Quintessence of the Gita in Myers’s Prominent Works

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Myer's deep study of Hindu philosophy and religion led him to believe that the soul is the supreme background through which the mind interprets and co-ordinates all its experiences. It is as it were, the screen against which the mind throws its images. But there is also another way by which we arrive at the conclusion that there must be something beyond the mind. By dint of hard work, thoughts may be silenced altogether. If thoughts were the real man, so soon as thoughts ceases, he ought to die. Though ceases, in meditation; even the mind’s elements are quite quiet. Blood circulation stops. His breath stops yet he is not dead. If thoughts were he, the whole being ought to go but they find it does not. That is a practical proof. Like the Hindus Myers believes that the soul is not subject to the laws of nature. It exists in stillness. It cannot be composed of particles, because particles are inherently mobile. If means that nothing that is not composed of particles can be destroyed, can ever be disintegrated. The soul, therefore, is not composed of any material. It is unity indivisible and indestructible: it is without any beginning or end. Myers presents the quintessence of the Gita in the following lines. "One must cling to the memory, one must remember and one must act. The knowledge gained in communion and ripened in solitude must pour its life into the word through action. Thus, only will you and the word about you live." "Action" means "Karma" by which one is acknowledge in the word. Therefore, it is not, as if one should dedicate to the Lord only particular kinds of action but all actions should be dedicated to Him. Whatever action one performs, wherever one may perform, one should surrender it to God. The moments of our daily life may appear commonplace but in reality, they are not so. They carry enormous significance. All one's life is a great 'Yajana - Karma' - a continual sacrificial performance.

Rajah Amar says with certainty to Hari Khan:

"Above all doubts there rises our intuition of the moral law. Nor have you forgotten it, Karma, the noblest intuition of our race."

Amar continues:

"Know this,... there is a distinction between causation in distinction between causation in dead matter, causation in the organic world, and causation inanimate world, law is super- imposed upon the natural. This is Karma; it is the chief force in the universe in as much as it controls life's gradual progress towards final deliverance." Myers gives expression to the brave notion that life on earth must be lived with confidence and hope. The story of the novel takes a turn when Sita, after thirteen years of marriage, finds that she and Amar are spiritually apart. Rani sita is depicted as the "loving mother" anxious in her love for her son prince Jali. She is also the "loving wife" of Rajah Amar and later the beloved of the border chieftain HariKhan. Rajah Amar has rechristened his Christian Caucasian wife Helen, as sita. She is slim slender lady who carries herself with oriental grace. She is the daughter of a Georgian prince, who is exiled and finds refuge in Persia. It is in Persia that Rajah Amar meets and marries her; and "it had been the romance of his Life." (P.17) But, now, she cannot sympathize with Amar's austere Buddhist attitudes nor is it the happy to hear of his impending renunciation. Sita, the faithful wife and mother does not find any good in the 'renunciation' of the world and its beauty. On her arrival from vidyapur to Fatehpur Sikri her character reverts back to her Hellenic name. She is Myers's Symbol of the Western outlook on love and life which is evident through Sita's attitudes to life. She thinks that beauty is the super most thing in life and knows that to enjoy the fun of the moment is supreme. But Amar's approach is entirely different and he regards human fondness as another link in the chain of fetters which bind the human spirit to earth. Hari Khan recommends that a man had better live on the emotional plane of a woman than live a life fretting over trifles and then die of death; better to suffer the pangs of love than to be content with a humdrum life. Love is "present ecstasy; or death, onward - rushing night," (P.64). It is only because Hari is in love with Lalita, the daughter of the Afghan Chieftain Makh Khan. She is eighteen, long limbed and petulant but had a smile "like the unexpected brilliance of mountain flower." (P.61) Hari is dissatisfied with himself, first, because he hates his ambitions wife, Ambissa who had weaned away his two sons from him in her eagerness to advance their worldly interests. Secondly, he disliked Akbar because he took away men's liberties and finally, Hari life lacked focus, obligation, ambition. Hari takes to meeting Lalita secretly as she has been betrothed to Prince Daniyal. During one of his stolen meetings with Lalita the latter drops her riding whip studded with a beautiful sapphire in its handle, a gift from Prince Daniyal. Going back to look for it, Hari is led to a little decaying building in the woods of the royal hunting grounds and finds the gardener's elder daughter Gunevati intoxicated with wine infused with poppy. She is fifteen and is related with Vancharins or followers of the left - hand way. She is a Yogini, one who represents the Goddess. Gunevati is a symbol of the orgiastic emotionality and the stygian depths of the Terrible Mother. Myers uses the symbol of the cosmic Mother Kali, as she is worshipped in the temple at Dakshineshwar, a suburb of Calcutta. The temple image displays the divinity in her two aspects simultaneously the terrible and the benign. Her four arms exhibited the symbols of universal power; the upper left hand brandishing a bloody sabre, the lower gripping by the hair a severed human head; the upper right is lifted in the "fear not gesture, the lower extended in bestowal boons. As necklace she wore a garland of human heads; her kilt was a girdle of severed human arms, her long tongue was out to lick blood." She was cosmic power, the totality of the universe, the harmonization of all the pairs of opposites, combining wonderfully the terror

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of the absolute destruction with an impersonal yet motherly reassurance. As change, the river of time, the fluidity of life, the goddess at once creates, preserves, and destroys. Her name is Kali, the Black one; her title." On the negative side the mother may connote anything secret, hidden, dark, the abyss, the world of the dead, anything that devours, seduces and poisons that is terrifying and inevitable like fate. Gunevati initiates not only the young prince Jali to sex and life but emotionally involves the elderly, Gokul, the Brahmin Scholar and librarian in Akbar's court, and Prince Salim. To young Jali Kali is symbolic of the terrifying and the destructive forces in the world. To Hari Khan of all the Divinities thru Great Mother is the strongest, Kali's is the power. Gunevati explains the prescribed rites to the worshippers of the Goddess, the 'panchattatva or Makarapanchkam or "worship, with the Ms. namely matasya (fish) 'mamsa' (flesh), 'Madya' (wine); 'Mudra' (parched grain) and 'maithuna' (sex). The theory of shaktism says that the whole world is embodied in the woman, women are vitality, the great power (sakti) of Nature, the one Mother of the universe (Jagan-mata, Jagad -amba)- the mighty Mysterious Force. whose function is to direct and control two distinct operations, the working of the support of the body by eating and drinking or for the propagation of the living organisms through sexual cohabitation and the acquisition of supernatural faculties (siddhi) whether for a man's exaltation or for the annihilation of his opponents."1 The right-hand men or 'Dakshinas' worship the female energy in a mystic way. the left-hand men or Vamacharins' follow the same worship in revolting ceremonies. Dakshinas are devoted to either Siva or Vishnu and Vamcharins worship the female side of Siva and Vishnu as Kali or Amba Devi. The Five ms Comprising fish, flesh, wine, grain and woman are used with further mystical diagrams and incantations in midnight orgies in retired places.

Works Cited