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Editor's Preface

On behalf of our authors, reviewers, editorial board, and editorial team – I warmly welcome you to the sixth issue of *ETKI: Journal of Literature, Theatre and Culture Studies*.

I am proud to present the fifth issue of *ETKI: Journal of Literature, Theatre and Culture Studies*. I would like to express my sincere gratitude to the editorial board and the refereeing committee, especially the issue writers, for their help in delivering the second issue of this journal. I am equally grateful for the many authors who offered candidate contributions to this second issue – and for the many more colleagues around the globe who consistently provided critical but supportive reviews. Many of these reviewers were drawn from our Editorial Board, whose broader support has likewise been essential.

ETKI, like many scientific and academic journals that have pioneered literature and drama studies, aims to host self sacrificing and qualified works that have not had the chance to be published but must be delivered to readers and literature/drama experts. Each work that is filtered from the theoretical and practical knowledge of the authors and passed through the filter of field expert referees and editors will be included in the scope of this journal, which aims to close a gap in the world of literature, theatre and cultural studies. I wish *ETKI* to be beneficial to the academic world, and I wish it to guide our dear readers, field experts, professionals, undergraduate and graduate students in literature, cultural studies and the arts of stage, performance, theatre and drama.

Önder Çakırtaş
Editor-in-Chief

Editörün Önsözü

Yazarlarımız, hakemlerimiz, yayın kurulu ve yayın ekibimiz adına – *ETKİ: Edebiyat, Tiyatro ve Kültür İncelemeleri Dergisi*'nin beşinci sayısına hoş geldiniz.

ETKİ: Edebiyat, Tiyatro ve Kültür İncelemeleri Dergisi'nin altıncı sayısını sunmaktan gurur duyuyorum. Bu derginin dördüncü sayısının yayımlanmasında emeği geçen başta sayı yazarları olmak üzere, yayın kuruluna ve hakem heyetine en içten teşekkürlerimi sunarım. Bu ikinci sayıya çeşitli katkılarda bulunan birçok yazara ve sürekli olarak eleştirel ve destekleyici incelemeler sunan dünya çapındaki birçok meslektaşına aynı derecede minnettarım. Bu hakemlerin çoğu, her zaman desteğini esirgemeyen yayın kurulumuzdan seçilmiştir.

ETKİ, edebiyat, tiyatro ve kültürel çalışmalara öncülük etmiş birçok bilimsel ve akademik dergi gibi, yayımlanma şansı bulamamış, okuyuculara ve edebiyat, tiyatro, kültür incelemeleri ve drama uzmanlarına ulaştırılması gereken özverili ve nitelikli eserlere ev sahipliği yapmayı amaçlamaktadır. Edebiyat, tiyatro ve kültür dünyasındaki bir boşluğu kapatmayı hedefleyen bu dergide yazarların teorik ve pratik bilgilerinden süzülerek alanında uzman hakem ve editörlerin süzgecinden geçirilen her esere yer verilecektir. *ETKİ*'nin akademik dünyaya faydalı olmasını diliyor, siz değerli okuyucularımıza, alan uzmanlarına, profesyonellere, lisans ve lisansüstü öğrencilerimize edebiyat, kültürel çalışmalar ile sahne, performans, tiyatro ve drama sanatlarında yol göstermesini temenni ediyorum.

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Fosudo, Sola. The Artist As A Dreamer and A Realist: Re-Assessing Bode Osanyin's Writer's Resort, Lagos: Bode Osanyin Foundation, 2008. PP. 26

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In the text of his lecture at the 2nd Bode Osanyin Memorial Lecture, held on Thursday, December 6, 2007, at the Arts Theatre, University of Lagos, Sola Fosudo offers a wealth of supplementary material that is intended to give the kind of knowledge required to comprehend what is, on the surface, familiar to most societies but is misunderstood: the roles and functions of artists in society. With his wealth of knowledge, his tenure as a senior lecturer at Lagos State University's Department of Theatre Arts and Music, his involvement in the film industry, and his extensive experience, Fosudo offers a sympathetic and creative perspective on the arts and the many contentious views about artists. In the Introduction, Fosudo explains that he chose the topic *The Artist as a Dreamer and a Realist*, using Osanyin's Writer's resort as an example, in order to explore the ideologies that undermine the role of the artist in society and talk about how the Nigerian government has failed to use the values of the arts to refine and civilize its citizens. I agree with Fosudo that the Osanyin family and the Bode Osanyin Foundation have effectively carried out what the government has failed to accomplish for a Nigerian theatre pioneer such as Hubert Ogunde (2008: 1-2).

Divided into four sections, the text reflects the rich experience of many years working in the arts. The first section covers an in-depth examination of art terms, the artist, dream, reality, and vision, providing the background knowledge needed to understand the art industry. The second section discusses the connections between the arts and other fields of study, looking into the work and duty assignments of artists in society in order to assess whether they are merely dreamers or truly real instrumental to communal advancements, values, and social change. While the third section touches on the comprehensive relevance and roles universal to the artists, the fourth section delves into the analysis of writer Bode Osanyin and his theater works, highlighting the writers resort as an extraordinary example of the relevance of the arts and the artist. Both society and each of us individually are strongly influenced by art. In the concluding section, Fosudo praises Bode Osanyin's sufficient dedication to putting into practice the practical theory of constructing a facility and fostering an atmosphere that can support the preservation of artistic practices. He also discusses the difficulty of upholding a steady gathering place that fosters innovative discussions about the state of art today and the artist in general.

"Art and the Artist" is the title of the first section. It introduces and explores various interpretations, descriptions, and points of view regarding art and artists from academics like Lanre Bamidele, Duro Oni, Matthew Umukoro, Edwin Wilson, and Alvin Goldfarb. To help even more, the section provides some understanding of how societal materials influence an artist's style and the medium in which they operate. One could argue that a society's physical resources dictate the possible instruments and forms of its artistic productions (pp. 3-5). An artist actually needs to know how to use the tools available to him in a creative way, concentrating more on what he can redesign to make society better. Nowadays, art has taken on a great deal of significance in our society, which has led to a great deal of appreciation and respect for the talented artists of today. Similarly, when contemplating the position of artists, Fosudo raises several significant issues, the answers to which will demonstrably bring attention to the necessity of a more thorough reexamination of the artist's duty: what are the responsibilities that artists play in society? Which purposes do they fulfil? Are they still relevant as contributors to the evolution of society because of the impact their works have on society? Do they use their creativity only to indulge in dreams and fantasies, or do their works make real and meaningful contributions to society? Do they have substance and authenticity? (p. 6)

In the section that follows, *"Dream and Reality,"* Fosudo, before addressing the hypothetical questions he raised in section one first takes us through the reassessment of two entirely different concepts: dream and reality. This is done to show the factors that might potentially account for creative thoughts or ideas conceived in the mind before they turn out to become physical inventions. In reference to the term, "Truthful lie", put forth by George Mercier and acknowledged

by Biodun Jeyifo, Fosudo maintains that there is a situation in which an artist's purportedly false creative work can actually be true (pp. 6-9). Finding the boundary between dream and reality, then, is essentially about taking a critical look at the past and considering how the processes have benefited the present. Fosudo makes it clear that when dreams are grounded in foresight—which entails sound judgement or common sense in everyday situations—they can come true (p. 7).

Answers to the questions posed in “*Art and the Artist*” are provided in the third section of the essay, “*The Roles and Functions of Artists in Society*”. This third section presents crucial ideas regarding the artist, particularly from a sociological perspective. It does this by highlighting the roles that notable poets and playwrights like Duvignaud, Shelley, Soyinka, Stendhal, Osofisan, and Osanyin played as change agents. According to Osofisan, who was cited by Fosudo in an interview with Muyiwa Awodiya, true art is an expression of reality as well as a response to it. The question of whether didactic literature and theatre have less social duty than other art forms or whether an artist's primary goal should be to create something beautiful is still up for dispute (pp. 9-12).

The contentious opinions regarding the significance of the arts and theatre, as well as their legacies and impacts, are examined in more detail in this section. According to Fosudo, the value of the arts and theatre should not be restricted to textual forms or be found primarily in books on literature. When applied practically, the innovative concepts drawn from theatre and the arts will have a bigger impact and have more meaning. Stated differently, the visions conveyed through the arts and theatre ought to incite the necessity of observable outcomes and behaviours inside the community. The problem of how to keep the arts and theatre relevant, as well as the social roles and responsibilities of artists, may appear specific to a given society, but there are universal methods for leaving a lasting legacy. It is thought that the patronage system and tangible marketing could bring about change in the arts and the theatre as exemplified by Bode Osanyin and the writer's resort (p. 13).

The idea that artists in society can drive creative reform and the business of the theatre where the government lags behind is illustrated by looking at how Bode Osanyin, in his roles and functions as an artist influenced by the indigenous Yoruba culture gained from Hubert Ogunde's travelling theatre and exposure to films shown in the cinema in his younger days in Ebute Metta, has been proactive in the arts and the theatre with demonstrable results. Fosudo highlights Osanyin's development as an artist whose works span all literary genres, from drama to poetry, in the fourth section, “*Bode Osanyin and the Writer's Resort*”. The writer's resort serves as one of Osanyin the artist's roles that add value and is a useful illustration of a functional art facility.

The artist will need to understand the necessity of owning and operating a functional arts theatre in the changing environment that would serve both commercial and creative objectives. The Bode Osanyin writer's resort is a practical strategy that blends artistic objectives with the

concepts of theatrical administration. This role of an artist may be unpopular with either the society or the creative community today. Maintaining a Foundation that upholds the artist's heritage and visions is essential to the artist's continuous relevance, particularly in Nigeria, as carried out by the Bode Osanyin family. Government-sponsored theatre reform programmes would not be necessary if artists acquire their own theatres because this will help to contribute to change in the advancement of the arts.

Osanyin's dedication to the arts and theatre is not limited to dreams and fantasies. His dedication as an artist is further demonstrated by the time and resources he spent to purchase a plot of land in Ogun State's Ijoko Ota neighbourhood and built a house that has since become a gathering place for poets, dramatists, publishers, and other art enthusiasts, demonstrating an important role of an artist in society. Dreams and literary forms should not be the only places where artists serve society. They ought to actively participate in creating infrastructure that can advance their communities, like writer's resorts. Mentally mature individuals will create well-developed communities. Reading his writings to audiences at several Berlin art galleries, Osanyin noticed lessons that could be applied as a Nigerian writer from his experience during the German Academy of Arts programmes (pp. 13-19).

As an artistic venue, the resort facilitates dialogue between performance and literary culture by hosting reading events and theatrical productions. An artist can make more informed selections about which aspects of his gifts will benefit his community more by redesigning and realising his duties as agents of change. For example, Osanyin has broadened the roles and responsibilities of artists in society to include their participation in the establishment of private, non-profit art facilities. Osanyin's writer's resort is a radical take on the roles and responsibilities of artists in society. Very few artists can afford to invest in the creation of an art centre to protect performance and literary culture from neglect. Communities whose artists harness their relevance by owning and operating Arts Theatre to offer entertainment and organise cultural events would have benefited more from theatre for development (pp. 20-21).

Setting an example is one of the main responsibilities and duties that artists play in society. It is necessary for an artist to depict reality in his creations. The reality may be political, economic, or economic. Realistic representation of the situation will support the movement for change and the adoption of new practices in society. The most crucial strategy for bringing about change is to face reality with imaginative aspirations and dreams. In his role as an artist, Osanyin has demonstrated a useful method for safeguarding cultural assets and promoting ongoing discussions about the value of the arts and the administration that is vital to the expansion of the arts and the theatre for the development of their various communities.

One of the most reliable ways to bring back the arts and theatrical productions is to borrow

ideas from the example of Bode Osanyin. In order to encourage community involvement in the arts, the artist must form alliances with organizations and individuals. Bode Osanyin Writer's Resort is among the best arts practices that can increase theatre attendance in any community. The text's conclusion, which is the last section, focuses on assessing the investment made by artist Bode Osanyin and outlining the support required to achieve the objective. The writer Bode Osanyin, who passed away in 2005, is regarded as a man of the theatre whose ideal, in Fosudo's opinion, has been realised. He was born on August 20, 1940, in Ijebu-Jesa, Osun State, in the southwest region of Nigeria. Osanyin's impressive infrastructure, which he started before he passed away, needs financial backing from the creative community as well as kind donations from people and international organisations like the Ford Foundation. Fosudo highlights that the Nigerian government can rarely provide any support for the arts and theatre because it does not recognise the value of the National Theatre or invest in cultural institutions (pp. 22-24).

Upon close examination of all the texts, it is evident that artists should not only adopt the roles of dreamers in society, but also actively invest in visions that become reality. One of the main points of Fosudo's presentation is to highlight the social roles that artists play as well as to encourage artists to embark on the difficult task of prioritising reality above illusions by dedicating themselves to build infrastructures for the present and future of their works.

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**Gulzar. Footprints on Zero Line. Harper Perennial, 2017.
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‘Footprints on Zero Line’, published in 2017 by Harper Perennial, features fiction, non-fiction and poems on the subject by the writer. Gulzar doesn’t stop at the events of 1947 but explores how they continue to affect our lives, in the book. It is rendered in English by author and translator Rakhshanda Jalil. The Sahitya Akademi Award and the Padma Bhushan recipient, our most enamoured Gulzar Sahab, has turned 87. The poet, author, lyricist, film-maker was born Sampooran Singh Kalra in Dina (now in Pakistan). Having experienced the horrors of the partition first-hand, it is a theme Gulzar often returns to in his writings. Reading the contents of his ‘Footprints on Zero Line’ one will feel that for Gulzar sahab the partition is not merely an act of severance, a historical event located in a certain time and place; for him it is an opus de profectus, a work in progress. The partition of 1947 seems to rise above its time and circumstance and speaks to him, and not just once or twice but, to borrow a metaphor from cinema, as a “voice over”.

This initial impression is reinforced when one takes into account this volume in its entirety. In story after story, Gulzar sahab revisits what has been left behind, sometimes through dreams, sometimes in actual fact, occasionally through a retelling

or a remembrance. Sometimes he re-examines the consequences of the partition – consequences that range from the political to the emotional and psychological. And it is in his keen grasp of the consequences of partition that you see the sharp political understanding behind the poet's eye.

Dina, the home of his childhood, the one he left behind, figures in several poems as does the experience of going back to Dina, be it through dreams or memories save for that one time when he actually does go back – seventy years after leaving. The closest he can get to describe that experience is through a game he played as a child, 'dhayya chhuna'.

Gulzar sahab differs from the "partition generation" of writers such as Saadat Hasan Manto and Krishan Chandar in many ways; for one, he has the benefit of hindsight and the luxury of introspection. He is not interested in chronicling the events that led to the division of the sub-continent, or putting them in neat labels of "cause" and "effect", or even apportioning blame.

Instead, he wants to peel back, layer upon layer, the silence that had settled upon the lives of those most affected by the partition. The fact that the Partition has been haunting Gulzar through the years has reflected in his writings, sporadically. *Footprints on Zero Line* collects all the angst in its pages. Most of the content disturbs, pulling at the readers' comfort, uncovering a disquiet that every violent upheaval has evoked in them and which they have sought to push beneath the many layers of daily living. The poems are particularly poignant. Some recreate images from the poet's childhood, in others we walk with him as he visits his childhood haunts in Dina, across the border, where 'it has taken me seventy years to return'. He shares his dreams of mustard fields, and 'the house where I was born/ where all day long the sunlight /Pouring through the iron grille on the roof/Transformed my courtyard into a chessboard.' And carries the reader along as he flies on wheels, 'Pointing out wondrous sights over the Jhelum/ Where boys float over the river on watermelons'.

Other images are less magical. In "Bullet", Gulzar describes the violence of a gun wound with cinematic precision:

'The bullet wove its way through the turban
And the blood splattered on the wall
as though someone had spat a mouthful of paan...'

Then the poem turns as only Gulzar can turn it, from violence to a personification of sorrow as he writes:

'A stunned silence stood for a while
Someone could be heard whimpering
Standing quietly in one corner of the house
An oil-lamp kept quivering.'

The poems are also in the original, printed alongside the translations. And in every turn of phrase in the originals, there is the inimitable voice of a poet who can make us laugh, cry and as here, gasp

at the power of his emotional link with his roots and the angst over being torn away from where part of him still belongs.

Many of the stories in *Footprints on Zero Line* have appeared in other collections. “Ravi Paar”, from a collection of that name, is one of the most powerful Partition stories I have read, and it finds a place here. Two soldiers bring out the irony inherent in the fact that men who are children of the same soil have to fight on opposite sides of an imaginary line. Each story holds a different reflection of the author’s experience, which he bedecks with imagination and sets into evocative prose.

A dialogue between the author and Joginder Paul on their fiction and Partition is the last offering in the book; not counting the translator’s note. The book is an amalgamation of the writer’s artistic caliber of writing and cinematic craft through which he exuberates the pain of partition which he has experienced personally. The aim of the author is to concretize the pain of longing for native place through his craftsmanship. He wishes to be remembered as one of the many who went through life changing alterations due to this cataclysmic event of remaking of the borders. That is why he particularly focuses on the memories of the idyllic state of childhood days which are epitomized as sources of bliss. It would not be wrong to say that the book is interwoven through multiple aspects of childhood, trauma, history, memory and craftsmanship.

It is not easy to read this book in one sitting. The feeling of helplessness, of being a pawn in a game played by blind men that Gulzar conveys is overwhelming. Yet, it is a vital book, from a voice that has over the years been best heard conveying the emotions of celluloid protagonists but now speaks out both as history and a prophet of what the future can still hold, if the wounds the past inflicted pass out of memory.

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When the River Sleeps is a highly captivating tale that adeptly portrays an intimate perspective of the Naga world. Through Kire's skillful portrayal, readers are introduced to various facets of Naga life and culture. The narrative revolves around the protagonist, Vilie, and chronicles his quest toward the sleeping river in order to extract an enigmatic heart stone from its core. The book furthermore covers the protagonist's expedition and endeavour to safeguard the heart stone. Kire's adept utilization of language and inventive narrative techniques effectively captivate readers, as her words shed light on significant realities such as societal challenges, cultural stigmas, traditional belief systems, and the indigenous medicinal practices of the lesser-known Tenimiya Naga tribe. In this regard, the book explored the Naga region a bit. The novel effectively reflects an “intense sense of awareness of the cultural loss and recovery” (Misra xi).

This novel wonderfully whisks readers to the Naga mountains. The location is adorned with a backdrop of abundant natural splendor and enigmatic supernatural allure. The central character, Vilie, embarks on a journey through a densely populated woodland with the aim of accomplishing his legendary

aspiration. The novel not only chronicles Vilie's quest to collect the heart stone from the heart of the slumbering river, but also provides insight into the Naga oral traditions, beliefs, and spiritual practices. The incorporation of the socio-cultural tradition of Temimiya Naga, emphasizes the significance of oral literature lineage and folklore as integral components of their way of life. The readers are captivated by the engaging narrative set in a realm where spirits possess an equal ontological status as human beings. Preeti Gill comments "Life in the Northeast (as elsewhere) is not all bleak, tragic or violent. There is love and hope in the indomitable human spirit" which the readers can experience exclusively through the pages of the novel (Gill).

During the course of the narrative, the central character acquires profound spiritual insight, enabling him to overcome malevolent entities through his recognition of the transcendent potency inherent within his own soul, ultimately leading to his successful acquisition of the heart stone. The significance of Vilie's voyage extends beyond the heart stone, encompassing the acquisition of spiritual understanding and strength. Easterine Kire herself writes "The wisdom of the stone is more spiritual than physical. It helps us discover the spiritual identity that is within us, so we can use it to combat the dark forces that are always trying to control and suppress us" (238). Hence, the work not only portrays Vilie's pursuit of accomplishing his dream but also imparts readers with insights into the lesser-known spiritual realm of tribal communities.

In addition to a diverse array of deities, spirits, and rituals that collectively influence the beliefs and behaviours of the Naga community, Easterine Kire's portrayal of Vilie's transition from ignorance to knowledge through the 'mythopoetic imaginary' writing provides insights into the eco-critical awareness of the Tenimiya Naga tribe. The protagonist's unwavering commitment spanning a period of 25 years towards the preservation of the natural environment and its unsayable residents serves as a testament to the deep-rooted eco-consciousness prevalent among the Tenimiya tribes. Vilie's dedication and devotion to nurture nature are beyond words as for him forest is his wife and he denies marrying a girl of flesh and blood. One noteworthy aspect is that the tribes consistently regard nature not as an object, but rather as a sentient entity. Kire's integration of tribal indigenous healing practices in the narrative serves to enhance the tribes' eco-consciousness thinking. In her work, Vilie acquaints her readers with many medicinal herbs like *Tierbutiefjuas*, an herb with curative properties, *Japan nba* an antiseptic leaf to relieve ache and wounds, rock bee honey to heal damaged tissues or native tobacco as sedative and insecticide.

The novel is adorned with the concept of 'eco-spiritualism', the practice of attributing divine power to the world of nature and its spirits. According to Abrams and Harpham "The common view in traditions ...envision the natural world as living, sacred thing, in which each individual feels intimately bonded to a particular physical 'place', and where human beings live in interdependence and reciprocity with other living things" echoes in the novel (99). The

intercommunion of the divine, human beings, and non-human creations on earth is an elemental belief that inspires and motivates Tenimiya Nagas to remain a true devotee to nature. They pay honour and acknowledge the creator deity *Ukepenuopti* whenever they fetch firewood or gather medicinal herbs from the forest or find animals in their traps “*Terbuomiapexiemu*. Thanks be to the spirits” (Kire 80). When Villie endeavors to extract a stone from the core of the dormant river, he is taken aback by the deceitful subcurrent. Without delay, he directs his focus towards the spiritual utterances that have been imparted to him, with the intention of establishing equilibrium with the natural realm. “Sky is my father; Earth is my mother, stand aside death! I claim the wealth of the river because mine is the greater spirit. To him who has the greater spirit belongs the stone (Kire 103). Kire's novel truly exemplifies Valerie Lincoln's (2000) idea of 'eco-spirituality' which evokes the "manifestation of the spiritual interconnection between human beings and the environment...Eco-spirituality engages a relational view of the person to the planet, soul to the soil, and the inner to the outer landscape"(228).

In accordance with the titled work *When the River Sleeps*, it may be observed that Villie's spiritual knowledge and wisdom remain inactive during the period of the river's sleep. The extraction of the heart stone has disrupted the tranquility of the river, coinciding with Villie's freshly acquired desire for spiritual enlightenment and wisdom. The individual's materialistic ambitions have dissipated, leading to a transformation into a spiritual sage who renounces worldly possessions and seeks solace within the embrace of nature. The enigmatic influence of the heart stone bestows upon him a heightened spiritual power, enabling him to attain a greater level of understanding regarding the societal dynamics and innate characteristics of its inhabitants. Kire's novel effectively amplifies the voices of marginalized individuals, providing a platform for the documentation of their cultural heritage, folkloric traditions, and indigenous customs.

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