PARAGIDMATIC CORRELATIONS

1. 1.8: XVI.10

Maya feels herself to be in a passionless world where the healing passion of a fit of crying is not allowed.

Remembrance of her beloved pet makes her feel Gautama to be like a disembodied spirit.

2. IV.5: IV.6

Maya’s and Gautama’s marriage was based on the friendship between Gautama and her father and their mutual respect for each other.
Syntagmatic Analysis

The tone in which Gautama now speaks about Maya's father and seeing his respect been broken gives Maya the most searing pain.

3. IV.4: IV.10

Maya describes her father like a 'silver oak' and feels his open love for her.

Description of Gautama's father, becoming of the being, sisters, brothers and their routine.

4. XV.10 XVIII.1

Maya wishes to see the seas with her father, to visit Arjuna and above all her old home.

Three days later in Lucknow's house after a month of vacancy, arrival of the daughter of the house.

5. VIII.1: VII.9 : XV.3

Mirror Stage

Maya's psychology, her analysis of herself in the mirror.
Syntagmatic Analysis

Observes her own face, finds it innocent and fleshy whereas a refined intellectual face would have been able to capture Gautama.

Analysing herself in the mirror Maya concludes his and her face displayed deep absorption in lives, they were not the faces of those who died or murdered but of those who lived.

6. IX.4: XIII.4

Gautama listens to her for a while and calls her a neurotic and attributes this to her childhood.

Maya wonders if she or the world around her is insane.

7. XII.9: XIII.3

Maya recalls her father’s image in the mirror when she could see two of his images and he looked doubly impressive and doubly unreal.

Gautama comments, human beings are all the same, but it is impossible for Maya to see them in a detached light, objectively.

8. XI.8: XIII.10

Maya surprised at the way he addressed her: ‘Dear Maya, Dear Sister, dear small stupid silly sweet sister’.
Syntagmatic Analysis

Eventually the letter came from her father in small pale green letter telling about his programme for the summer and his wish that Maya and Gautama join him.

9. VII.9: XVII.5

At night, the moon, the silence, the past memories were so vivid and clear to make her convince it was all too real, Moon's pure surface absolute white, pure, soft, chaste, casting its reflection upon the vast night like mother's tender love.

10. VII.8: VII.9

During the days Maya forced herself to believing it was nothing more than a nightmare.

At night the moon, the silence, the past memories were so vivid and clear to make her convince it was all too real.

11. VII.10: XIV.7

Maya finds no rest, it is as if only waiting for death. This makes her in love with life and wants a saviour in her Father or Brother or Husband.
Syntagmatic Analysis

After a long shopping day, Maya finds Gautama's mother a pillar of life and living, an anchor, much more so than her son.

12. VIII.4.5: IX.3

Turning in the windows she heard Gautama laughing: 'The stagnant dregs of sentimentalism available only to the decadent.'

In spite of this she longs to join Gautama and spend each possible moment with him but they seem to be living in different worlds. His was scented, coloured and warm whereas hers was a private hell in which death was certain. In depression, Maya longs for Gautama intensely but feels no bond between them as he never felt the pull whereas she thought of him deeply and intensely.

13. VIII.7: IX.7

She longs to live with Gautama, in the world around him but finds her love false and calls her destiny – annihilation. She had not learnt of the realities of common human existence, which are not love and romance as for her.
14. IV.13: IX.4

Maya recollects her father’s words. “It is best to accept. It cannot be undone now, and it must be accepted as it is – you will find that to be the wisest course.”

Gautama on the other hand calls her a neurotic and attributes this to her childhood.

15. III.1: VII.9

The moon for Maya is not the gentle moon but a demonic creature that reminds of Kathakali ballets, the ballets of fate.

At night the moon, the silence, the past memories were vivid and clear to make her convince it was all too real.

16. II.4: II.12

Gautama never thought of her soft, willing body or her lonely, wanting mind. Money, property are dirty, dreary things for which people fight whereas love or life are basic things but for Gautama reality and idealism are the same and life is a matter of reconciling and not distinguishing. Life for Gautama means compromise but Maya knows no compromises.
The astrologer is described as a 'sluggish white worm' who always stayed indoors in a dark room.

Description of the spring, the white cat, the brain-fever bird and the coo of the doves reflected as omens of ill fortune, upset Maya violently.

Maya describes her father like a 'silver oak' and feels his open love for her.

Gautama’s world however safe was very drab and no longer offered her security.

She thinks she is the one destined to die and writhe. A sudden thought that it might be Gautama’s life that was threatened.

Contrast of the spring in Lucknow, a far more idyllic one in her father’s house where the world was like a toy specially made and painted for her. Old Delhi is now becoming a rocky wasteland.
21. IV.2: XVIII.1

Contrast of the spring in Lucknow, a far more idyllic one is her father’s house where the world was like a toy specially made and painted for her.

Three days later in Lucknow’s house after a month of vacancy, arrival of the daughter of the house.

22. IV.10: IV.12

Description of Gautama’s father, brothers, sisters, mother and their routine. Maya’s longing to meet her father for help, which Gautama fails to understand, so considers meaningless.

23. V.7: VI.6

He finds nothing constructive in her misery.

The deep impact of the word ‘Fate’ causally mentioned.

24. IV.7: VI.7.8

Maya’s desire to go to Travancore, Cochin, Mysore and Malabar to see the Kathakali dances is outrightly rejected by Gautama as he finds it
better to wait for the group to come to Delhi as it would be less expensive.

Lack of intelligence and discretion in the dancing girls.

This reminds her of the trainer of the bear whose dance she had seen in her childhood.

25. VII.8: VII.9 X.5 X.6

During the day Maya forced herself to believing it was nothing more than a nightmare.

At night, the moon, the silence, the past memories were so vivid and clear to convince her it was all too real.

Even the moonlight seems dangerous. The morning light too struck Maya like a white hot block of heavy metal.

26. VIII.3 : VIII.4

The smiling dancing Shiva reminds her of her father's lovely Urdu couplet which brings before her eyes the cultured, elderly aristocrats who were like her kind patrons.
Syntagmatic Analysis

Turning to the windows she heard Gautama laughing. 'The stagnant dregs of sentimentalism available only to the decadent'.

27. IX.1: IX.2

Maya finds herself moving further from all wisdom and going insane. On the other hand, she knows she is in full possession of senses and can recall everything without any delirium.

28. IX.7: IX.8

She has not learnt of the realities of common human existence, which are not love and romance. Gautama and his family are all egoists working for fame, name, money and all the other evil things.

29. VII.2: X.1

Maya's longing to be with him but finds him fast asleep unaware of her.

Maya, hot with fever, finds it dangerous to sleep.

30. VIII.7: X.8

Maya longs to live with Gautama in the world around him but finds her love false and calls her destiny – annihilation.
Syntagmatic Analysis

Maya feels herself to be sitting in a tomb.

31. XII.1: XII.2

Gautama’s surprise to see a letter from Arjuna about whom Maya had never talked about.

Maya shouts when Gautama feels amused at the human beings, like her father and brother, with variant natures.

32. XII.3: XII.7

Gautama comments human beings are all the same but it is impossible for Maya to see them in a detached light, objectively.

Commenting on Maya’s relationship with her father as father obsession, breaks a storm within Maya. She strikes at his absurd reflection in the tall mirror with such a great force turning the world tilted upside down to the extent that Gautama too falls on his face besides her.
With running fever Maya desires the coolness of Gautama’s hand but his hand did not really touch her at all, only the image of an upset child in the mirror.

Gautama defines it as an unnatural state of human affairs.

Even at that moment she could hear the peacocks screeching in the jungle outside.

Maya knows Gautama was blind, he could not and did not care to see, to hear the drums, which was better as far as Maya was concerned.

This leads Maya to fierce headaches and the scalp throbbing like a drum as the sound of the drums never ceased.

In her sane life Maya wondered if such drums existed but all along there were times when she was no longer sane.

Even when the fever ebbed, as days ebb, as night and sea ebb Maya could hear the owls whispering softly.
Syntagmatic Analysis

36. XIV.5: XIV.9

Gautama's mother's attempt to take Maya outdoors as she feels the best way to fall ill is to stay in bed.

Maya insists on their staying with her for a longer time as being alone and gazing at the shadowy ceiling and the revolving fan was like a nightmare for her.

37. VII.3: XVII.1

Maya's association with the posy that is lifeless by the end of the evening. She finds it tainted with fatality.

38. VII.5: XVIII.6

Images of Peacocks who while living are aware of death and dying they are in love with life.

The sounds of Maya that had remained in the distance, suddenly sounded very close.

39. VII.3: XIV.4

Maya's association with the posy that is lifeless by the end of the evening. She finds it tainted with fatality.
Syntagmatic Analysis

Maya's identification with the monkies, she almost talks to them telling them she would follow them along the endless metal tracks across the desert, through the forests, towards destiny.