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A Tale of Tragic Lives: Indra Sinha's *Animal's People*

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Abstract:

Animal's People is analyzed in this study with the purpose to present the real picture of sufferings of human lives due to the gas leakage accident occurred in Bhopal on 1984 through Indra Sinha's point of view, but with a positive prospect towards life. Indra Sinha, who is a prominent Commonwealth Writer addresses the novel to the victims of the 'Bhopal Gas Disaster'. Besides, the picture of their tragic lives it also uncover perspectives like an identity crisis, justice, corporate humanities, limitations of laughter and so on. The text is analyzed with the objective to show the tragic situation of those people who live every single day in the poisonous/dead atmosphere of Sinha's fictional city, Khaufpur yet not lose their hope for a step towards a better life. Additionally, the study shows the power of positive attitude of human life that helps to change the narrator of the novel from a pessimistic person into an optimistic one through Sinha's tale of tragic lives.

Keywords:

Bhopal Gas Disaster; Tragic lives; Khaufpur; *Animal's People*; Indra Sinha.

I. INTRODUCTION:

A tale is an account of a sequence of happenings either incidents or accidents, either happiness or tragedy and so on. It is the narration of events those are related to each other plus recorded and are presented in the course of written form, oral form and in the form of photoplay. The narrative of occurrences in written form can be organized in the different form of the genre, fiction is one of the popular forms among them. Fiction represents any piece of literary narrative in the form of novel, short stories, novellas, prose, poetry and so on. Amongst the rest of the forms, the novel is a long piece of narration based on either imagined or real facts. Facts that are true to human life and express human experiences are not always present a creamy picture to the readers but, sometimes it also presents a picture of tragic lives and inhumanity along with a rough canvas. And tragic lives tales are mainly based on human discomfort, hardships, agonies, misfortunes, loss of human lives and the like. Disaster, loss of human life, pain, hard luck and sufferings all are the characteristics present in the novel, *Animals's People*. It is a novel written by the Commonwealth Writer, Indra Sinha. It was a reworking of the Bhopal disaster based on author's long association with the Bhopal survivors. And the purpose of the study is to analyze the picture of these survivors through the tale of agonies, tragedies, and fear of death presents in *Animal's People*. The researcher here aims to show the tragic situation of those people who live every single day in the poisonous/dead atmosphere of Sinha's fictional city, Khaufpur yet, not lose their hope for a step towards a better life. Additionally, the study shows the power of positive attitude of human life that helps to change the narrator of the

novel from a pessimistic person into an optimistic one through Sinha's tale of tragic lives.

Besides, several studies has been conducted and are published also on tragedy of Khaufpuris as well as on other sub themes of the Sinha's novel, like, Smita Sahu's article on, "An Identity Crisis in Indra Sinha's *Animal's People*" reflects the picture of inner conflict of the protagonist in search for his missing identity. Afterwards Heather Snell's "Assessing the Limitations of Laughter in Indra Snha's *Animal's People*", focuses on the estimation of happiness of the four-footed protagonist of Sinha's book. Next, Anthony Carrigan's "'Justice is on our side'? *Animal's People*, generic hybridity and eco-crime" reflects on the struggled life of the protagonist and other Khaufpuris for justice which was in real happened in Bhopal in Dec.1984. Subsequently, "Animalspeak' against Corporate Inhumanities: Indra Sinha's *Animal's People*" published in the *Sodhganga* where Navleen Multani focuses on "The worst of the world's corporate homicides, the Bhopal gas tragedy, resonates through the pages of *Animal's People*. It killed over 15,000 people and left lakhs maimed on the midnight of 2/3 December 1984 (131)". In addition to these studies on the novel of Indra Sinha there are many more in the list.

I. a. Author and the Novel:

Indra Sinha is a prominent Commonwealth Writer. He is a British writer of English and Indian descent, born in 1950 in Mumbai, India. He lives with his spouse and three children in South France. Sinha studied English Literature at Cambridge in England. Earlier, he worked as an advertising copywriter in London. His literary career started from 1980. His first novel, *The Death of Mr. Love* was published in 2002 and the second one is, *Animal's People* (2007). He is the winner of the 2008 Commonwealth Writer's Prize for his most recent novel *Animal's People*.

Sinha starts the novel with Editor's Note, "This story was recorded in Hindi on a series of tapes by a nineteen-year-old boy in the Indian city of Khaufpur..., the story is told entirely in the boy's words as recorded on the tapes. Apart from translating to English, nothing has been changed". Sinha presented those tapes in straightway without twisted them. The continuity of the novel is interrupted with thoughts of the past. The flashback style of narration impart the story slowly on one hand and at the same time on other hand, it helps in developing the plot, setting, characters related to *Animal's* past and present and also the unfinished portion that includes the sequences of ongoing events. *Animal's People* is mainly dealing with the tragic lives of victims of that disasterous night but, put the focus light on the protagonist as the main victim and the problems faced by him regarding his identity quest. Besides, it is also about the aftermath of the disastrous and poisoned night of Khaufpur and its after-effect on humanity. The title of the novel provides an interesting perception into the novel, as it gives us a prospect of the way the people of 'Khaufpur- the city of fear', identified themselves. The novel also presents Sinha's view on western influence and an accurate depiction of 'distant sufferers'. This book is a novelized account of the 'Bhopal Disaster' or 'Bhopal Gas Tragedy'. Bhopal Disaster is also esteemed as 'world's worst industrial disaster' which was occurring due to leakage of gas from a Pesticide plant in Bhopal, Madhya Pradesh. This Gas leakage incident had murdered a lot of people, but who was left to live, were leading their lives, worse than death. Sinha's narrator of this novel,

named, Animal is one such victim of the industrial disaster that was happening at Khaufpur nineteen- years ago.

After nineteen-years of the accident Sinha's tale about the tragic lives of the Khaufpur is "conveys the fight for justice against an unnamed 'Kampani' in the fictional mirror-city of 'Khaufpur'. The book's narrator is a nineteen-year-old slum-dweller called Animal who lost his parents 'that night' and is forced to walk on all fours due to the toxin-induced 'smelting in [his] spine ' (Sinha, 2007: 15). Refusing sentimental narratives of pity, Animal offers a highly individual yet collectively responsive perspective on the disaster's effect and accompanying notions of '*right, law, justice*' (Carrigan 5)". Moreover, Animal makes the reader to believe on the power of positivity of life through his entire story. Animal complete his story in twenty three tapes.

I. b. Story at a Glance:

Animal though starts the tale with the sufferings of the poisoned victims but, concludes it with the picture loaded with the power of positivity. The 'First Tape', deals with narrator's introduction along with the statement, "I used to be human once (Sinha 1)". From the first line of the novel, the protagonist uses the flashback style of narration which is bound or skip between the past and the present. The word 'once' not only presents the bitter truth of his life but also figure out the picture of that poisoned night. In the 'Second Tape' Animal discussed about the journalist named, Phuocoy, whom Animal calls "Kakadu Jarnalis (Sinha 3)", came at Khaufpur with the purpose to publish about the fearful and unforgettable night that brought misfortune to almost all Khaufpuris. He also discussed the deal between him and the journalist that when the whole book was presented in the print form, it must be in Animal's words only. From this tape, the protagonist share his grief, bitterness, hardships, unluckiness and struggle with the readers, "Now I am talking to you (Sinha 12)". The 'Third recorded Tape' covers, Animal's concerns about the damages caused by the 'Kampani', the non-ending court cases, harassments faced by the other poisoned victims and their families and about the denial to give compensation by the 'Kampani' for the damages also. 'Fourth Tape' presents Animal's sexual desires before his readers. The narrator without any artificiality told about his sexual urges and also about his passion for Nisha, who loves Zafar. In 'Tape Five', Animal along with other Khaufpuris are engaged in discussing about the attacks on "Amrika (Sinha 60)", "This plane comes out of nowhere, flies badoom! into this building. Pow! Blam! Flowers of flame (Sinha 60)" which was flashed on the television of a tea stall. And when on 'Tape Six' Animal continued his story with a positive note on misfortune, hardships and struggle of Khaufpuris along with Nisha, Zafar, Somraj and others, suddenly Elli- the foreign woman has appeared in Khaufpur. Her arrival creates a mystery before the people of Khaufpur, later the mystery breaks with the news that, this "Amerikan come to do medical experiments (Sinha 68)" at Khaufpur. After this episode of suspense in 'Tape Seven', the narrator expresses his anger for Zafar, Nisha's love. His "battle with Zafar was hotting up (Sinha 83)" and he dreams out of his jealousy that Zafar's body was bent, double than his. Another poisoned victim Pyare Bai's husband, Aftaab's pain and suffering were also mentioned in such a realistic manner by this nineteen-year-old boy, that sure melted the heart of the readers. 'Tape Eight' is continued with Zafar's effort in solving Elli's mystery, "A mystery is Elli (Sinha 92)". Animal somehow manages to befriend Elli and was not only invite by her but, trick fully success to discover the information regarding her and her intentions behind her free clinic also. In the 'Tape Nine', the narrator share

about his assumed responsibility to the readers. His adoration for Nisha made him decide that, it was his duty to save her chastity until she married to some nice person. And in his obsession he involves his friend Ali Faqri also. He purchased pills from Faqri that helps a person to control the sexual urges for Zafar. Animal continued his 'Tape Ten' while talked about Elli's disheartenment as "Three days go by, not a single person comes to the clinic" (Sinha 135). Elli's dull face not only melt his heart but, also took the decision to be the first patient of her clinic. 'Tape Eleven' is continuing with the painful story of a character who "was a twice-victim of the Kampani" (Sinha 146-147) named, Shambhu. Because, "He had breathed the poisons of that night, plus the wells in his neighbourhood were full of poisons leaked from the factory" (Sinha 147). The narrator figure out the further level of effort attempted by Elli in order to help the Khaufpur's poisoned victims in the, 'Tape Twelve'.

After solving Elli's mystery and discuss about her effort to help the victims, Animal further narrates about the serious issues like, "a court-wallah, the announcer of the case, "the judge" (Sinha 189) of this "criminal case number RT8460/96 (Sinha 189)" and the judgement of the case in the 'Tape Thirteen'. The narrator shares with the readers that how this judgement day becomes vital for the Khaufpur and its people. Everyone gathered outside the court to know the decision of the judge regarding "the petition laid before the court by Mr Zafar" (Sinha 189) for justice. In 'Tape Fourteen', Animal mentioned about the festival, "Muharram" (Sinha 205) and about the story that is related with "Muharram" (Sinha 205) in Khaufpur. 'Tape Fifteen' deals with the pre-penetrative act between the narrator and a prostitute named, Anjali. The narrator in this tape boldly shares his feelings and experiences of his pre- penetrative act with the readers. 'Tape Sixteen' is continued with the Elli's information about the letter came from "Amrika" (Sinha 246) for him. Elli assures him also that may, it is a time consuming matter but, "after the operation my back will be straight, I will be upright (Sinha 247)".

Suddenly, in 'Tape Seventeen' the narrator increases the level of the serious environment a bit more serious as "The Kampani lawyers arrive in Khaufpur with no warning (Sinha 260)" Arrival of the "Four Amrikans (Sinha 260)" made Zafar and other Khaufpuris decide to start protesting before the house of "the CM (Sinha 260)" because sudden arrival of these "Amrikans (Sinha 260)" without any notice frightened the people of Khaufpur with the very thought that, "After we've waited so long, they should let justice take its course.' 'What can we do?' (Sinha 260)". 'Tape Seventeen' touched the peak point of the climax also. 'Tape Eighteen' of the narrator's tale also maintain the essence of the climax of the story with another misshape that begun in Khaufpur, "the Nautapa has begun (Sinha 278)". "Nautapa is the nine days of heat so fierce if fries any part of you that touches the ground (Sinha 278)". Instead of losing hope in this stressful situation created by humans and nature, Khaufpuris decided to face these problems with a positive attitude towards life as they learned to deal with it. 'Tape Nineteen' present the status of the hunger strike led by Zafar with a small group of victim's families. In 'Tape Twenty', Animal narrates about Khaufpuris anger and disheartenment. As "The hearing has been postponed (Sinha 305)" all Khaufpuris become frustrate and dispirit. Though Zafar still continuing his struggle for justice while maintaining the non-violence but, this news turns most of Khaufpuris into a violent protestant. People become riotous and the attitude of Khaufpuris made the cops brutal, "The police advance, without halting or asking questions, their long staves begin to beat (Sinha 311)". The book is now on its way to touch the finish line in The 'Tape Twenty One'.

Rejection of the narrator's love proposal by Nisha made him took the decision to commit suicide, "I ask myself do you want to die? comes the reply, yes (Sinha 334)" and he consumed "thirteen golis (Sinha Sinha 334)". Animal complete this tape by sharing about his hallucination with the readers. 'Tape Twenty Two' is continued by the narrator with the return of his conscious feelings. His hallucination is now over when in the next morning he found himself on a truck, loaded with patients, which is on the way to a hospital at Diwanabad. He surprised to found himself not yet dead but, not feeling very well because still, he has a terrible hangover. Nisha's rejection breaks not only his heart but his hope also. In the last and the concluding tape, 'Tape Twenty Three' almost all the problems of the protagonist and other characters are solved, that is mentioned by the protagonist from the first recorded tape of the tale of tragic lives. He concludes the tale of tragic lives with a happy note. He shares about his feelings of satisfaction that he had tasted in the paradise as he thought himself dead but, his illusion was interrupted by Jara. First, Aimal thought that Jara is also dead but, soon he realizes that neither Jara nor he is dead yet when he saw Zafar, Farouq and other Khaufpuris comes towards him to take him back to Khaufpur. The narrator share to the readers that it is really unexpected for him. He never expects to be loved up to this extent by the people around him. But, when he comes to know that Maa is no more all his happiness are gone because of it very hard for him to grasp and believe this. However, the sequence of events happens at Khaufpur recovers him from his grief. Like, Zafar and Farouq both are alive, secondly, "the CM swore by his temple gods... not to do anything or make any deal without their consent (Sinha 356)". The third news helps him most in his recovery of both physical and mental condition that, Nisha likes him. And the last noticeable news, the celebration news of marriage ceremony of Nisha and Zafar and Somraj and Elli makes him happy.

Thus Animal, the narrator concludes his recordings by passing greetings to the readers, "Eyes, I'm done. Khuda hafez. Go well. Remember me (Sinha 366)" with a note of steadiness like a confident and satisfied soul in place of a disheartening one even after facing many ups and downs of life. But, the actual essence of the story is not accessible to the readers without the analysis of the context.

II. ANALYSIS OF THE NOVEL:

In the context of the *Animal's People*, nineteen years ago the tragedy happened, but, its aftermath still plays the role of slow-poison in the life of the narrator of the novel. Besides, the protagonist it had a bad effect on the life of other characters and their families of Khaufpur also. Tragedy, fear of death, sufferings, pain agonies and like according to a dictionary are bad phases of life that causes great sadness, unfortunate and often involve death. Though *Animal's People* is mainly dealing with the tale of tragic lives and their misfortunes. Besides, the novel also explores one more real fact, the painful life of poor people which makes them to learn how to be bold and strong to fight for life, "At once playful, pitiless and moving, *Animal's People* stands as a testament to the courage and resilience of Indian's poor' TLS" (Sinha First Page).

Moreover, from the first section of the novel, the narrator continued with different phases of tragedies through the tale of the tragic lives of different characters besides his own. He starts with the stories of their sufferings and misfortunes which are faced not only by himself but also by almost all the people of Khaufpur. The beginning of the *Animal's People* deals with the protagonist's crisis. The crisis because of tragedies and sufferings reaches at peak level in the middle of the story and at near the end after

touching the climax, the story gradually moves towards the end which presents a new picture of the protagonist. In short, the protagonist starts with his frustration, but ends with his satisfaction. Sinha's *Animal's People* present a new picture of the tragedy. It strengthens the fact that not only happiness can able to satisfy a person, but sometimes tragedy and hardluck also can able to turn a frustrated person into a satisfied and matured person. Sinha clarifies the fact through none other than but, the narrator of his novel.

The narrator along with his frustration also narrates about the tragedies of Khaufpur. He sometime while narrating about the pending court cases, the cases which are continued even after the nineteen years of that accident because of the negligence of the legal system and higher authorities like, CM. And sometimes also by presenting the pathetic condition of other poisoned victims of Khaufpur, like Somraj, Nisha's father. Nisha, whom Animal loved very much and wish to marry also, her father is a poisoned victim whose singing career was brought to an end by that tragic night, "From that night on he would listen to other people's records, but never his own." (Sinha 33). He was the 'Aawaaz-e-Khaufpur' means 'the voice of khaufpur' (Sinha 367) hated the 'Kampani' because he had lost his voice along with his wife and son but, instead of all these tragedies he stands as a strong pillar and in order to help and support other poisoned victims and sufferers of that disastrous night "he ran a poison-relief committee." (Sinha 33).

Besides, the 'Aawaaz-e-Khaufpur' there are other characters and their families also like, Pyare Bai's husband Aftaab, is another poisoned victim. He is a victim of both tragedy and love. He was one of the workers of the 'Kampani' and fortunately, he was at his home on that night but, still unable to save himself from the very misfortune as his priority was to save his family and neighbours. He, in order to save other lives, was affected very badly by the poisonous atmosphere as forgetting to take care of himself, "His condition grew worse. His eyes suffered, he got rashes all over, plus fevers and pain in his joints" (Sinha 84). In this situation also, though his wife knew it well that he will die soon, without caring about their financial condition she loves and cares for him and brought medicines with the hope that might he will be healthy again. And on being stopped by her husband, she resound in poetic language, "Har ek warak mein tum hi tum ho jaan-e-mehboobi, hum apne dil mein kuch aaisi kitaab rakhte hai" (Sinha 84) means "On every page there's you and only you, oh love of my life, it's this book I keep in my heart" (Sinha 84). The narrator's this phase of the tale not only present their sufferings but, a tale of incomplete, still satisfied and matured love life also.

Next, the narrator proceeds with the tale of the tragic life of Shambhu, "an old boy" is another victim of that disastrous night who suffer twice because "He had breathed the poisons of that night, plus the wells in his neighbourhood were full of poisons leaked from the factory" (Sinha 147). He even unable to breathe in a proper way because of the poison which is affecting his respiratory system. This worst and tragic health condition of Shambhu made his wife so desperate that she is ready to go against Zafar, the social worker and decided to take advantage of Elli's clinic, clinic of a female doctor from 'Amrika' means 'America' (Sinha 367) to cure her husband. In her desperateness to save her husband's life she replied to others who stopped her from taking help from Elli in the name of Zafar that, "If my Shambhu dies', she said, 'his death will be on Zafar bhai'" (Sinha 148). Similarly like Shambhu's wife Gargi, an old lady of Khaufpur and another poisoned victim of that poisonous night "whose back is almost as bent as"

(Sinha 306) the narrator, is now become bold and fearless because of the tragedy faced by her and without any anxiety in this city of fear, Khaufpur. She protests against the lawyers who came from 'Amrika' for the compensation, "Then Gargi says that if the Kampani has any honour it must stand trial, and it should pay just and proper compensation for all the wrongs it has done (Sinha 306)". Besides, there are many more victims of poisonous gas who are still suffering badly even after nineteen years of that tragic accident. Here the narrator shows the real picture of life that how their tragic lives turn them desperate and tough instead of weak. Apart from these Khaufpuris who learn to fight for life, even in this tragic atmosphere, there are "a dozen houses" (Sinha 183) "in the kingdom of the poor" (Sinha 174) of Khaufpur who all are poisoned victims since that night but, instead of giving up decide to be tough and strong.

The narrator of the novel through the tragic tale of these poisoned Khaufpuris not only highlight the painful aftermath of the tragedy which was caused by the leakage of poisonous gas on that disastrous but, also reflects different shadows of reality and humanity like, the loving and caring nature of husband and wife, caring nature of a human for another human without any self-reason, lives of poor and their struggle and others. In short, the narrator of the novel through his tale of the tragic night present a positive picture of life under the shade of agony, sufferings, pain and like which is completely different from the meaning present in the dictionary.

The tragic night apart from turning the life of the narrator and the rest of the victims of Khaufpur into a painful life, in addition, snatched their right to lead a normal life for forever also. The accident was caused due to the leakage of poisonous gas from a pesticide factory which was set up by a 'Kampani' of 'Amrika' at Khaufpur. Furthermore, the gas leakage incident had not only murdered a lot of people but who are left to live, lead a life which is worse than death every day, even after nineteen years passed of that worst industrial disaster regarding which the narrator has discussed above. Sinha certified the mentioned facts of the tragic lives through the statement of his narrator from beginning to end. His protagonist after stating about the victims of Kkhaufpur continues the tale while talking about his own misfortune to the readers with the statement, "I used to be human once." (Sinha 1). Thus, from the first line of the novel, the protagonist presents the bitter truth of his life. "Once" (Sinha 1) divides the life of the protagonist between two feet and four feet, between human and animal.

Sinha's bitter hero stated about his tragedy in such a simple way that it magnetize his reader's attention very easily without any effort made by him. Besides, his simplicity and his ill-luck turn him into a frustrated, straight-forward and ill-mannered boy who not only uses absurd Hindi words like, 'fataak' means 'bang! crack!' (Sinha 369), 'ghur-ghur' means 'to stare' (Sinha 369) 'arre' means 'an exclamation, like 'hey!' (Sinha 367), 'char sau bees' means 420, refers to section 420 of Indian Penal Code which deals with cheating (Sinha 368) and on and on but, shamelessly uses slangs also like, 'sisterfuck', 'Mother's cunt', 'saala' which is 'used like English bloody'(Sinha 372) etc. His frustrations and jealousies because of his misfortunes are peeps through every phase of his tale. In the first chapter of the novel, he himself admitted about his jealousies, "The list of my jealousies was endless (Sinha 2)". His jealousies turned him mad and made him shout also on peoples who are walking on two feet instead of four like him, "In my mad times I'd shout at people in the street, 'Listen however fucking miserable you are, and no one's as happy as they've a right to be, at least you stand on two feet!' (Sinha 2)". His ill-luck not only made him physically disabled but, changed

his identity also, a man from an animal. People of Khaufpur call him Animal, "Animal, jungli (wild, Sinha 370) Animal! (Sinha 16)". But his love, Nisha describes his name in a very beautiful way. She told Animal, "that it was my name and I should be proud of it. Jaan means 'life'. Jaanvar means 'one who lives' (Sinha 35)".

Except for Nisha and few others like Ma Franci, Zafar, Somraj, Elli, and Aliya, most of the Khaufpuris mocked at him and compared him with Jara, the female dog. Thus, his tragedy, not only attacked on his body but, on his identity also. Animal, the protagonist faced many different shadows of tragedy and all these turned him into an experienced and bold struggler of life for his better life. Though most of the times he did sheepish mistakes out of his frustrations and jealousies like, purchasing pills from Faqri that helps a person to control the sexual urges for Zafar, his love antagonist to defend Nisha's honor. List of his sheepish conducts does not end here he, in order to prove himself capable like other two-footed persons of Khaufpur, took the decision to participate in the fire-walk on the day of "Muharram" (Sinha 205), 'Shi'a festival of mourning for death of Imam Hussein' (Sinha 371) which shows his struggle against his one of the tragedy, identity crisis. To fight with his complex of identity crisis because of his four-footed body, he in his desperateness took such sheepish decisions with the sayings, "I am an animal fierce and free, pure in heart I'll never be, but not this way shall my life end, this fire itself shall be my friend" (Sinha 217). But, it was Farouq who saves his life from burning with whom he often argues. Once again the picture of human care and love is depicted through this portion of the narrator's tale. In spite these reasons are not enough to turn a human into an animal. His misfortune differentiates him from the rest of the poisoned victims and also made him the lead character of Sinha's story. Whereas, other Khaufpuris struggled to get relief only from poison but, the struggle of Animal is not limited to this portion only. His struggle is for his identity also which was snatched by that tragic night. His struggle against his tragedies turned him more bitter and frustrated day by day, which is again clear to the readers from his conversation with the dead persons of the 'Kampani' especially when he refuses to conform their demands by saying, "I say to the dead, who the fuck do you think you are, to threaten me with your reedy fucking complaints? If you had power you would have long ago taken your revenge, you are powerless as us living, (Sinha 275)".

Tragedy also snatched from him the right to love someone and to be loved by someone. Because of his physical disabilities, girls hardly show him sympathy but not love. Narrator's painful words made this fact crystal clear, "Because I am an animal, that's the real reason isn't it, that you can never marry me? (Sinha 332)". He loved Nisha but, she shows only her sympathy towards him, which hurts his heart lot. First, he thought that if Zafar will be not there, then Nisha will marry him but, when Nisha refuses his proposal even after the death news of Zafar during a hunger strike for the poisoned victims his heart was broken completely and he decided to die out of his tragic luck. Rejection of the narrator's love proposal by Nisha made him took the decision to commit suicide, "I ask myself do you want to die? comes the reply, yes (Sinha 334)" and he consumed "thirteen golis" (Sinha 334) of 'datura' means "a highly poisonous plant (Sinha 369)". But, instead of being died he lost his senses only and when he is unconscious state he found himself in a truck loaded with patients, which is on the way to a hospital at Diwanabad. He surprised to find himself not yet dead but, not feel very well because still, he has a terrible hangover. Nisha's rejection breaks not only his heart but his hope also. So, out of his depression, he decided to leave the human civilization and spend his whole life in the jungle, "I've kicked off my kakadus. I'll live as an

animal,... (Sinha 341)". Not only this out of his repulsion and "revulsion for human life" (Sinha 341) he chooses the jungle as his death place also, "if I am dying let me die here in the open like a beast... (Sinha 341)". The narrator by means of his tale of tragic lives share about his tragedies and problems also. Tragedies that he had faced in the jungle as there is no food to eat, no water to drink and not even a "friendly soul" (Sinha 350) who can accompany him. The narrator's statement in the second last tape of this novel presents him as a complete frustrated soul because of his continuous tragedies, "If this self is mine doesn't belong in this world. I'll be my own world; I'll be a world complete in myself (Sinha 350)".

The narrator continues his tale of tragic life with his experiences that had been experienced by him in the jungle. Out of his weakness in his hallucination, he believed that he was dead, "That night I died" (Sinha 351) and at the same time shares that, "Of, death I remember nothing (Sinha 351)". Then he started narrating about his feelings of satisfaction that he had tasted in the paradise as he thought himself not alive anymore but, his illusion was interrupted by Jara. First, Animal thought that Jara is also dead but, soon he realizes that neither Jara nor he is dead yet when he saw Zafar, Farouq and other Khaufpuris comes towards him to take him back to Khaufpur. The narrator shares with the readers that it is really unexpected for him as discussed earlier also in the study. He never expects to be loved up to this extent by the people around him. The feeling of love and not sympathy act as a medicine and is enough for him to recover him from all his pains which are caused by that tragic night.

Sinha's *Animal* also narrates through his tale about the vital decision of his life to the readers. When the fund for his operation was managed somehow and the confirmation letter of his operation was also arrived from 'Amrika' at Elli's clinic instead of celebrating this grand step towards the succession of his dream to be an "upright human" (Sinha 366), he decides not to go to 'Amrika' for the operation and to use this amount of money to buy Anjali, the prostitute to gift her a free life from prostitution and to live with him. Besides, *Animal's* refusal for the operation includes another reason also about which he does not forget to share with the readers, "Eyes, I reckon that if I have this operation, I will be upright, true, but to walk I will need the help of sticks (Sinha 366)". *Animal*, the protagonist of this novel further thought that "If I'm an upright human, I would be one of millions, not even a healthy one at that. Stay four-foot, I'm the one and only *Animal* (Sinha 366)". Thus, not to lose his identity again he decides to refuse the operation and find it better to live with his real self, to live as *Animal*. Throughout his tale, one fact is very clear that tragedy, not only gives birth to the most frustrated soul but, sometimes out of tragedies, some enliven and fighter souls also take birth in this world of humans.

III. CONCLUSION:

From the above discussion it can be stated that, every tale/story contained two different types of thought in it, one is satisfied and another one is unsatisfied and it's completely on the readers as well as the narrator to choose, either the certainty or the uncertain part of it. The narrator of the tale, though being called by the name, *Animal* by others, is a human being in real. A human who chooses the positive and certain side of his life even is full of tragedy. He chooses it better to fight continuously for his better luck. The tragedy of his life presents various shades of his nature like jealousy, frustration, caring, stupidity, and understanding. Not only this, he also chooses to learn to live a better life by defeating his disabilities. Besides, though his ill-luck and his

tragic condition turned him into a person with frustrated and discourage soul, the better experiences of the rest of his life that he had gathered from his tragedies throughout narrating the story to the readers whom he addressed as 'eyes', made him concluding his statement as an enliven soul, "my familiar life, I have it back." (Sinha 364).

To summarize, it could be as aforesaid, that the main focus of the paper is to leave no stone unturned on these different aftermaths of the tragic lives of Sinha's *Animal's People* like the pain faced by the Khaufpuris after losing their close ones on a tragic night, the pain of a singer who is tongue-tied because of the disastrous night and the like. In addition, the tragedy of suffering from the problem related to the identity crisis by Animal, the hero. Moreover, where we all need love and care for surviving, Animal, the protagonist has to deal with sympathy which is really a misfortune to any person. But, a sense of positivity is also run alongside with these feelings of negativity which not only help the Khaufpuris to learn to struggle for a better life under this cloud of pain while it also turned a pessimistic person into an optimistic one, i.e. the protagonist of Sinha's novel. In this way, the researcher attempts to explore the tale of the tragic and the poisoned lives of Sinha's fictional city, Khaufpur with the objectives of a better understanding of the context as well as the text.



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