural happenings consistently occurring. The old house turned into a reviled spot frequented by the otherworldly spirits. So no one living there ended up glad throughout everyday life.

In the second part while perusing 'The Indian Journal of William James Cockrell' Rachita gets transported to the mid-year of 1868 when the late spring house (the old house) was under development. As the harvest time sets in October, Rachita's reels under the attacks of incoherence, hallucination, suspicion, synesthesia and craziness. Third part of the novel lists dream scenes loaded with odd, regrettable and shocking encounters of the old house occupants.

Imagery of Seasons used to denote passing of year:

The prototype symbolism of seasons and the sun says a lot as far as Rachita's psychological variations and Cockerells' advancement of the building site. The writer has carefully kept up the procedure of double plan of the truth and the dream all through the novel. The time has stopped for Rachita however in actuality the time of one year and half has gone out; and what all she recalls is just the electrifying story of her life. In the closing piece of the novel she is contacting thirty four and individuals are appreciating desserts and splitting fire-takes a shot at the event of Diwali. The epic advances forward and in reverse in time however for Rachita time stopped in June when she was thirty three. Her encounters as recorded in the novel are totally nonexistent, completely cut off from the material world. She gets totally converged in the hundred years of age accounts of the house and gets herself agreeable over yonder. So at long last, she doesn't wish to go out.

Unity of Time:

The author has kept up solidarity of time in this novel. The move of the novel makes place in the range of right around eighteen months of the teleological time. The account of the novel pushes ahead and in reverse in the reality. It moves in the realm of imagination as well. The tale opens on Anand's self-destructive passing in June when Rachita was thirty three and he, twenty six. The press checked out the occasions of suicide and corrosive assault and distributed the photos of Rachita's distorted face in the period of August. "Reality squeezed upon me with the heaviness of the unshed August mists, it went up against me according to outsiders, it managed me no help in that swarmed steady city I had once called my home" (Ibid 6). Helpless to adjust in the new circumstance due to distorted personality and face, RachitaTiwari movements to the old house in the slopes in summer for example in September. In the late spring Lohaniju boggled her with many fascinating accounts of the men related with the old house. Her outside personality (face) and her internal identity (mind) are changed completely. She is excessively broken in soul of life to make her place in the realm of the real world. The perusing of diary, her textbooks and youth memories float

her excessively far from the universe of the real world. Her dream encounters in the old house expel her totally from the teleological time. However, the occasions occurring in the material world are recorded as far as specific existence of reality just to imply how much time has gone out. The tale finishes on the event of Diwali (October) when Rachita is thirty four.

The prototype symbolism of light and haziness, creepy crawlies, winged creatures, creatures and spirits has upgraded abstract estimation of the novel. The sickening encounters happen in evenings particularly on the no moon evenings. Therefore, the depiction of circumstances is befitting to an apparition story. Rachita loses her rational soundness and gets herself lost in dream in night hours. The splendid daylight conveys to her calming impacts. The target of this paper is to contact upon different topics joined in this novel.

Conclusion:

Namita Gokale is a commended creator with ten books on her name. her style of portrayal and depiction of circumstances is exceptionally snappy which incorporate different words and expressions having abstract benefits. Accordingly a great deal of research work is being completed right now in different colleges in India and abroad. Her style of portrayal conveys a stamp of distinction; thus perusers and pundits find new extent of translating her books in new settings.

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