



UNRAVELING LIMINAL MILIEU IN ARUNI KASHYAP'S THE HOUSE WITH A THOUSAND STORIES

Purva Paliwal^{1*}, Dr. Rajesh Mehta²

¹Ph.D. Research Scholar, Department of English, Gujarat University, Ahmedabad, India. Assistant Professor, New Horizon College, Bangalore, Karnataka-560066. Email id: purva008@gmail.com, Contact no – 9953099387

²Associate Professor of English, Smt. J.J. Kundaliya Commerce College, Rajkot, Gujarat. Email id: rhmehtasir@gmail.com, Contact no- 7016304443

ABSTRACT

The location is essential to our existence because, to paraphrase Moslund, "if not with our brains, then always with our bodies," we always occupy a space in the world. The faculties' capability in understanding the geologies of our reality creates a kind of spatial association and spot definition. This paper utilizes Aruni Kashyap's presentation book *The House with Thousand Stories* (2013), which is set in Hatimura town of the Mayong region and manages substitute retellings of miniature verifiable records of Assamese individuals, to comprehend the development of sensorial-socio-social space in Assam at the hour of extrajudicial killings that produce a "feeling of dread," imperiling the ordinary exchanges of individuals who occupy the excellent zones. The focal point of the exposition is the craftsman's creative reaction to Agamben's idea of the "uncovered life," which he compares with "exposed" or "unadulterated faculties," to foster the thought of the erotic nature of geology as it emerges from the experiences of individuals and their interactions with other living things. The sensual aspect of Pablo, the novel's narrator, and his geographic experience in the village aid in understanding the spaces of difference during a time of conflict, much like the Manipuri mothers' Stripped Walk before Kangla Post and Irom Sharmila's sixteen-year hunger strike, which should be visible as a representation for organizing the "exposed life" against the body politic of the state.

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1. Introduction

Writing's spatial portrayal has for some time been recognized as giving the background or setting to its narratological storyline (Genette, 1988; Todorov, 1975; Barthes, 1972). As indicated by Stanford Friedman (1993), "spatial perusing" of story involves both a technique for investigating the "even hub" and "vertical hub" of the scholarly aspects, where the "level pivot" interfaces the text to its unique situation (intersexuality) and finishes the text's dialogic collaboration. The flat pivot addresses the exchange between author and reader. This implies that the text is a "discussion of essayist and perused, text and setting that incorporates writer perused collaborations, scholarly verifiable contemplations, and inter-textual references," as opposed to a static point (Kristeva, 1980, p. 65). The investigation of space in writing, or the topo-wonderful understanding of the story, generally starts with two primary worries: how language makes both the physical and text-based universes, and what this profoundly made place mean for the readers' tactile encounters. Readers may experience locations created by the body and the senses by delving into literary tropes or the story's aesthetics, which Sten Moslund (2015) calls "sensuous geography," a phrase he borrowed from Paul Rodaway (1994). As a result, uncovering literature's sensual geographies entails investigating the place-world that language creates "as an event of physical feelings" (Moslund, 2015, p. 10). The novel's physical surroundings, the character's activities, and the eco-cosmological descriptions are all evoked via the narrative's aesthetics. The tales from Northeast Anglophone literature forcefully represent the country's sociopolitical crises, which jeopardize the day-to-day activities of regular people by erecting a landscape of dread, uncertainty, anxiety, and, in general, the landscape of death. The study of English works unavoidably has elements of horror since the authors from the area are bearing witness to the suffering and bloodshed (Gill, 2014). Barely any scholarly deals with the "secret killings" or "gonohatya" of Assam during the 1980s has been published in English, notwithstanding the new rise of writing connecting with the socio-social history of Assam from the perspectives of abstract examinations, dislodging, movement, and strategy (Baruah, 1999; Bhaumik, 2007; Goswami, 2014; Hazarika, 1995). (Kalita, 2009; Baruah, 2013). Its presence in Assam's public sphere has been signaled by a few literary writings in regional languages by former United Liberation Front of Assam (ULFA) members (Baishya, 2017, p. 161). An aesthetic that is often location-oriented and aesthetically complex is the outcome of Assamese author Aruni Kashyap's writing on the many political and cultural challenges of Assam, a region he knows well. The mundane and unremarkable "bare lives" of people living in the middle of the pervasive culture of militarism and violence are used by Kashyap to depict the volatile period of Assam's political history between the 1980s and the early 2000s in his 2013 book *The House with a Thousand Tales*. To show how these postcolonial messages have evoked the silly, vertiginous savagery and undercover killings of Assam, Kashyap utilizes a narratological circle to address the thanato-erotic geology of Hatimura town in the Mayong region, which is defaced both by the Brahmaputra Waterway and the barbarities of the assailants. This article will offer a "fringe feel," through which Kashyap's story universe passes on to the readers a socio-sensorial universe of 1980s Assam, drawing upon Henry Lefebvre's "rhythm analysis" and Merleau-Ponty's "embodied encounters." This study shows how Kashyap's trial style is used to shape the verifiable record as well as the natural torment of his kin by connecting with the narrative system of the novel, especially his specialty of mixing reports and history.

2. The Novels of Northeast Anglophone Writers: Peripheral Aesthetics from a Geocritical Standpoint, Second Edition

Postcolonial criticism focuses primarily on the historical and political setting of the text, paying

little attention to the aesthetics of the writing. In her book "Postcolonial Poetics," Elleke Boehmer makes the case that comprehending the intersectional society from which the cultural output is formed is aided by the authors' creative approaches, writing techniques, and modes of expression (2018, p. 2). According to Boehmer, the possibility of postcolonial feel centers around the scholarly works' semantic, underlying, and figurative characteristics while keeping a significant interest in the extra-textual, political, and verifiable parts of postcolonial writing. As a matter of fact, stylish qualities are firmly connected with the "symptomatic cycles of opposition, frightfulness, and post-injury reconsidering that a postcolonial poetics might apply or get going" (Boehmer, 2018, p. 35). The article presently breaks down the poetics of postcolonial dread writing from the fringe, expanding the significant spotlight on the abstract investigation of postcolonial re-imagination, in which frightfulness doesn't assign an "occasion," however fumes into the day-to-day routines of the individual. The study focuses on the aesthetic presentation and representation of terror incidents in postcolonial literature by employing writing as fruitful examples of a poetics that emerges from the "events" yet transcends such upsetting incidents as a tactical means of continuance and regeneration. Aruni Kashyap, for example, uses a narrative style that is ideal for this purpose in order to establish the outright reality of Assam's mysterious killings as well as the unheard and unrecognized existences of the everyday citizens of Assam town. This author doesn't just portray the mysterious killings, the savagery, and the damaging impacts on individuals. At a talk on his book given in 2013, Kashyap examines the reason he decided to write authentically. He consolidates social subtleties, Assamese practices, natural real factors, and different dealings between state-supported brutality and guerrilla developments to make an erotically encapsulated story, which the paper will peruse as "fringe style," while utilizing the type of authenticity to show the prompt socio-social commotion of then-Assam. "Peripheral aesthetics" is based on the physically remote Mayong hamlet, formerly known as "Mayabi," which practices occultism and is shut off from Assam's commercial and cultural hub. Kashyap uses a variety of borders and binaries to demarcate the world to explain how the helpless situation experienced while moving through diegetic space came to be. These borders and binaries include Hatimura village, which is protected and governed by long-standing customs; the terrified and traumatized villagers; the legitimate officers exercising sovereign power; and the mistreated women within a male-dominated society. Place serves as the analytical starting point for this paper's geocritical analysis of postcolonial literary works. This essay examines how place is constructed through Kashyap's literary aesthetics, particularly how it is represented in Assamese literature, how the spatial world is portrayed, and what forms of interaction between humans and their environment emerge from these representations. The setting is examined as a space of lived experience in which complex relationships between individuals and their surroundings unfold. The term "place-world" refers to the extratextual or physical world as represented within the literary text. As Australian philosopher Jeff Malpas succinctly observes,

...the significance of place is not to be found in our experience of place so much as in the grounding of experience in place, and this binding to place is not a contingent characteristic of human existence but instead derives from the very nature of human thought, experience, and identity as established in and through place (1999, p. 1)

So, what does indeed "insight" truly mean? The investigation of wonderful encounters is known as "phenomenology," which covers sensation, discernment, thinking, memory, feeling, want, and volition, notwithstanding "body mindfulness, epitomized activity, and social commitment, which incorporates language movement" (Smith, 2013, p. 3). Tausig discusses the sensual fears of the world in "The Nervous System": But what kind of sense does this commonplaceness consist of? This sense undoubtedly encompasses a lot that is more sensuousness than sense, an embodied and partly instinctive "knowledge" that works more like peripheral vision than deliberate

contemplation, a knowing that is imagery and sensate rather than ideational (p.141-142)

The diegetic environment of House depicts Pablo's development and his sensuous encounters in Hatimura between 1998 and 2002. The constant undercurrent of terror permeates disputes, relationships, friendships, and daily village life. The story dives into the recollections of the storyteller, Prachurjya Medhi (Pablo), a young fellow in his early teens who headed out to his local town of Mayong from his jam-packed home in Guwahati on two separate events — the first to go to his auntie Moina's wedding and the second to go to his uncle Bolen Bortta's burial service. Through his memories, readers gain insight into the collective trauma experienced by the residents of Hatimura. The book, which traces his journeys and experiences in the village of Mayong, offers a moving reflection on the social and physical construction of space as a tangible and lived experience, extending beyond the constraints of unnecessary suffering and humiliation. The story is not told in a straight line; instead, it jumps back and forth between 1998 and 2002. When two deaths are announced at the conclusion of the book, the rumor that was first mentioned in 2002 during Moina's wedding is revealed. This method of contrasting the commonplace with the occult successfully traces Pablo's developing understanding of the connections between every day and extraordinary types of horror. Kashyap writes in a realistic style to capture the commonplace and routine. The realist story conjures up codes of desire, imagination, dreams, and rumors. The narrative is sometimes delivered via flashbacks, memories, recollections, and other similar modalities. The story is filled with anecdotes, folktales, rituals, and in-depth descriptions of the countryside. The poem has a cadence that allows for powerful images of shared happiness, societal suffering, and individual agony over unfulfilled ambitions and dreams. Therefore, the crucial question we can investigate is how these exceptional postcolonial writing styles invent specific writing styles that also express "moments of danger" in a Benjaminian fashion to address the implied and unsayable things in the corpus of composing rather than simply repeating the terror event. The characters of Kashyap, who live in the hamlet of Mayong, feel perplexed and lost due to the uncertainties of daily life that affect everyone.

3. Interpreting the Past by Historiographical Metafiction: Aruni Kashyap's "The House with a Thousand Tales"

Regarding its meaning and the ideas it stands for, the word "truth" has undergone several changes throughout time. The Oxford Dictionaries named "post-truth" as its worldwide word of the year for 2016. According to the editors, "usage of the phrase 'post-truth' has surged by over 2000% in 2016 compared to the previous year." They also mentioned how the phrase became popular as an adjective in the wake of Brexit and the US presidential elections. According to its definition, "post truth" is "connected with or portraying conditions in which requests to feeling and individual conviction are more powerful in shaping general assessment than requests to true realities." In other words, rather than genuine facts, the world prefers emotionally embellished representations that seem to be true. More attention is paid to a facsimile of reality than to reality itself. In her book *In light of a Genuine Story: Current Verifiable Fiction and Historiographical Hypothesis*, contemporary American author Samantha Young notes that "truth in an era of relativism and perspectivalism is a precarious idea" The traditional academic community views history as a source of "objective truth," which is developed via clear-cut fact-checking and justification. The prevailing wisdom argues that history is more trustworthy and referentially sound than any other realistic depiction. Yet, historical records are often examined for their accuracy in conveying historical facts in postmodern academic circles. The issue with history is that the compositions likewise incorporate the creator's perspective or the way in which the creator deciphers authentic occasions. "With a set of experiences work, the history specialist's understanding of the past is at the very front of the story, making it all the more effectively helpless to assessment and inquiry" (Morris-Suzuki 42). A historical work's claims to reflect

"objective reality" or "facts" are called into doubt by the author's participation in the text. Michael Coetzee also exposes in his book *Foe* that historians and storytellers may undoubtedly suppress, exclude, and leave out key historical occurrences (Hutcheon 122). Another issue concerns history's inability to accurately capture the thoughts and sentiments of the period it represents. In the post-truth era, narrative historical fiction and self-indulgent accounts claiming authenticity have gained greater prominence than factual historical accounts. Historical fiction, which combines elements of fact and imagination, blurs the boundaries between truth and fiction while drawing upon both to develop its narrative.

Samantha Young believes that narrative history has a greater impact on the reading audience because it portrays history in a novel way. She argues that story history "permits experience an opportunity" and that "history is frequently made accessible, memorable, and meaningful to our present by the experiences we have and the tales we tell." (1). Critics of post-modern theory, such as Linda Hutcheon, question the distinction between "literary" and "historical" and advocate combining the two to depict contemporary reality. Such historical tales that include elements of fiction and self-reflection are referred to by the author as historiographical metafiction.

According to Hutchison, "verisimilitude," not any "objective reality," is what drives both fiction and history. She also describes similarities as "linguistic creations" in both history and fiction. Recent critical readings of both history and fiction, however, have concentrated more on what the two forms of writing share than on how they vary, and this basic division of the literary and the historical is now being questioned in postmodern theory and art. They are both recognized as linguistic creations, highly conventionalized in their narrative forms, and not at all clear in either language or structure; they have both been considered to gain their impact more from verisimilitude than from any objective fact. (Hutcheon, 105)

Between historical records and historiographical metafiction, there are several fundamental differences. History makes an effort to reconstruct and portray historical events using impartial frameworks. As opposed to historiographical metafiction, which alters history via the narrator's imagination and personal perspectives Historical works must provide unquestionable evidence that is unambiguous, recorded, and self-validating, according to the demands of critics. Yet, realistic narrative fiction offers the chance to blend fiction with the real world. Such a mixing isn't intended to make one think twice about "realities" but rather to give the reader a chance to see history through fresh eyes. It takes a precise blending of what can be shown to be "actual" and what can be "imagined" to accurately depict history in fiction. Defacing the "actual" in order to depict it in art has been going on since Plato's time. Poets were expelled from Plato's Republic because the "actual" must be three times removed in order to be represented in art. The lamentable artist is an imitator; thus, similar to any remaining imitators, he is multiple times removed from the ruler and from reality, according to Plato in Book III of the Republic (113). As a critical and storytelling technique, historiographical metafiction alters history to narrate fiction. The relevance of a metafictional book is due to its reflective tendencies, which project the work's inner self outside. An author employs various defamiliarization strategies to captivate readers who remain mesmerized by conventional storytelling tactics.

This research aims to analyze **The House with a Thousand Stories** by Aruni Kashyap as a work of historiographical metafiction. Exaggeration, defamation, and frequent interventions by the narrative voice are among the literary devices employed to reveal the novel's underlying complexities and its representation of historical truth. The novel is set in Mayong, a village in the Morigaon district of Assam. According to local legend, the name Mayong is derived from the Sanskrit words "Maya," meaning "illusion," and "Ongo," meaning "part." The village is widely known as the "land of black magic" and is associated with numerous mysteries, myths, and superstitions. Traditions of black magic and sorcery have reportedly been preserved and transmitted across generations through folklore and oral narratives. Mayong is also associated

with legends of people disappearing into thin air, transforming into animals, and mysteriously taming wild creatures.

3.1 Main Occurrence

The novel's central events revolve around Pablo, a young city lad who has spent a privileged childhood in Guwahati. The happenings that occurred during Pablo's two excursions to his hereditary villa of Mayong are the major focus of the narrative. When Pablo was only twelve years old, the first visit took place. In order to attend his uncle's funeral, he remained there for a week. He made his second visit when he was sixteen, four years later. He returned to attend his aunt Moina's wedding. From Pablo's point of view, the story advances. As the story goes on, Pablo switches between the past and the present and offers his own opinions on all the people and events. Pablo is an amateur narrator who lacks a thorough understanding of the authentic, social, and political conditions in Mayong; therefore, the reader cannot put all of their trust in him. Pablo finds quarreling relatives, supernatural occurrences, and crazy rumors amusing as well as upsetting. He had a strong bond with his cousin Mridul as a child and has a relationship with a girl named Anamika. He exposes the troubling undertones of uprising, the tensions and misery of the general population, and the public authority's and armed forces' merciless endeavors to subdue hostility all through his stories. Various particular qualities become evident while perusing the book as a metafictional, self-aware story. The heroes of historiographical metafiction are everything except legitimate sorts, as per Hutchison, who surveys Georg Lukács' idea of the person kind of verifiable story in her book *A Poetics of Postmodernism* (129). The primary person in this book is certainly not a regular hero. Pablo is an energetic, questionable storyteller who depicts his experiences in Mayong through the eyes of two small kids, one who is twelve years old and the other who is sixteen. The narrator's subjective interference may be seen throughout the whole book. Although he has Mayong roots in his family history, the narrator Pablo is unaware of the village's culture and sociopolitical climate. Pablo serves as the prism, or the reader's eye, to the deepest regions of the book. Pablo's voice is used by the author to both clarify and disguise the genuine voices in the work.

The novel's deeper voices reveal the true reality of rustic Assam, including revolts, military fights, deaths, and individuals' dread of being gone or killed. The house in the story becomes a symbol of decay, death, transition, and turmoil, which Assam was going through during those times. The novel has proved to be a voice of those whose cries have remained unheard amid the battle between the separatist group and the Indian government. However, the narrator uncovers only a few truths; some of the stories he tells are misleading.. The truth behind the falsehoods, he asserts, "cruelly ensured that specific things ought to remain implicit between us for eternity" (208). Likewise, the storyteller presents relevant issues, for example, "why Assam was the richest territory in English India yet the most unfortunate state in free India while being well off in regular assets" (Kashyap 23). The storyteller's continuous contribution is a typical narration approach in verifiable metafiction. For example, Pablo's cousin, Anil-da, brings news to the wedding household, and the narrative begins with a reference to rumors concerning the groom's family. However, rather than immediately revealing the contents of the rumors to the reader, the narrator digresses from the main storyline and provides a detailed, emotionally charged account of Anil-da's manner of conveying the gossip to his audience. The narrative proceeds as follows: Anil-da then captivated at least seven individuals who had been engaged in various wedding-related preparations, drawing their attention away from their tasks as he continued narrating the story. His ability to arouse curiosity and sustain suspense created this unusual situation. He wished for inquiries from the public. He intended for them to feel scared and fear that the wedding might not happen at all. (13 Kashyap) The bride, Moina Pehi, subsequently commits suicide because of the rumor that the groom's brother was an active member of an insurgent

organization (ULFA). The author purposefully ignores such crucial news that sheds insight on Assam's political instability because he wants it to be self-reflexive.

The primary device for narrating historiographical metafiction is rumor. Even though the narrator is skeptical of the rumors, some of them do prove to be accurate as the story goes on. Rumors do not claim to contain any "truth," although they may include some truth. Rumors may include both true and false information, so the author utilizes them to tell her narrative. Rumors may be used to recount horrible tales, other universes, and character-specific subjective reflections. Rumors about the bridegroom's family, deaths in the hamlet, Prosantoda and Mridul's romantic relationships, and other rumors are used to narrate the narrative. "Rumors always kill all the enjoyment at weddings," the narrator continues. Yet, with the fratricidal violence in the state and the girip-garap noises of boots, I suppose that such rumors become judgments, other realities, and actual people instead of faceless voices. You can count how many stitches are on some of those scarred cheeks (190). The rumor's narrator is not a trustworthy storyteller. No one can challenge the veracity of the narrator's stories since they are rumors, and he is not required to provide evidence to support his claims. The listener has the option of accepting or rejecting it. It explains why no one cared to inquire about Anil-rumors and gossip's veracity in the narrative. Yet nobody cared to worry about his unreliability, his propensity for exaggeration, or the fact that he was a serial liar. The creator makes legends, deceptions, and strange notions as a noticeable objective of narrative in this metafictional, self-reflexive book. The author uses exaggerations and difficulties to encase "reality" in fantastical or legendary components. This in turn aids in the novel's self-disclosure. The tale addresses the folklore that owl hooting is a bad omen: "The night three owls hooted niu-niu, long and strongly, to such an extent that I awakened from my rest terrified, clearly something shocking would happen very soon, whether previously or after the wedding. Maybe they were singing, 'I will remove you. We will eliminate you. Niu, niu, niu. (Kenyan 131) another instance of the belief that women shouldn't visit their bedrooms or have private conversations with their spouses since doing so was thought sinful is described in the book. Pablo's mother gets into a verbal altercation with Oholya Jetai, Pablo's dad's maternal cousin, since she had a confidential talk with her significant other in her room during the day. A few sorts of embellishment in the story let the creator try not to straightforwardly address the real objectives of the work.

3.2 Context and Plot: Sensing the Text

The thought for the article was propelled by the phenomenological hypothesis of room, which postulates an embodied connection between humans and the environment. Sensuous geographies can't boil down to the body's mechanical sensory reactions. Making sense of our social being depends heavily on the senses. How does the human body, in corporeality, produce space and places? How do the environments that bodies travel through shape them? In moving to the debate on the novel's structure and technique, we often return to these basic issues. Since bodies move through space while occupying it, space and bodies take on their own shapes and have an impact on one another at the same time, it is a continual negotiation process. Within phenomenological hermeneutics, the body, bodily rhythms, and place are understood as interconnected elements. According to Lefebvre (2004), their interaction generates dynamic relationships between individuals and their spatial environments, a concept he explores through the framework of "rhythm analysis." The human and non-human bodies in the area are always the embodiment of the location. Maurice Merleau-Ponty, a French philosopher who lived in the 20th century, said that the body and the environment are involved in a dialogical process in which the material activities of the body act as a middle person for getting motivations from the rest of the world. As per Ponty, we are something beyond our actual selves; the associations in general and encounters that shape how we decipher the world are laced with our cooperation in it.

His thought withdraws from the Cartesian dualism of body-object for a non-dualist idea of "body-subject," as indicated by the fact that one's own body is more personally associated with "oneself" than other outer things. The easiest way to sum up Ponty's phenomenological universe is to speak of "intersubjectivity," which he defined as "the sensation that is exposed when the routes of my numerous experiences cross, as well as where my own and others' interface and draw in each other like cog wheels" (xx). According to Merleau-Ponty, the body "flows over into the world" and "possesses" its surroundings primarily via perception and physical activity. (1962, p. 78). He used the word "tissue," which is "the sensation of a nonexclusive item, somewhere between the spatiotemporal individual and the idea...a part of being," to philosophize the process of the body and the universe "intertwining" in *The Visible and the Unseen*. This tissue is unmistakable from the tissue of the human skin; according to his argument, the universe and the body both mirror this flesh. The term "flesh of the world" refers to the aspects of the outside world that are both human and non-human and are completed by means of human insight (1968, p. 248). As a result, the socio-natural world outside always embodies the body. The reversibility of this flesh, which enables the acts and perceptions of body-subjects to be entangled in an "intermundane space," is thus its most important quality. The idea that the perceptual body is both spatial and fleeting suggests that the body consumes both reality and that "the existence that we involve is continually, in their different ways, questionable limits" (Ponty, 1962, p. 139-140). One of the text's most strikingly depicted scenes is Pablo's portrayal of Anamika sitting in obscurity: "On the veranda, she, with her open hair, her bamboo creel brimming with blackberries — all were essential for the night's haziness" (p. 120). This scene serves as a delineation of "intersubjectivity" and exhibits how Kashyap has developed the spatio-sensorial place world through language. The start of *The House with 1,000 Stories* happens on a big day in January 2002 in the Bishoya family's Hatimura villa during the wedding ceremonies for their youngest daughter, Moina, which have been adversely affected by a rumor spread by one of the family's sons, Anil. The story then continues with frantic rumors, dialogues, and superstitious occurrences that, in a manner, mirror the societal panic and the period's worry. The fictional universe is incredibly sensuous in addition to being highly believable and tangible. The primary goal of Kashyap's writing is to immerse us in the events via deep sensory contact, and because of this, the physical sensation must come before the reason is understood. The five senses, according to Rodaway, are "geographic in that they support spatial orientation, spatial awareness, and an appreciation of the distinctive aspects of various locations" (1994, p. 37). One element of Kashyap's "peripheral aesthetics" is sensuality. The feelings of people — contact, sight, smell, taste, and hearing have an impact in causing Kashyap's made up universe to appear to be real. It appears to be that peculiarities and human impression of them are not analogies but rather are expected to portray their organizations and don't represent anything other than the pure sensory appearances pointing in the direction of the pure senses.

3.3 Aruni Kashyap: His First Debut Novel

Aruni Kashyap asserts the embodied link to place that is obvious from the beginning of his first book by using allusions to physical metaphor, flesh, feeling, and spatial materiality. From the "juron" ritual, where the lady's body is canvassed in turmeric and oil, to the bodily scenes among Anamika and Pablo, where Anamika's modest fragrance, her chuckles, her cries, and the glow of her body harbor the material receptivity of her skin (p. 221), the original presents various episodes of these haptic geologies. While reflecting on his feelings for Anamika, Pablo acknowledges that there was no love in their relationship, only physical attraction devoid of emotional intimacy: "Zero heart, only skin and odor." Just sweat. "Just touch" (p. 197) The novel's soundtrack is eerie and unsettling because of the aural experiences of daily life, such as the "girip garap" sound made by military personnel's boots, the nighttime conch sound

subsequent to seeing the dance of the three owls (p. 134), the quieted talks, or the society music. The physical environment and spatial interaction with the surroundings are implied by visual experience. The book refers to several occurrences, including the nighttime shooting deaths of whole families of ULFA militants, the floating of dismembered remains in rivers, the hanging of dissected bodies from power lines, and many more. One such event was Brikoder's sister Mamoni, who had been gang-raped by four military men; furthermore "shouted and fell, abandoning a light-yellow path" (p. 112) when she spotted the military people. As Anamika negotiated a little curve close to an electric post in 2002, she "stepped on terrain she shouldn't have." For the residents of Hatimura, the electric pole serves as a place of pilgrimage since it was there that the corpse of a ULFA part's sibling was found hung in 1998. Pablo's "odd feeling of dread" for Anamika originated from the way that she had stepped on a "part of the ground which a blood-spattered body had soaked with blood" (p. 130), which hints Anamika's own end "in a pool of blood, following some serious time dying" (p. 187) when she is constrained to cut short her (and perhaps Pablo's) child. Her in-laws delivered Moina's corpse, which was presented looking like junk (p. 194), and since she died accidentally, the mukhangni rite was not performed. To expand on the substantial encounters of the circumstance, Kashyap purposely picked Assamese social practices and occasions like Juron, "matsyosporsho" on the demise of a few direct relations, the wedding melodies, the restrictions, and the ceremonies that are straightforwardly connected with the human body. Later in the novel, we additionally go over Moina's crazy demonstration of drinking phenyl as a demonstration of protection from the marriage. The same body that helps us understand the sensual delight of the world around us also exhibits remarkable physical resilience.

We might get rooted in our immediate surroundings thanks to olfactory geographies. The clever makes references to the smell of perspiring bodies, the smell of winter, the smell of affection, the flavor of Assamese food, and the flavor of unlawful undertakings, in addition to other things, to assist with making the story scene. The taste-smell framework is the nearest of the multitude of faculties since it makes a prompt association with the nearby geology. The steady utilization of physical or substantial similitudes and correlations with materialistic items, as in the depiction of the lucky man's family's gifts upon the arrival of the juron as "...two lipsticks — one red, similar to the stains of betel nut on elderly people ladies' lips, and the other delicate pink, similar to a cow's eager for salt tongue..." (p. 3), lays out the style through which the account creates. "Young ladies' butt cheek with enormous borali fish" (page 8), "currently contacted body as sucked sugarcane" (page 84), "hanging bosoms that hung like colossal jackfruits" (page 89), and "her light complexion was brilliant, new, very much like new leaves that have as of late grown from a mango seed after the principal downpours" (page 125) are the worn-out and typical statements of the exotic world around us. Kashyap writes alternative histories of history, memory, and violence, using the sexual as a way to recover the mundane.

The House with a Thousand Stories: History, Myth, and Hearsay

Hatimura is known as the place that is famous for unanswered inquiries and incomplete stories. A fast redirection to the metaphysics of talk affirms that it supposedly is a mass-preparing force "one of a kind to a preliterate society," as the historian Ranjit Guha (1983) highlighted while discussing Indian peasant uprisings. Further analysis of the performativity character of rumors by Homi Bhabha (1994) reveals that they spread contagiously because of their communal adhesiveness as a social discourse. The challenging job of narrating history from the outside comes with the danger of coming to believe in rumors. Veena Das (2007, p. 108) observes that the retelling of historical events may give rise to rumors. Such rumors can function as footnotes or metadata, offering valuable insights into the reconstruction and interpretation of history. In small communities such as Hatimura, historical events may gradually evolve into local legends

through collective memory and oral traditions. Examining seemingly insignificant incidents, concealed family histories, and circulating rumors provides a means of understanding the broader socio-historical conditions of a particular period. As Pablo, the novel's narrator, observes, Every wedding's joy is eventually destroyed by rumors. Yet, with the fratricide violence in the state and the girip-garap noises of boots, I suppose such tales evolved into facts, other universes, and actual people instead of faceless words. You can count the sutures on several of their faces' scarred areas (p. 190). Rumors are commonplace in villages, and they have been utilized to comprehend the socio- ethnic mosaic of Hatimura town, where a Brahmin kid can't experience passionate feelings for or wed a lower-position young lady as a result of the embarrassment and resentment he could bring to the family and where seeing military staff makes ladies become insane. Aruni Kashyap has created an alternative account of the micro-history of Assam using various family secrets, local lore, folk songs, and everyday speech.

According to Kashyap, the interpretation of the tales depends on "what you need to leave the audience with" (p. 210), another indication of the Assamese people's untold "people stories." For the sake of national interest, the government system in postcolonial Assam directly interferes in the private lives of its citizens via militarized scapegoats of fear and violence. How people live their daily lives and traverse the system forms Assamese society. *The House with Thousand Stories*, composed by Aruni Kashyap, was published in 2013. In it, Kashyap investigates the political emergency that happened in Assam somewhere in the range of 1998 and 2002 and is referred to there as "secret killings," and she depicts it in an imaginary setting for the Skillet Indian setting by "utilizing neighborhood vocabularies of human connections that powerfully draw in far off history through personally recollected recollections" (Saikia and Baishya, 2017, p. 14). Secret murders, also known as "goponhatya," are extrajudicial executions committed against members of the United Liberation Front of Assam's family, extended relatives, or supporters (ULFA). The state apparatus allegedly sought to foment fratricidal conflict between ULFA members and surrendered ULFA militants. The authors of **Secret Killings of Assam** write:

Under the guise of the search operation, SULFA members would break into the victim's home at midnight, pick up their target, and then the dead would be discovered the following morning. (2009, p. 8) Literary works like *House* give an artistic and narrative structure to the raw experiences of innocent people living in emergency zones of state neo-political power. These areas represent "new and unmistakable types of social presence where colossal populations are presented to conditions of life forcing upon them the situation with the residing dead" (Mbembe, p. 40). Rather than the one-sided sway leaned toward by Foucault and Agamben, Mbembe's planning of necropolises, which manages cracked power, becomes vital for "human endurance and the material destruction of human bodies and populaces" (p.14) both by the Brahmaputra Waterway and the barbarities of the assailants. This article will offer a "fringe feel," through which Kashyap's story universe passes on to the peruses a socio-sensorial universe of 1980s Assam, drawing upon Henry Lefebvre's "rhythm analysis" and Merleau- Ponty's "epitomized encounters." This study shows how Kashyap's trial style is made do to shape the verifiable record as well as the natural torment of his kin by connecting with the account system of the novel, especially his specialty of mixing reports and history.

Further Reflections on Peripheral Aesthetics

Postcolonial criticism focuses primarily on the historical and political setting of the text, paying little attention to the aesthetics of the writing. In her book *"Postcolonial Poetics,"* Elleke Boehmer makes the case that comprehending the intersectional society from which the cultural output is formed is aided by the authors' creative approaches, writing techniques, and modes of expression (2018, p. 2). According to Boehmer, the possibility of postcolonial feel centers around the scholarly works' semantic, underlying, and figurative characteristics while keeping a

significant interest in the extra-textual, political, and verifiable parts of postcolonial writing. As a matter of fact, stylish qualities are firmly connected with the "symptomatic cycles of opposition, frightfulness, and post-injury reconsidering that a postcolonial poetics might apply or get going" (Boehmer, 2018, p. 35). The article presently breaks down the poetics of postcolonial dread writing from the fringe, expanding the significant spotlight on the abstract investigation of postcolonial re-imagination, in which frightfulness doesn't assign an "occasion," however fumes into the day to day routines of individual. The study focuses on the aesthetic presentation and representation of terror incidents in postcolonial literature by employing writing as fruitful examples of a poetics that emerges from the "events" yet transcends such upsetting incidents as a tactical means of continuance and regeneration. Aruni Kashyap, for example, uses a narrative style that is ideal for this purpose in order to establish the outright reality of Assam's mysterious killings as well as the unheard and unrecognized existences of the everyday citizens of Assam town. Kashyap's narrative goes beyond depicting the secret killings, violence, and their traumatic consequences for individuals. In a 2013 discussion of his book, Kashyap explained his decision to adopt a realistic narrative approach. His writing incorporates cultural nuances, Assamese traditions, lived realities, and the complex interactions between state-sponsored violence and guerrilla movements.

5. Conclusion

Home is tormented with a sensation of unusualness and unfulfillment. The inescapability of reports, the undeniable presence of assailants, and the biological flimsiness around the Brahmaputra Stream feature the nearby association that individuals have with the area. The people who are brought into the love and need vortex include Pablo Anamika, Prosanto Da-Onulupa, Oholoya Jethai and his departed life partner, Mridual, and Manju Mahatu. The situation also impacts the other characters, including Aaita, Onimaborma, and Okoni-pehi.

The Bishoya family's run-down home serves as a metaphor for its residents' dead and pointless existences. Aruni Kashyap, who draws inspiration from Toni Morrison, R.K. Narayan, Amitav Ghosh, and Indira Goswami, chooses to compose for the Assamese public and purposefully avoids describing local terminology and traditions. According to Kashyap, "If I wanted to praise the tenacity of the Assamese rural people, I needed to put their encounters at the front and leave the narratives of the specialists who upset quiet and the creator's fury behind" (Kashyap, 2019, p.203). The novelist's voice may be heard when the narrator Pablo states, "The reality behind tales brutally assures that some things should stay unspoken between us forever" (p. 208). The significance of location can be understood through narratives, as stories highlight its unique importance as a tangible place. Places play a crucial role in shaping and recounting personal histories, providing valuable insights into the experiences and memories associated with locations. By incorporating family secrets, rumors, and the complexities of interpersonal relationships, Kashyap's fiction explores the Bishoya family's struggle to navigate the ordinary and extraordinary circumstances of everyday life during a period of political unrest and militarization in Assam. Rumors, narratives, and concealed family histories serve as important means of understanding the traumatic experiences of marginalized communities, thereby shaping the broader historical context and emotional atmosphere of the novel. Nii Ayikwei Parke's praise for the work, which can be found in the "praising the book" section, effectively captures its literary merit:

The throbbing heart of Assam may be found in Kashyap's decaying house; within it are termites, disputes, dogs that lay eggs, brilliant fireflies, frightening rumors, and the crumbling spines of its own history. The Brahmaputra is the river next to it; it veers towards the villages it loves and swallows them whole, symbolizing the tragic love tales in Kashyap's House. The complicated narrative of an India that is seldom seen outside of North East India and is almost always

discussed is told in *The House with a Thousand Tales*, making Kashyap's debut both brave and vital.

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