

Story Telling and Society Change : The Myth of Nation State revisited in the novels of Eesterine Kire

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ABSTRACT

The term 'social change' instantly reminds me of the kind of people's expectations leading to huge political upheavals that I have come across through a series of literary works, specifically novels and poetry, that had overpowered the literary cultural syndrome in Bengali literature in 60s'. And it was no coincidence when a host of writers in Bengal including poets, dramatists, film makers constituted one common literary platform under the name of Indian People's Theatre Association (IPTA) and thus aesthetic creations were taken to street to create a nationalist sentiment against all Fascist forces or social injustices. And that had become a history indeed. The more we try to depreciate those movements as just unrealistic, absurd, redundant or futile, the more its originality, genuine thrust for establishing equality or ushering in an era where the dictatorship of the proletariat was envisaged, become apparent. When I look back to the history of literary movement in 60s and recall the lines of a very famous poet Shankha Ghosh " Nivanta oi chullite ma ektu aagun de/aar ektu kaal bechei thaki bachar anonde / dui dhare dui ruhi katla maroni fandi / Bachar ashay haat hatiar/ mritu te mon di Enkindle the fire of an exhausted pyre of corpses / Let us live a little while more for the sake of living/ The death snares are laid by the bigwigs on both sides of the river / Hands turned on weapons with a hope to live on / But deeply engrossed in death', the poet's clarion call for bringing a social change which is very much implied within every single stanza of the poem, is unquestionable.

Here the fire symbolizes both the fire of the cremation where dead corpses are lying in wait to be dragged on fire and also the dying fire of the earthen oven which needs to be enkindled to cook some grains as people were dying of famine and there was no food to eat. Or a poem like Jessore Road by Allens Guinness "Millions of babies watching the skies / Bellies swollen, with big round eyes / On Jessore Road- long bamboo huts / No place to shit but sand channel ruts/ Millions of fathers in rain / Millions of mothers in pain /Millions of brothers in woe / Millions of sisters nowhere to go / One Million aunts are dying for bread / One Million uncles lamenting the dead / Grandfather millions homeless and sad Grandmother millions silently mad /'. Here, of course, the poetry is talking about one social unrest ie, famine and imminent social change that the people are craving for.

Now, standing at the crux of a time when globalization, liberalization, digital India, sab ka vikash san ka saath have become the buzz word of the time, all these plethora or dithyrambic rendition of a social change become slightly complicated and of course unabashedly propagandist. We, the people of India, may feel at a loss as to comprehend what kind of narratives or stories are we feeding with, or what kind of social change we are moving towards or what kind of sustainable development or all inclusive growth we are aiming at. Given to a context that narratives or story telling technique or narrative enunciation plays a crucial role, this article would explore how Society Change became an ally to channelizing an alternative myth of Nation State which stood opposed to Nehruvian concept of Egalitarianism. And for that end, instances from Esterine Kire's novels would be drawn.

1. Introduction

In this article, I tried to explore how different narrative techniques of enunciation are so integral to the purpose of narration and of course how 'society change' as a component of the narrative structure, assumes different forms or shapes to make it more compatible with the changing socio-political and cultural perspective. Hence the term 'society change' which in its turn represents different myths that are made more poignant by the fictional construction of those myths, driven by the language of a particular time and space. Thus, the myth of 'Nation- State' as a corollary of 'society change' when used as an imperative to raise nationalist impulse in the minds of the people, takes up a particular form of enunciation in the writings of Pt. Jawahrlal Nehru, the first prime minister of India, Discovery of India where he explained in numerous ways why the European concept of Nation-state has to be imbibed in the mind set of the people of independent India to bring about a balance in Nationalism and Internationalism or to overcome the shallow preconditions of Nationalism which may border on to Regionalism without having a proper base at the international politics: "If nationalism is still so universal in its influence, even in countries powerfully affected by new ideas and international forces, how much more must it dominate the mind of India. Sometimes, we are told that our nationalism is a sign of our backwardness and even our demand for independence indicates our narrow mindedness. Those who tell us so seem to imagine that true internationalism would triumph if we agreed to remain as junior partners in the British Empire or Commonwealth of Nations. They do not appear to realize that this particular type of so-called internationalism is only an extension of a narrow British nationalism, which could not have appealed to us even if the logical consequences of Anglo-Indian history had not utterly rooted out its possibility from our minds. Nevertheless, India, for all her intense nationalistic fervour, has gone further than many nations in her acceptance of real internationalism and the co-ordination, and even to some extent the subordination, of the independent nation state to a world organization'. Similarly, the same concept of 'nationalism' had assumed a new vesture when confronted with the post-independence political doldrums giving way to displacement of millions of Indian Hindus from East Pakistan to India and a passion for homecoming, the perspective will be explained by the writings during IPTA movement. Again, in the context of Naga Nationalist Movement, it had undergone another change where nationalism was considered more as an impetus to cling to the traditions which are so intrinsic to the cultural practices of that particular community, rather than giving up to colonial traditions.

2. Narrative Enunciation and Society Change

When we talk about narrative enunciation, the first instance that we are familiar with, is that the story telling technique has to be captivating, the audience or the readers should not feel that they are left out; they must identify with the characters portrayed and the mise-en-scene or locale which can also be explained as narrative time and space must coincide with the actual locale wherefrom the narrative or story has drawn its source. Narrative enunciation may take different forms like 'audience surrogate' where a character will express the questions and confusions of the audience and thus the audience will identify with that particular character and he or she will also insist the protagonist to unravel the modus operandi that will compel the protagonist to unveil the mystery of certain puzzling truth. Here the audience will obviously kept in suspense to know the truth at the end. Just as Dr. Watson in Sherlock Holmes. In another perspective, the writer may use 'author surrogate' where the author or the writer's presence can be felt through one character, just as Chorus in Greek drams, who will explain the situations that is going to happen in future and while making running commentary on the narrative progression, the author surrogate will try to arouse the inner conscience of both the audience and the protagonist who presumably has committed something wrong falling a prey to his or her "hubris" or a deliberate attempt to overthrow the dictates of Destiny. Marlow in Joseph Conrad's *Lord Jim* or Socrates in Plato's *Republic* are the finest example. Then we have first person and third person narrative, where the narrator who is not the author, will relate events or situation using 'I/ we' as first person and where the narrator narrates the story using 'he/she/ they' and remains always unidentified. Apart from that we have stream of consciousness technique, magic realism where memory or history and reality converges and thus a continuous transgression from past to present and future or the other way round is established through a handful of narrative tools like dissolving in past and then reappearing in present anticipating something in future or a constant juxtaposition between past, present and future through condensation and displacement. In view of all those narrative techniques, if we analyze the concept of society change and how it has been narrated in different literary genres, be it poetry, novel, or short stories or stories adopted from novels reconstructed in films, we may find a common thread uniting all those, is that a vision for bringing social transformation. Here in this article, I will explain how the zeal for society change inspired a host of writers in Bengal to instill a passion for revolution, to launch a nationwide campaign for social change through a literary movement which is called Indian People's Theatre movement. Nevertheless, an alternative perspective of society change will also be discussed through the prism of Nation State as reconstructed in Esterine Kire's novels.

3. The theme of Classical Nation State as enumerated in Plato's Republic

One of the purposes of Plato's *Republic* is to put forth a conception of the 'just state'. In his *Republic*, Book I to Book IV, while explaining different attributes of an ideal state or Republic, Plato was the first philosopher of the time who took up the task of propagating the concept of an ideal nation state which is of course based on Hellenic concept of democracy, morality and justice. Obviously, in Archaic Athens, the nation states were like small little islands or city states where only the adult male citizens were allowed to exercise their voting right to choose the ruler or the king. In Book – 1, he made frequent references to 'just as opposed to unjust' 'truth as opposed to dishonesty', fear of death as opposed to redemption', so on and so forth, all these references were made to substantiate the fact that an ideal state should be governed by the principles of Justice and Equality and the citizens of that ideal state should not be tempted to engage any sort of corrupt practices. "What you say is very fine indeed, Cephalus, I said. But as to this very thing, justice, shall we so simply assert that it is the truth and giving back what a man has taken from another, or is to do these very things sometimes just and sometimes unjust? Take this case as an example of what I mean: everyone would surely say that if a man takes weapons from a friend when the latter is of sound mind, and the friend demands them back when he is mad, one shouldn't give back such things, and the man who gave them back would not be just, and moreover, one should not be willing to tell someone in this state the whole truth'. And the intention was very clear which is to illuminate the nature of just soul which is almost analogous to just state. And that is why Plato's ideal state is consisted of three classes of people as corresponding to three stages of the soul. The *guardians*, who are philosophers, govern the city; the *auxiliaries* are soldiers who defend it; and the lowest class comprises the *producers* (farmers, artisans, etc). The guardians and auxiliaries have the same education, which begins with music and literature and ends with gymnastics. The arts are censored for educational purposes: for example, any poetic writings which attribute ignoble doings to the gods cannot be taught. Only poetry which nourishes the budding virtues of the pupils can be part of the curriculum. Similarly, musical modes which sound sorrowful, soft, or feminine, are banished from the education of the guardians. This apparently leaves only the Dorian and Phrygian modes, of which Socrates approves because they incite the listener to courage, temperance, and harmonious living. Certain instruments, such as the flute, are also forbidden from the ideal city-state, as are certain poetic meters, since Socrates associates them with vice.

Plato's argument of an Ideal Nation State may seem unrealistic to some extent as it only encourages one-sided perception an assumed reality which may not be relevant in present context. However, in view of the prevailing social, cultural and intellectual milieu, it was nothing unnatural as it was the tradition of Athenian society where literary criticism was used as a tool to raise people's awareness on the guiding principles of an ideal state, to propagate certain ethics that the citizens of an ideal state must follow. With the rising ascendancy in power, Athens became the centre point of all political, social and cultural activities and the glimpses of the same can be elucidated from numerous accounts on the Hellenic World as following "What propelled Athens into prominence was largely her leading role in repelling two invasions of Greece by Persia. In the first of these, the Athenians, without Spartan aid, defeated the Persian forces led by King Darius at Marathon in 490 BC. The second invasion was halted by Athens' powerful navy at Salamis in 480 BC and on land at Plataea in 479 BC. Despite the fact that the land battle was won with the help of Sparta, it was Athens who assumed the leadership of the Greek allies, organizing them into a confederation, the Delian League, with the aim of liberating the Greek cities of Asia Minor (now Turkey) from Persian rule. These postwar years were the years of Athens' power, prosperity, and cultural centrality: Pericles dominated Athenian politics; the Parthenon and Propylaea were built; the tragedies of Sophocles and Euripides were staged; the city was host to professional teachers of philosophy such as Protagoras,

and to schools of rhetoric, which taught young men of the nobility the art of public speaking and debate (PV, 22–23). The city was alive with free political discussion and intellectual inquiry. Pericles called Athens the “school of Hellas” (LWC, 35). In another account, the intellectual and social contexts of Athens, the contexts in which philosophers like Plato, Aristotle, poets like Homer, Hesoid, dramatists like Euripodes, Aeschylus, Sophocles were born, was explained in this excerpt : ‘The first recorded instances of criticism go back to dramatic festivals in ancient Athens, which were organized as contests, requiring an official judgment as to which author had produced the best drama. A particularly striking literary-critical discussion occurs in Aristophanes’ play *The Frogs*, first performed in 405 BC, just before the ending of the Peloponnesian War in 404 BC in the utter defeat of Athens at the hands of its rival, Sparta. It may seem odd, in our age of highly technical and specialized approaches to literature, that literary criticism should be used to entertain and amuse a large audience of several thousand people. This fact alone is testimony to the highly literate nature of the Athenian citizens, who were expected to recognize many allusions to previous literary works, and to understand the terms of a critical debate, as well as its broader political and social implications. In fact, the chorus in the play itself commends the erudition of the audience, claiming that the citizens are so “sharp” and “keen” that they will not miss “a single point”(FROGS-1, 93).

‘By this stage of her history, Athens was not only a democracy but also an imperial power, head of the so-called Delian League of more than a hundred city-states, from whom she exacted tribute. Her rise to such predominance had been relatively recent and swift, though democracy itself had taken some centuries to evolve, displacing earlier systems such as oligarchy or tyranny and monarchy where power had resided in the hands of a small elite or one man. By 500 BC the tyrants had been overthrown in all the major Greek cities (LWC, 31). The ideals of social equality and democratic structure were furthered in Athens by leaders and lawgivers such as Solon, who made the lawcourts democratic; Cleisthenes, who organized the political structure into ten tribes, each represented by 50 members in the Council of the Areopagus; and Pericles, who instituted pay for people to serve as state officials, so that such service might not be a privilege of the wealthy. In his funeral oration, Pericles defined democracy as a system in which power lies in the hands of “the whole people, everyone is equal before the law,” and public responsibility is determined not by class but by actual ability.” (LWC)

4. Parliamentary Democracy, Nehruvian Egalitarianism and the myth of Nation State

Coming back to modern democracy, with specific reference to Indian socio-political context, the myth of Nation State played a crucial role in uniting all the secessionist forces immediately after independence. And the concept of an ideal Nation State then took a turn for a nationalist sentence which was reflected so vividly in ‘*The Discovery of India*’ by Pt. Jawaharlal Nehru, the first Prime Minister of Independent India. His vision of an egalitarian society where political freedom will be considered as means to an end, ‘the end being raising of the people to higher levels and hence general advancement of humanity’ - is so resonant in every single line of *The Discover of India* that no one can deny his ultimate optimism. Here of course, the objective was to bring about a social change. Nehru explained in his *Discovery of India* that nationalism is one of the powerful urges that has the ability to galvanize all contradictory or reactionary forces and build connectivity between people by making them compliant to a common objective. He also emphasized that this is absolutely wrong to assume that nationalism will have no place of worth in the face of rising internationalism and proletarian movements.

“ If nationalism is still so universal in its influence, even in countries powerfully affected by new ideas and international forces, how much more must it dominate the mind of India. Sometimes we are told that our nationalism is a sign of our backwardness and even our demand for independence indicates our narrow mindedness. Those who tell us so seem to imagine that true internationalism would triumph if we agreed to remain as junior partners in the British Empire or Commonwealth of Nations. They do not appear to realize that this particular type of so-called internationalism is only an extension of a narrow British nationalism, which could not have appealed to us even if the logical consequences of Anglo-Indian history had not utterly rooted out its possibility from our minds. Nevertheless, India, for all her intense nationalistic fervour, has gone further than many nations in her acceptance of real internationalism and the co-ordination, and even to some extent the subordination, of the independent nation state to a world organization’. He further stated “The nationalist ideal is deep and strong; it is not a thing of the past with no future significance. But other ideals, more based on the ineluctable facts of to-day, have arisen, the international ideal and the proletarian ideal, and there must be some kind of fusion between these various ideals if we are to have a world equilibrium and lessening of conflict’. Nehru also asserted in his book that the international society (reference to United Nations) is primarily constituted of nation-states and those nation-states must work in unison and cohesion so that any sort of conflict or disagreement must not overshadow the less powerful nations. In Nehru’s views, nation states constitute the foundation of an international society and the operation of nation- states and their institutions largely depend on certain basic understanding of the global forces and a sort of flexibility to overcome the narrowness of regional dogmatism or prejudices. According to Nehru, the nation-state (system) does not function in isolation. It operates within the global atmosphere; the global atmosphere gives birth to new realities. The society of nation-state has to take the cognizance of the new forces shaping reality (science, technology, public opinion, internationalism etc.) and needs to accommodate these forces. To Nehru, the basis of nation-states remains nationalism and sovereignty, but their meaning and context has to be changed (Nehru 68). Hence, Nehru suggested change in the operational milieu of nation state is obvious so that they should not become dysfunctional or destroy themselves. According to Nehru the nation-states have two basis, viz. nationalism and sovereignty. ‘Nationalism and sovereignty are the backbone on which strength of a nation is organized; nationalism is a factor binding people of the sovereign states together, from within. It is an emotional force within a domestic society.

5. IPTA movement and cultural revival in Bengal

The kind of nationalist sentiment that swept across pre and post independent India, took another shape during 60s and Indian People's Theatre Movement was just an immediate corollary of a sympathetic wave for awakening a nationwide sentience on cultural integration. The IPTA movement which ran parallel with the freedom struggle, came to the fore and was solidified at a national conference held in Mumbai on May 25, 1943 following a devastating man made famine in Bengal, where Prof Hiran Mukherjee in his presidential address launched a clarion call for people to join this movement : "Come writer and the artist, come actor and the playwright, come all who work by hand or by brain, dedicate yourselves to the task of building a brave new world of freedom and social justice." This was the time when every art forms were used as a vehicle to voice protest against all social injustices, machinations by the colonial rulers, power mongers dominating world market and thereby render a severe jolt to the long cherished ideal of art for art's sake . And thus a new literary trend was on the anvil where art is no longer an object of beauty or pleasure alone, rather a springboard for opening up political discourses in a bid to unravel all forms of aberrations or discrepancies lying within our conventional social structures. Thus a poem like Jamunabati by Shankha Ghosh was written which began with a thrust directly aimed at producing a shudder on the mind of the readers "Enkindle the fire of the dying corpses/ Let us live a little while more for the sake of living / The chirping pigeons are confined in cages/ Aspiring to have a handful of grains, not to consume but to sprinkle / Alas ! wanna give you food but what will I give ? / Enkindle the fire of the dying corpses/ The fluid of fire running through spine chilling bones / The death snares are laid by the bigwigs on both sides of the river / Hands turned on weapons with a hope to live on / But deeply engrossed in death.....". The metaphorical use of fire has double meaning which signifies both the fire of the dying corpses to be placed for cremation and the fire that requires for the rice to be cooked. Similarly, mention can be made of a host of poets like Sukanta Bhattacharya, Jibanananda Das, Premendra Mitra, Buddhadev Bose, Arun Mitra, Samar Sen, Biren Chattopadhyay, Manindro Roy, Subhash Mukhopadhyay, Golam Kuddus, Fahrukh Ahmed and Dinesh Das who felt that the poetic tradition with which Bengali middle class and intellectuals were familiar with, Tagorian verses with all romantic imageries, is not adequate enough to express the stark social reality of the time. For them, art must respond to the mundane reality that the people are suffering from. The city, overpowered by poverty and ripped apart by war, had become an epitome of moral depravity, sickness and poverty. And these poets were all the more keen to reinterpret poetry in terms of a social history 'Our history will be shaped by/ Hungry stomachs.' Thus came poems like 'Raise your fist of bones / See, how the fire of scorching doubt/ Razes the forest. There are no songs of falling leaves/ By the way side (Arun Mitra, "This Time"). A young and rebellious poet asserts in uncompromising tones: *My Spring goes by / waiting in queues/ For food/ My sleepless nights/ Are torn by Vigilant sirens* (Sukanta Bhattacharya "To Rabindranath"). Or a poem by Samar Sen : URVASHI "Tumi ki aasbe aamader modhyobitto rokto / Digante duranto megher moto/ kimba aamader mlan jibone tumi ki aasbe/ He klanto Urvashi / Chittoranjan sebasodone jemon bisonno mukhe /urbar meyera aase / koto atripto rattrir khudhar klanti (Will you ripple our middle class blood / Just like a raving cloud in the horizon / Or will you rejuvenate our dismal lives / Oh, my fatigued URVSHI All these lines indirectly convey the message that time is not befitting for a human being to survive, sustain and hence human lives are choked to death everywhere. Birendra Chattopadhyay's short poem 'The Whiff of Intoxicating Rice' is surrealistic in its imagery that underlines the universality of hunger: (Aaschorjo bhaater gondho raater aakashe / kara jeno aajo bhaat randhe / bhaat bare, bhaat khay / Aar aamra sara raat jege thaki aaschorjo bhaater gondhe / prarthonay saara raat : Astonishing smells of rice/ overpowers the night sky / Still today, some cooks rice/ lays out to eat / And we spend sleepless nights/ Bewitched by the smell of astounding rice/ immersed in prayers whole night'.

6. Esterine Kire and her writings

Now I would like to explore another aspect of Society Change and how it was envisaged by the writer Esterine Kire and how it withstood the dominant nationalist movement during and after Independence. A close analysis of the political syndrome before and after Independence, will reveal that all discourses, especially those that were broadcast on air, were largely dominated by the ideology or myth of Nation State. And such counter narratives on nationalism were also prevalent where the sovereignty of the state was considered not just an unison or cohesion between national and international forces, rather a more deep rooted struggle to cling to the origin, original cultural traditions as opposed to modernization or globalization. In the historical context of Naga Nationalist Movement, the above scenario would be clear. The political upheavals prevailing all over the country as a sequel of resistance against British repression and British colonial Rulers had greatly influenced Naga's widespread reluctance to be acceded to Independent India. A series of external and internal factors took place that compelled Nagas to be resilient on the question of inclusion within Independent India and thus Naga's rebellion against newly formed India Government is hence considered more as militancy or state antagonism than nationalism. But if we look deep historically, the Naga National movement was the fall out of an ethnic struggle where different tribal groups from hill tracts got united and joined in one platform to claim an autonomous status and thus to preserve their intrinsic ethnicity. We can say that, the movement was the outcome of various cumulative factors such as socio-cultural, political, religious etc. And also, it is impossible to separate them from each other and together they give rise to what we call Naga National Movement. In other words it may be difficult to understand the Naga National Movement without proper knowledge of the historical background and the ethos of the Nagas. When the British government realized that the administration of the hill areas was not only difficult and demanding but also different from that of the plain, they adopted certain policies which kept the Naga Hills and its people isolated from the rest of India. Government of India Act, 1919, gave special power to the Governor General of India with respect to the hills area i.e. keeping them away from legislative acts. Such acts and policies, ie policy of isolation and rule, kept the Nagas away from direct contact with the people from the plain which developed a separatist attitude in the mind of the Nagas. It is also observed that some British officials wanted to make the Naga Hills a British colony even after Independence. By the beginning of the twentieth century all the Naga Hills had become an integral part of British India. But after the Second World War, when the issue of granting Independence to India came up, the problem of future status of the Naga Hills was raised by some of the Naga leaders. As a matter of fact, some of the Naga leaders demanded a separate status for the Naga Hills districts. But it was not acceptable to Indian leaders as well as to the British government. Thus the Nagas were caught in the conflict of two cross-currents. One was the separatist tendency of a few Naga leaders who wanted a separate status for the Naga hill areas

whereas the other was the desire of the Indian leaders to keep the Naga hill district an integral part of India and to integrate and incorporate Nagas in the mainstream of Indian political system.

Esterine Kire was the first novelist from Nagaland who came out of the peripheries of Nagaland and established her identity not just as a writer but a chronicler of history in order to dispel the doubts that hovers in the minds of mainstream Indians that Nagas are anti-national. In her writings, nationalist movement or the myth of Nation State that were dominant in mainstream India, was re-interpreted, it was more of a struggle than that of militancy for preserving the sovereignty and ethnic identity of Nagas. Born under a shadow of violence with Naga nationalist movement being at its peak, Esterine Kire took resort to writings as a means of escapade from gun battle and mindless atrocities that were laid out to subjugate Naga political leaders : At one literary discussion, Dr Kire went on narrating how she was influenced by the story-telling traditions of Nagamese culture : 'I deliberately chose all my narratives to be portrayed in the war perspective to some extent and my characters are sculpted in times of war – World War II, Japanese Invasion in Kohima, war during British Colonial regime, post-Independence war when Nagas refused to be annexed within India and thus a chronology of political upheavals in Nagaland were depicted. However, my novels offer a wide range of perspectives, history, culture, social problems, political conflict, mysticism, Naga spirituality. Mentioning Bitter Wormwood, she explained that although the book was not taken in a good spirit by a section of readers as non –Naga readers are perhaps not ready to accept one fraction of reality, in the book, I have tried to say that the people caught in the conflict were important, that their lives mattered. This is why the book centres around two families on either side and the friendship that springs up in the third generation. The book has put forward the idea that a political problem can have a human solution'. Here I would like cite instances from her first novel, Sky is my Father : A Naga Village Remembered : The novel narrates the story of a small village's resistance against the invading British Army. Like many of her writings this one is also rooted in the history of the Nagas. The story presents the cultural, social and political picture of the Angami villages of that time. In spite of early contact with the British, this village is conscious of preserving its heritage, especially the Morungs and monoliths. There is a clear positive and progressive thought that emerges from all her works. She explained, "Each story of mine is different; so each message is different, too. However, I always try to give my readers something positive to hold on to. I particularly like to write stories for children and the response I have received from the local kids is encouraging. I write from my heart; whatever is in my heart at that moment is reflected on paper."

Here is given one excerpt from the novel Sky is My Father : A Naga Village Remembered : which foretells how Naga's spirited enthusiasm for war had influenced the mindset of all generations and how devastating was the immediate aftermath of war, how the family lives of those gone for war had been affected because there were no one take care of them, how women had to toil hard to take responsibility of family as well as to protect themselves from frequent crackdown on the villages conducted by the British colonial rulers. 'After the tiger kill, the men did not pay any more attention to field work. They were too preoccupied with accumulating arms and ammunition. The younger men were taught the rituals of war, for it had been a long time since the village had gone to war against another village. The new age-groups were ignorant of a man's role on the battlefield. The preparation for a battle gripped the village. And it ran its course like a fever around the village, this urge to go to war. More and more men spent nights at the thehou and at the dormitories, mapping out strategies and telling and retelling tales of former victories in battle. Levi was part of it all, soaking it in like a pleasure long abstained from, and all the more delightful therefore. He returned to it as to a former mistress, all thoughts of family flown from him.

His wife did not chide him but she pressed down her fear on the nights he stayed away from home. Their sons were still very young, Roko was five and a half and his brother Sato not yet three. Sometimes men came to call Levi away early in the morning. They spoke in hushed voices so Peno never knew what they conferred about. Afterwards, Levi would pull his body-cloth onto his shoulder and simply say, 'I have work,' and leave. She never asked questions when he was called away, nor did she try to stop him going. This was part of being a warrior's wife. Long ago, her mother-in-law had warned her about this but she had still said yes, she would be Levi's wife'. 'Damant and his men were soon sighted by the waiting warriors. The men of Khonoma saw an aggressive procession of armed soldiers ascending the path to their village. The soldiers came via Jotsoma and climbed up towards Khonoma from the direction of the lower Thevo clan. The approach to the village was striking with a steep precipice to the one side and a high wall to the other side of it. Young men of the village, armed with spears and daos and muskets, stood in a long line upon the wall. Damant and his men had almost marched up to the village gate when a single shot was fired. It struck the Political Agent on the forehead and he fell to the ground, dead'.

On another occasion, Dr. Kire explained how Naga young generation who have not seen war, used to romanticize war as if it was a life-changing event for them and which truly brought life to the villages as they remain unnoticed during peace time and also lot of developmental works also get started in view of the war, of course for the sake of the British rulers who set out to conduct combing operation in the villages. 'For Nagas, wartime is the greatest time because they are taught to glorify war. Reminiscing about the war years is very common with a certain generation in Kohima. Those of us who never knew the war feel as though we have missed out on a life-changing event. Indeed, it was such for those who lived through it for Kohima was never the same again. Development had come rapidly with the building of the roads. A great number of new roads were built during the war. There are many who continue to see the war years as the best years of their lives. It has been that romanticized, they were years filled with all the elements of romance: heroic deeds, the loss of lives, fear, uncertainty and deep love. These are all part of Mari's story'.

7. Conclusion.

Indian Economy had gone through a phenomenal change in early 90s with the opening up of Indian corridors for foreign investment, private sectors and corporate bigwigs have made it sway to everywhere, starting from business, politics, economy, education, culture and of course mass media. New digital technologies and satellite delivery systems disseminate a daily multitude of images, ideas and information to distant countries and disparate cultures. And mobile telephony and the Internet provide hitherto unimaginable opportunities for new forms of connectivity that are now being realized by vast numbers of people around the globe. The role of mass media during this transition has been made to be instrumental in catalyzing different counter narratives that endorse state's intervention to ensure legitimization of a 'society change' and therefore, such hyperbolic hegemony "development for all / sab

ka vikash sab ka saath” becomes standardized through an illusory assertion of development through modernization, industrialization, social change, progress and growth.

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