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Editor

Dr. Ramesh Chougule

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Editorial...

Writing in English literature is a global phenomenon. It represents ideologies and cultures of the particular region. Different forms of literature like drama, poetry, novel, non-fiction, short story etc. are used to express one's impressions and experiences about the socio-politico-religio-cultural and economic happenings of the regions. The World War II brings vital changes in the outlook of authors in the world. Nietzsche's declaration of death of God and the appearance of writers like Edward Said, Michele Foucault, Homi Bhabha, and Derrida bring changes in the exact function of literature in moulding the human life. Due to Globalization and liberalization, society moves to the post-industrial phase. Migration and immigration become common features of postmodern society. These movements give birth to issues like race, ethnicity, gender, crisis for identity, cultural conflict, dislocation, isolation and many others. Thus multiculturalism becomes the key note of new literatures written in English. The colonial legacy, immigrants and migrated authors attempt to define Britishness in literature and the result is postethnicity in English literature. The writers like Salman Rushdie, Hanif Kureishi, Andrea Levy and many others attempted to redefine and reevaluate the singular authority of text and plead for the plurality of themes. There is another form of literature growing consciously in the country like India. This literature is called as Fourth World Literature or the literature of protest. The marginalized sections of society attempt to protest against upper caste ideologies in Dalit Literature. All these issues are reflected in the present issue of Literary Endeavour.



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01

ANALYSIS OF THE ERRORS MADE BY NEWCOMER COLLEGE STUDENTS IN THE USE OF AUXILIARY SYSTEM TO FORM YES/NO ENGLISH QUESTION: A CASE STUDY OF COLLEGE OF EDUCATION-YAFEA, ADEN UNIVERSITY, YEMEN

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Abstract:

The present study aimed to investigate the errors made by Arabic-speaking students joined freshly in English department, college of education- Yafea, Aden University, Yemen, in the use of auxiliary system to form English question. It is worth mentioning that the Yemeni EFL learners study English for almost six years before joining university. They begin to study English at the seventh primary class, normally at the age of twelve. Finishing the ninth class, they join secondary school for three years. After their graduation from secondary school, they have poor knowledge and use of English, because English is only taught as one of several school subjects. The subjects of this study are 40 students for whom a test of two questions was administrated. Both the questions of the test ask the subjects to produce acceptable yes/no interrogative sentences or questions orthographically. Through their collected written answers, analysis of errors was done finding out that B.A. first level English students committed a great deal number of errors in their attempts to form yes/no questions, due to their poor knowledge in the target language words, patterns, rules etc. to produce correct syntactic structures, apart from the interference of their mother tongue structures.

1. Introduction

1.1. Statement of the Problem

So many errors Yemeni English students make in the production of well-formed syntactic constructions. Some of these errors are related to the use of English auxiliaries in the formation of certain structures. For the large area of auxiliary system usage, this research paper is confined to analyze the errors first year college students commit in the use of auxiliaries in the build of yes/no interrogative sentences or question. To have achieved this, this study followed the procedures of error analysis Pit Corder (1974) used. Therefore, this study investigated the students' errors through:

- 1- Identifying the errors in the restricted area of analysis made by the students.
- 2- Classifying the errors into appropriate categories.
- 3- Describing the errors with examples.
- 4- Suggesting the possible causes of students' errors.

1.2. Hypothesis

It is hypothesized that the possible reasons stood beyond the errors the students made in the use of auxiliary system in the formation of yes/no question might be attributed to the interference of the target language itself. That means the errors can be described as intralingual errors.

1.3 Structure of the study

This study composes two parts: one theoretical and one practical. The former shows the literature review concerned with topic of this study. It provides: background about Error Analysis as an effective approach regarding with second/foreign language learning, the notion of errors with their significance and the sources of error learners made in their adoption of target language acquisition. The latter is concerned with the description of the empirical side of this study, like: collection of data to be analyzed, discussion of

the findings which by some recommendations are supposed to avoid committing such so resulted errors.

2 Literature Review

2.1 Error Analysis

Error analysis is one of the influential approaches in second language acquisition established in last half of 1960s by Pit Corder and his colleagues. As Muriel Saville-Troike, (2005) stated that Error analysis can be defined as the first approach to SLA that 'takes' internal focus on learner's creative constructions of language. It is based on the description and analysis of the actual learner's errors in L2 rather than idealized linguistic structures attributed to native speakers of L1 and L2 as in CA. (P: 37).

E.A. is a type of a linguistic study that concerns with the errors second language learners make while attempting to produce the target language. AbiSamara (2003) defines error analysis as “a type of linguistic analysis that focuses on errors committed by learners”. From the point of view of James (1988), E.A. is tended to analyze the errors L2 learners committed through making comparison between the learners' performed norms and the standard target language norms and explaining the identified errors. James (2000) developed a definition of error analysis that is “the study of linguistic ignorance, the investigation of what people don't know and how they attempt to cope with their ignorance”.(p:62). For Crystle (1991:108) error analysis in language teaching and learning hints to the study of the unacceptable forms created by someone learning language especially as a foreign language. Brown (as cited in Ridh2012:120) gave another definition of error analysis. He defines error analysis as “the processes to observe analyze and classify the deviations of the rules of second languages and then to reveal the systems operated by the learners”.

2.2 Importance of Errors

Committing errors is one of the most unavoidable things in the world. In the process of language learning, learners undoubtedly commit errors at the first time and they on the basis of the feedback gained make new attempts that might approximate their intended goals. Therefore, errors used to be perceived as 'flaws' that have to be eliminated. Gass and Selinker (1994) define errors as “red flags” that imply to what learners know about second language. Richard (1972) described linguistic errors as a mirror which reflects and reveals the strategies that people use to acquire a language; for this, researchers are interested in studying errors. According to Corder (1967), errors are considered as valuable indications for three beneficiaries: for researchers, they provide evidence as to how language is acquired or learned; for teachers, they signal them to the progress of the learners; for learners themselves, they make aware of their deviations and give them resources in order to learn. Besides, Corder regarded the investigation of errors important since it has both theoretical and applied objects; it has also diagnostic and prognostic purposes. It is diagnostic for it discloses the learners' state of the language at a certain level during the process of language learning. It is prognostic, because it can inform the curriculum designers to reconstruct the language learning material in the light of the learners' current problems.

2.3 Sources of Errors

To know the reasons lie behind the learners' errors in second or target language learning, Brown, (2000,P.224) pointed out two types of errors classified on the basis of their sources or causes. They are interlingua errors and intralingua errors. The former represents those errors caused by the interference of the learner's mother tongue in learning a second language. The occurrence of such errors is taken place when the structures, patterns and systems of the learners' mother tongue interfere negatively in target or second language learning. The later, alludes to those errors committed due to the target language being learned. According to Richard (1971,p.6) “ they are items produced by the learner which not reflect the structure of the mother tongue but generalizations based on partial exposure to the target language”. By studying intralingua errors or otherwise known as developmental errors, teachers and instructors can get a clear insight about the teaching procedures that take account of the learner's strategy to acquire a second language. In this context, four main causes of Intralingual errors, are stated by Richards (1972)

namely:

- (1) Overgeneralization,
- (2) Ignorance of rule restrictions,
- (3) Incomplete application of rules, and
- (4) False concepts hypothesized.

3. Data Collection

3.1 Instrument

The only instrument used in this study to gather the data of analysis is a written test. The test is of two questions. The first question includes five declarative sentences and the students are asked to convert these statements into yes/no interrogative sentences or question. The second question also contains five Arabic questions equivalent to yes/no English questions and they require the students to translate each into English question.

3.2 Participants

The participants shared in this study are newcomer students joined at English department, college of education- Yafea, Aden University. Almost 60 students answered the questions of the test given to them and 40 students' answers out of 60 were analyzed on the basis of choosing clear and complete answers.

4 Analysis and Discussion

This study is concerned with the analysis of the errors the participants made in the formation of yes/no question. It has mainly focused on the use of auxiliary system in the build of yes/no question. This study intended to identify, classify and explain the errors, and suggest possible sources of these errors the participants made in their attempts to answer in written form the test's questions. The findings of the current study revealed that the participants made a great deal number of errors concerning with the use of auxiliaries in forming question. These errors are identified compared with the standard rules of English syntax. After identification, these errors are classified into appropriate categories substitution, missing, double marking and inversion. To suggest the sources possibly stood behind these errors, it is indicated that there is no impact of the participant's mother tongue which is Arabic language; no category of errors caused under the transfer of the participant's L1 structures in the performance of the target language. Hence, it is concluded that nearly the whole number of errors the participants made can be attributed to the interference of the target language itself. Therefore, these errors can be described as intralingual or developmental errors.

In this section, the researcher demonstrates and discusses the results of this paper study. The statistical presentation of the correct and incorrect sentences the participants produced is done first. Second, the incorrect or erroneous sentences are also statistically presented and classified in light to the type of error identified in each. Then, some clear examples of these errors are illustrated with their parallel correct forms.

In this study, 400 English sentences in the form of yes/no question produced by 40 college students, first level, have been investigated for their errors in the use of auxiliary verbs to form Yes/No question. In replying to the main aim of this study and from the results of the analysis, it is found that 293 sentences have been described as erroneous sentences due to their deviations concerning with the use of auxiliaries from the standard forms of English syntax. The following chart represents the total of frequency and percentage of the formally correct and incorrect sentences produced by the participants:

sentences	No of frequency	Percentage
Incorrect	293	73.25%
Correct	102	25.5%
Unanswered	5	1.25%
Total	400	100%

This table shows that the correct sentences the participants produced have been figured as 102 out

of 400 and recorded as 25.5% and that constitutes nearly one quarter of the total number of sentences, while the remaining sentences have been described as erroneous ones. 293 incorrect sentences out of 400 ones have been recorded as 73.25% and that represents three quarters of the whole. This outcome points out to the incapability of the students to use an appropriate variations, form, and position of an auxiliary in forming yes/no question. The participants left 5 sentences unanswered and that constitutes 1.25 %. On finding such results, the researcher points out to the higher extent of the difficulty the participants encounter in the field of mastering the well-employing of various auxiliaries to the pattern yes/no question. The difficulty, so discovered may be traced back to some different reasons; perhaps the major one is the inadequate exposure of the participants to the target language even in formal English language learning situations where they have been learning English as a negligible school subject for three learning years in primary school and three in secondary school too. The other specific reasons, likely, standing beyond the participants' inability to produce such a simple structure, are appropriately presented, each under the class of the type of error in the following section.

4.1. Classification of errors

293 incorrect sentences concerned with the use of auxiliaries have been classified on the basis of the type of error each sentence contains under an appropriate categorization. The table below illustrates the classification of errors in the use of auxiliaries 40 students made in their attempts to build yes/no question in English.

Types of errors in the use of auxiliaries in forming Yes/No question

Type of error	No. of frequency	percentage
Substituting	137	46.76%
Doubling	62	21.16%
Missing	54	18.43%
No inversion	40	13.65%
Total	293	100%

4.1.1 Substituting

The table above shows that most of erroneous structures with reference to the use of auxiliaries to form yes/no question can be described by the substitution of auxiliary or form of an auxiliary for another one. Substituting occurs when an incorrect auxiliary is used instead of a correct one. This type of errors represented the highest number of errors students made in attempting to form yes/no question; 137 erroneous structures out of 293 refers to the result of this type of errors. Some examples of these erroneous structures are given in parallelism with their correct forms:

Erroneous structures

- (1) Do the earthgoes round the sun?
- (2) Was they late yesterday?

Correct structures

- (1) Does the earth go round the sun?
- (2) Were they late yesterday?

In these two yes/no interrogative sentences the student inverted the verb as operator and the subject or made verb-subject inversion correctly, but they failed ,in sentence 1, in the use of the auxiliary form 'do' followed a third person singular subject and basic form of the lexical verb suffixed with '-es' as a marker of simple present tense and 3rd person singular subject, instead of the use of the auxiliary form 'does' fitted to coincide with the following subject and and indicate simple present with removing the suffix '-es' from the lexical verb. In sentence two, they also used the singular auxiliary form 'was' with plural subject in place of using the plural auxiliary form 'were'. Here, the students created these sentences with deviancy from the correct forms due to the use of their previous experiences of other structures in the target language; they employed the previously available rules or strategies of the target language in new situations conducting to errors. Such types of errors can be taken as ideal examples of 'overgeneralization of the target language rules'.(Richard 1974:174).

Erroneous structures(3) *IS*the earth goes round the sun?(4) *Are* they late yesterday?

(3) Does the earth go round the sun?

(4) Were they late yesterday?

In addition to sentences 1 and 2, students made verb-subject inversion in these two sentences to form question when they misused the kind of auxiliaries. In sentence 3, the students used the incorrect auxiliary 'is' as operator where 'does' is required to be used here and in sentence 4 similarly, the auxiliary 'are' as present plural form of 'be' was applied in context having past time indicator, so 'were', the past plural form of 'be' could have been used. In these two erroneous sentences the auxiliaries 'is' and 'are' where they were not required. Such errors can be described as intralingual errors attributed to the ignorance of the restrictions of the target language rules. This kind of errors can be typified as examples of 'the ignorance of rule restrictions'. (ibid: 175).

4.1.2 Double marking

The second highest number of errors students made in regard to auxiliaries in forming question concerned with the use of two auxiliaries simultaneously in context where one auxiliary is adequately required. The following erroneous sentences produced by the students clarify this type of errors.

Erroneous structures

(1) Does Nora can drive a bicycle?

(2) Is Nora can drive a bicycle?

(3) Has Nora can drive a bicycle?

(4) Have you must keep it a secret?

(5) Are you must keep it a secret?

Correct structures

(1) Can Nora drive a bicycle?

(2) // // // // // ?

(3) // // // // // ?

(4) Must you keep it a secret?

(5) // // // // // ?

In these five erroneous sentences above, two auxiliaries are used each. In sentence 1 'does' and 'can', in sentence 2 'is' and 'can', in sentence 3 'has' and 'can', in 4 'have' and 'must' and in 5 'are' and 'must' are employed together where this overuse of auxiliaries is grammatically unacceptable. Here, the students added an auxiliary and put it in front of the subject in each sentence in an attempt to produce question, although each sentence contains the modal auxiliary 'can' that would obligatory have been inverted to the subject for creating well-formed question with no necessity to add an auxiliary. Hence, all the five sentences are of intralingual errors traced back to learning phase in which students lack the familiarity with one of the syntactic characteristics of modal auxiliaries being that they, like primary auxiliaries 'be', 'do' and 'have', can be inverted to subject to form acceptable question form. Such errors referred to the occurrence of structures whose deviancy represents the student's requirement to the developmental rules to produce acceptable structures. Such kind of erroneous structures can be considered as examples of 'incomplete application of target language rules'. (ibid:177).

4.1.3 Missing

The omission of the auxiliary represented the third highest number of error types the students made in an attempt to produce yes/no question. 54 incorrect interrogative sentences of yes/no answer, of an average 18.43%, out of 293 erroneous sentences represented this error type. The students produced unique type of interrogative constructions unacceptable owing to lack of using an initial required auxiliary to form yes/no question in the orthographic form. To demonstrate this type of error, some examples are given below:

Erroneous structures

1- ≠ you like your country?

2- ≠ Fatama attend yesterday?

3- ≠ Ahmed in his home?

4- ≠ you student?

Correct structures

1- Do you like your country?

2- Did Fatama attend yesterday?

3- Is Ahmed in his home?

4- Are you student?

In all the sentences quoted above, the students did not insert an auxiliary in the initial position of each to form well-formed questions orthographically not phonologically. The auxiliaries 'do', 'did', 'is' and

'are' were deleted in the above sentences, respectively. Such erroneous structures can be described as perfect examples of Dually and Burt's unique goofs, (Dually and Burt (1974: 115). These deviant sentences whose complete structures were violated by the deletion of the initial auxiliary can be presented as unique structures because of that they had no impact of either L1 or L2 forms of the students; they did not reflect the student's native language structures and were not found in L1 acquisition data of target language.

4.1.4 Non-inversion

The least number of errors were found in the lack of using subject-auxiliary inversion. 40 sentences out of 293 erroneous sentences of average 13.65% represented the student's degree of development in target language. Some students did not master subject-auxiliary inversion to produce question. The following sentences given below clarify this type of error with reference to the use of auxiliaries:

- | | |
|------------------------------|------------------------------|
| 1- Nora can drive a bicycle? | 1- Can Nora drive a bicycle? |
| 2- They were late yesterday? | 2- Were they late yesterday? |

In these sentences above, the students did not do inversion between the subject and the auxiliary required to form question, resulting in such erroneous structures. These structures can be classified under this type of errors attributed to the wrong development of a rule in the student's ILs. These deviations can be described as the result of teaching materials and the teaching methodology used in the classroom.

4.3 Conclusion and Recommendations

On the basis of the outcomes of this study yielded, it is presented that the students joined newly English department in college of education-Yafea, Aden University, were unable to master completely how they produce well-formed yes/no question and they had several difficulties in forming such structures because they lack the standard target language rules of building questions with the help of auxiliary system and they also ignored the correct use of auxiliary variations initially as operator to produce yes/no question.

Therefore, it seems necessary for students to gain knowledge enough about the auxiliary system from the point of view of the syntactic characteristics and usage of auxiliaries and develop the syntactic rules of English followed in forming yes/no questions. To achieve such intention, the students have to be exposed to appropriate teaching materials and teaching methodologies help them obtain and practice such structures and other structures of English, repeatedly.

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USING REFLECTIVE JOURNAL WRITING TO ENHANCE EFL STUDENTS' EMOTIONAL INTELLIGENCE (EI) AND ATTITUDES

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Abstract:

This study assessed the use of reflective of journal writing to enhance EFL student's emotional intelligence and attitude. 50 students university belong to English Language Department at Al Jouf University participated in this study. The researcher used reflective journal writing to enhance 3 aspects of emotional intelligence; self-awareness, empathy and self-responding control. The study used Dr.Faustus play as a content that students dealt with characters and events. To assess the students attitude, the questionnaire consists of 16 items filled by the students after the experiment have done. The results of the study revealed significant differences among the three aspects of emotional intelligence and positive responding for the majority items of the questionnaire.

Key Words: *Emotional intelligence, journal writing, Reflection.*

1. Introduction

For many decades, a human being has thought that the secret of success is potentially centered on the mental ability which reflects the cognitive abilities that is responsible for all the human being activities such as, remembering, working out problems, recalling, and learning alanguage as the brain's work is a continuous process from the simplest to the most complex. However, this secret seems to be defeated by others who witnessed the success of some people in different aspects of life, such as: the social, economic, ethical ones whereas they were unfortunately- dropped out of schools or universities because of their failure. This fact proves that there are other factors that affect success. In this respect, Zafira & Biria (2014) assured that social and emotional skills are linked to success in many aspects of life, including effective teaching, student learning and academic performance. As human beings, emotions dominate our thoughts, insight, and reflection and hence, we are influenced by our emotions (Saeidi & Nikou: 2012). This issue is highly confirmed by some studies that have reached the fact that success is influenced 20% by IQ and 80% by various factors that constitute a person's character and personality, or their emotional intelligence (Abdolrezapour, 2013). In fact, some researchers such as Van Der Zee, Thijs & Schakel (2002) have approved that academic intelligence seems not to be sufficient for everyday problem solving, and they consider the emotional intelligence as a better predictor of success in both real life and education than the academic intelligence (Ghanadi & Ketabi, 2014). In addition, Shahmohamadi & Hasanzadah (2011) mentioned in their study to the results of some studies in the effect of emotional intelligence (Bracket et al., 2006; Lopez et al., 2004; Lopez, Salovey & Straus, 2003). They indicated that people who are mindful of their skills, and have a higher EI seem to be more socially competent and are more able to make social relationships than those who are lower in EI.

The term "emotional intelligence" consists of two concepts; emotion and intelligence. According to Salovey & Mayer (1997), as cited in (Fouladi: 2012), emotional intelligence "involves the ability to monitor one's own and other's feelings and emotions". Furthermore, Bar-On, Maree & Elias (2003) as cited in (Wootton, 2009), state that emotional intelligence can be understood as a set of social and emotional skills that enable the individual to translate intellectual raw material into action and accomplishment. It is an inseparable component of the human being's character when he feels happiness, sadness, motivation, depression, love, hatred and what can reflect inner and deep in his/her soul. These

emotions should not be neglected in any aspect of life, including learning and teaching a language. Because of adolescence is a critical period that draws a large shift in adolescent's life which consider expressing emotions one of the outstanding traits of them. In this era, students become adept at employing different means of writing to Communicate and reflect their ideas, emotions, feelings.

In this particular era, they use the writing skill because it is a societal activity that helps them share other's thoughts in a freer context avoiding confrontation face to face. It is worth noting that some silent students who use social media, newspapers and journals have become well-known among their peers over the world. Because of their ability to come up to the world and convey not only their feelings but also the others feelings even some of them changeover to be extremist in their beliefs or views. Necessary to say that learning and teaching institutions are responsible for redirecting their students and accommodate them with strategies that give them freedom of expression and have these official institutions appropriate places to reinforce students' consciousness when they write, contact, disseminate, show empathy of others. Considerably, reflective journal writing is one of the effective and appropriate techniques that enhance emotional intelligence in writing skills. According to Fuhler (1994) cited in (Hassan, 2007:40), it gives students more freedom of expression than the traditional writing tasks do. It is likewise according to Graham (2003) as cited in (Farrah, 2012:999), helps students develop confidence, competence in their writing and perceive themselves as writers. Thus, using reflective journal writing as a Hiemstra (2011) mentioned, helps participants in terms of personal development, synthesis and reflection on new information and the potential to promote critical self-reflection (Guzula, 2011:8). It could be said that it is necessary to develop the students' emotional intelligence to improve their awareness of language learning specially the writing skill. Because of the positive and negative effect of emotions in language learning as Kearney (1998) mentioned, negative sides cause hindrance of thoughts while writing.

2. Review of Literature

2.1. Emotional Intelligence (EI)

The early roots of EI as identified by Thorndike (1920) when he called some aspects of social intelligence and defined it as the ability that let people understand and act wisely in their relations (Shahmohamadi & Hasanzadah, 2011). Actually, Emotional intelligence has been viewed as a predicting factor of success in one's life as many traits of character which own sympathy, empathy, self-awareness, optimism and emotion management will aid a person to communicate socially in different and difficult aspects of life. Considerably, the notion of emotional intelligence is not a new. It actually appeared since Gardner (1983) proposed his controversial theory of "Multiple- Intelligences". This theory consists of seven types of intelligences namely: logical-mathematical, linguistic, bodily kinesthetic, spatial, interpersonal and intrapersonal). Since 1990, the emergence of the concept of emotional intelligence when Mayer and Salovey (1990) were the first used and introduced the model of emotional intelligence. They (1990:189) defined it as "the ability to monitor one's own and others' feelings and emotions to discriminate among them and to use this information to guide one's thinking and actions".

They restored and revised their model to be based on four branches namely; (a) the ability to generate or perceive feelings (b) the ability to understand emotion and emotional knowledge (c) the ability to govern and manage emotion and (d) the ability to encourage emotional and rational development.

The impression of the emotional intelligence gradually elaborated when Goleman (1995), showed different views of emotional intelligence as he identified five areas of EQ: (a) Knowing one's emotions or self-awareness (b) managing one's emotions or self-regulation, (c) motivation, (d) empathy or recognizing emotion in others, and (e) social skills or handling relationships. In his point of view, Goleman has given a special consideration to the inner competencies that facilitate a person to consider and feel deeply for himself and other selves. There is no doubt that a person who has this capacity will be happier, conscious, motivated and fast learner. Moreover, Golman (2001) defined EI as "the ability to monitor one's own and other's feelings to discriminate among them and use this information to guide one's thinking and

actions"(Mohammadi & Mousalou: 2012). In 1997, Bar-On described emotional intelligence as Alavainia and others (2012) explained as "an array of non-cognitive capabilities, competencies, and skills that influence one's ability to succeed in coping with environmental demands and pressures". In his model, Bar-On confirmed five characteristics namely; (a) intrapersonal ability, (b) interpersonal ability, (c) adaptability, (d) stress management, and (e) general mood. He is one of the researchers who have an attempt to assess EI when he designed an instrument called 'Self-Report Bar-On EQ'. Intelligence is a mixed of mental and non- mental processes. These elements should be taken into consideration in the process of language learning to switch the old view of limited language learning on syntax, semantics and phonology in order to emphasis the affective or emotional domain, such as empathy enthusiasm, social interaction because many studies showed that the emotional intelligence is an effective component in speech learning. In many fields, researchers have tended to look into the outcome of emotional intelligence in language learning by analyzing different views. In their study, Alvainia and others (2012) investigated the correlation between teachers' emotional intelligence and EFL learners' motivation. They conducted their study on 240 EFL learners and 26 EFL teachers and utilized Bar-on (1997) Emotional Intelligence Inventory. The results proved that there is a relationship between the teachers' emotional intelligence and the students' motivations. In their study Sarkhosh and Rezaee (2014) investigated their study the relationship between EI and self-efficacy beliefs of the university teachers. They used two tools to complete the task: teachers' Sense of Efficacy scale and the "Emotional Intelligence Questionnaire". The outcomes of the study proved that there is a positive relationship between EI and self-Efficacy and it concluded that the universities in higher education are advised to provide facilities for a staff member in order to introduce the concept of EI and its significance in effective instruction. Moreover, Shao, Yu and Ji (2013) investigated the relationship between EFL students' 'emotional intelligence and writing achievement. Among 68 non-English major freshmen in a university in Hang Zhou, they found out that there was a relatively strong positive relationship between EI and writing achievement (Ghanadi & Ketabi, 2014).

In his work to show the importance of emotional intelligence in improving language learning and teaching, Sucaromana (2012) concluded that a teacher who lacks emotional intelligence such as empathy, cooperation, management of emotions and respect, will not be capable to enhance the students' emotional intelligence. Thus, both language teachers and students should be cognizant of and cooperate together to improve emotional intelligence and to create effective learning atmosphere for language teaching learning. In fact, teach students' how to handle with their emotions is a necessary thing but should be conducted in consideration as Pishghadam (2009) concluded in his study, that language policy makers are expected to include programs to promote the emotional competencies of their learners and the curricula should improve the learners' perception toward the value of emotional intelligence. In two different studies of investigating the relationship of emotional intelligence and language learning strategies, Fouladi (2012) & Zafari & Biria (2014) examined the relationship between emotional intelligence and some language learning strategies.

2.2. Reflective Journal Writing

Reflective journal writing is considered a very important communication technique and activity in the classroom, which provides students with the ability to think deeply, reflect on actions and events, express their feelings and convey inner messages to others. Early journal writing research was influenced by Progoff (1975), a psychotherapist who proposed that looking back on one's life experiences enhanced self-awareness (Lee:2013). In addition, it is also as Savant (2000) remarked, "Reflective journals writings are notebooks in which the writers keep a record of their ideas, opinions, and description of their daily life" (Tuan, 2010). Via journals, students can practice freely the writing skill which allows them to write and record their private experiences events at any time or any place; at home, in the plane, in the waiting places. This agrees with what Stevens and Cooper (2009) meant in their study when they stated about journal

writing “a sequential dated chronicle of events and ideas, which includes the personal responses and reflections of the writer (writers) on those events and ideas” (Lee: 2013). Furthermore, journal writing is different from the traditional writing skill which was clarified by Fuhler (1994) who explained it as it gives the students' freedom of expression and that they feel stress-free when they write in a friendly context avoiding the fearing of losing marks (Salem: 2007). In fact, using reflective journal writing has many advantages in the language learning process. It can enhance students' personal development and self-expression and promote their problem-solving skills (Salem: 2007). Journal writing is a good way to help students to reflect on their performance, thinking, their expressions and enhancing writing. Many studies support these advantages.

Miller (2007) stated that, journal-writing gives students the chance to act together with text in a manner to elaborate investment both individual students and meaning-focused interaction between teachers and students. Through this study, Miller found out that the reflective journal-writing process taps into the affect in learning and correlation to higher level thinking (Hisakuni, 2010:28).

In his study Farrah (2012), proved that reflective journal writing tended to improve English writing skill, increasing motivation, enhancing creativity and critical thinking among university students. Furthermore, reflective journal writing enhances the students' self-awareness. In this respect, Takaesu (2012) mentioned in her study, reflective journal writing affected college students creatively and allowed them to deepen their self-awareness. In fact, using reflective journal writing teaches the students how to be independent in their choice of topics and describing their experiences. In his study, Kamberi (2012) introduced journal writing to promote learner autonomy in language learning by selecting writing topics and reflecting on their experiences. Reflective journal writing is considered as a communication technique in the writing performance as Salem (2007) stated in his study. He focused on the meaning and content, without giving attention to surface structural features as grammar, punctuation, and mechanics. He concluded that journal writing has positive effects on learning process. Developing language learning is one of the tasks of reflective journals writing as Lee (2013) revealed in her findings. Truly, using reflective journal writing can enhance reflection on thinking to get a better understanding and it is considered as a diagnostic tool that enables the teachers and students to get an insight of their practices. According to Spaulding and Wilson (2002), reflective journal writing has advantages for teachers and students. For students “journal writing serves as a permanent record of thoughts and experiences; establishes and maintains a relationship with the instructor; provides a safe outlet for frustrations and concern. For the teacher, it serves as a window into students' thinking and learning”(Williams, 2014).

By reviewing the literature of emotional intelligence and writing skills, the researcher found a limited number of studies that integrate emotional intelligence with writing skill. In their study Farjami & Ghebali, (2013) investigated the relationship between emotional intelligence and coherence in writing. Whereas Abdolreazapour (2013) investigated the relationship between emotional intelligence and EFL learners' writing performance. He concluded that introducing emotional intelligence strategy had a positive effect on the students' level of writing performance... According to researcher's knowledge, no study has found or accessed using reflective journal writing to enhance emotional intelligence. Thus, this study will be an endeavor to investigate the issue of using reflective journal writing and emotional intelligence for EFL students.

3. Statement of the Problem

Although the importance of emotional intelligence, a less interest in the context of teaching, learning and teacher training course is given to (Sucaromna, 2012) (Saeidi&Nikou: 2012). Most of the language learning processes have assessed the students' cognitive abilities through implementing tests, tasks and strategies of teaching. However, they overlooked the ability to be emotionally intelligent which is considered as one of the important factors in learning by showing the capacity to recognize, comprehend and manage emotions (Sucaromna, 2012). Undoubtedly, using reflective journal writing to

enhance emotional intelligence, gives the students free space of expressing their feelings, emotions and show empathy with others. Moreover, reflective journal writing and emotional intelligence release the students from their worries of committing of writing mistakes which takes accuracy into its consideration.

4. Significance of the Study

This study has the following significant points:

1. Focusing the attention on using journal writing as an instrument of expressing feeling and emotions.
2. Turning insight into emotional intelligence to be a distinctive strategy of language learning.
3. Encouraging students' to write in a different manner.

5. Objective of the Study

This study aims at investigating the use of reflective journals writing in enhancing EFL emotional intelligence and their attitudes.

6. Study Questions

This study tries to answer the following questions:

1. Are the EFL students be aware of using expressive words and sentences when writing a journal?
2. Are the EFL students' empathy for the others feelings when writing a journal?
3. Are the EFL students able to show self- control of their feelings when writing a journal?
4. What are the EFL students' attitudes toward using reflective journal writing?

7. Hypotheses of the Study

There are no statistically significant differences at the 0.05 level between the mean scores of the students in the pre- posttest to the same group in awareness of using expressive words and sentences when writing a journal.

1. There are no statistically significant differences at the 0.05 level between the mean scores of the students in the pre- posttest to the same group in empathy for the others feelings when writing a journal.
2. There are no statistically significant differences at the 0.05 level between the mean scores of the students in the pre-posttest and to the same group in self-control of their feelings when writing a journal.
3. There are no statistically differences e at the 0.05 level in the students' attitudes toward using reflective journal writing to enhance EFL students' emotional intelligence.

8. Methodology

8.1. Subjects

50 undergraduate female students of the English Language Department from Al Jouf University in K.S.A participated in this study. They were assigned to a one experimental group

8.2. Instruments

Three instruments were used in this study (1) Reflective journal writing, (2) questionnaire, (3) a rubric. All the instruments were designed by the researcher as described in the following:

1. Reflective journal writing was assigned to write and comment about the scenes, events and characters of Dr. Faustus play. They were asked to write about the events and characters in the play freely depending on their emotions and feelings toward what happened in the play.
2. A questionnaire was designed to assess the students' attitudes toward reflective journal writing and its effect on their feelings and emotions toward language learning. It consisted of 16 items using Likert's 5- point scale, (Strongly Disagree, Disagree, Neutral, Agree, Strongly, Agree).
3. Arubric which was used to assess the students' ability to use journal writing in order to enhance their emotional skills. It was used as a scoring guide to evaluate the students' writing. The rubric included criteria as the following: (1) Self- awareness of expressing emotion and feelings (2) Empathy toward the others' feelings and opinions (3) Self-control responding to the events and characters. For each criteria, students' performance was marked against 3 levels of achievement beginning from 10 as the highest level of 0 (zero) as the lowest level.

To implement treatment of the study, the researcher used Quasi-Experimental design to apply in one group and exposed to the same treatment.

8.3. Procedures

To implement the experiment of the study, the researcher collaborated with staff, faculty member who conducted a survey to find out the students' perceptions toward using reflective journal writing. We agreed to apply reflective journal writing instrument on the literature course, in particular Dr. Faustus play as compulsory course on the students in the sixth level. Initially, sufficient illustration was given to the Students about reflective journal writing and emotional intelligence, why and how they are used them when composing. Subsequently, after the first lecture was taught, the students were required to write a journal reflecting on the events and characters in a free manner to verbalize their beliefs, emotions, reflect the others emotions. They were told that reflective journal writing is an instrument to vent what they hide inside. The written journals of the students were submitted to the staff, faculty members to be corrected according to the rubric. Then feedback was provided. The students responded to 7 journals over a period of ten weeks. After two weeks of using reflective journal writing as a tool of enhancing emotional intelligence, a pre- test was conducted to investigate the group's ability of using reflective journal writing. By the end of the course, a post test was also conducted to investigate to what extent the students' use of journal writing improved their emotional intelligence of language learning. The next day, a questionnaire was distributed to the students after they had instructions.

9. Validity

Table 1: Pearson coefficient between the scale and all statements is significant (0.05)

NO.	Statements	Pearson Correlation
1	Reflective journal writing makes me happy to write	0.427**
2	Reflective journal writing helps me to express my emotions	0.524**
3	Reflective journal writing makes me reflect on my ideas	0.542**
4	Reflective journal writing helps me to express of other people's emotions	0.600**
5	Reflective journal writing lets me see things from another's viewpoint	0.482**
6	Reflective journal writing reveals my mood	0.618**
7	Reflective Journal Writing helps me to be sensitive and selective when I select expressions	0.674**
8	Reflective Journal Writing helps me to be aware of my mistakes of writing	0.505**
9	Reflective Journal Writing reveal the weakness and strengths aspects in my character	0.640**
10	Reflective Journal Writing creates a close relationship between the writer (me) and the main characters in the play.	0.361**
11	Reflective Journal Writing makes me feel as the others feel and suffer	0.652**
12	Reflective Journal Writing is enjoyable task as it probes the depth of my emotions	0.414**
13	Reflective Journal Writing makes me socially skilled as I can understand how the others feel and think	0.584**
14	Reflective Journal Writing helps me to communicate easily with others	0.762**
15	Reflective Journal Writing should become a daily life habit of a person	0.463**
16	Reflective Journal Writing is an appropriate technique for adults to express feelings and developing using language.	0.656**

10. Results:

This study explored the effect of using reflective journals writing in enhancing EFL students' emotional intelligence and their attitudes toward using writing journals.

Table (2): T- test to compare mean scores in the pre/post test

In self-awareness of expressing emotion and feelings when using reflective journal writing

Test	Mean	St. Dev.	T-value	D.F	Sig.
Pre	3.84	2.13	19.74	49	0.05
Post	9.18	1.02			

Table (2) showed that there is significant difference between the results of pre-test and the results of post-test for the self-awareness of expressing emotion and feelings according to using reflective journal writing, which has been the introduction of the curriculum it has achieved a pre-test SMA (3.84) and standard deviation (2.13), while achieved posttest SMA (9.18) The standard deviation of (1.02) and when you extract the value (T) the amount calculated in(19.74), which is greater than the value of (c) Tabulated the (1.684) under a degree of freedom(49) and the probability of (0.05). The result proves the hypothesis that assumed in this study(1-There are no statistically significant differences at the 0.05 level between the mean scores of the students in the pre- posttest to the same group in awareness of using expressive words and sentences when writing a journal).

Table (3): Size effect (²) for using reflective journal writing in Self-awareness of expressing emotion and feelings

Ind. variable	Dep. variable	T-value	D.F	Eta square(²)	Size effect
reflective journal writing	self-awareness of expressing emotion and feelings	19.74	49	0.89	Large

Table (3) revealed that there is the Size effect (2) for using reflective journal writing in self-awareness of expressing emotion and feelings is large and the Eta square is (0.89).

Table (4): Blake's Gain-Score for using reflective journal writing in

Self-awareness of expressing emotion and feelings

Ind. Variable	Dep. Variable	Max. mark	Mean		Gain-Score	Effectiveness
			Pre	Post		
reflective journal writing	self-awareness of expressing emotion and feelings	10	3.84	9.18	1.40	Large

Table (4) shows that the Blake's Gain-Score for using reflective journal writing in Self-awareness of expressing emotion and feelings is (1.40).

Table (5): T- test to compare mean scores in the pre/post test

In Empathy toward the others feelings and opinions according to using reflective journalwriting

Test	Mean	St. Dev.	T-value	D.F	Sig.
Pre	1.96	1.39	33.99	49	0.05
Post	7.84	1.54			

Table (5) showed that there is significant difference between the results of pre-test and the results of post-test for Empathy toward the others feelings and opinions according to using reflective journal

writing, which has been the introduction of the curriculum it has achieved a pre-test SMA (1.96) and standard deviation (1.39), while achieved posttest SMA (7.84) The standard deviation of (1.54) and when you extract the value (T) the amount calculated in(33.99), which is greater than the value of (c) Tabulated the (1.684) under a degree of freedom(49) and the probability of (0.05). The result proves the hypothesis that assumed in this study (There are no statistically significant differences at the 0.05 level between the mean scores of the students in the pre- posttest to the same group in empathy for the others feelings when writing a journal)

Table (6): Size effect (²) for using reflective journal writing in empathy toward the others feelings and opinions

Ind. Variable	Dep. Variable	T-value	D.F	Eta square(²)	Size effect
reflective journal writing	Empathy toward the others feelings and opinions	33.99	49	0.96	Large

Table (6) revealed that there is the Size effect (2) for using reflective journal writing in Empathy toward the others feelings and opinions is large and the Eta square is (0.96).

Table (7):Blake's Gain-Score for using reflective journal writing in empathy toward the others feelings and opinions

Ind. Variable	Dep. variable	Max. mark	Mean		Gain-Score	Effectiveness
			Pre	Post		
reflective journal writing	Empathy toward the others feelings and opinions	10	1.96	7.84	1.32	Large

Table (7) shows that the Blake's Gain-Score for using reflective journal writing in Empathy toward the others feelings and opinions is (1.32).

Table (8): T- test to compare mean scores in the pre/posttest self-control responding to the events and characters according to using reflective journal writing

Test	Mean	St. Dev.	T-value	D.F	Sig.
Pre	1.54	1.26	31.70	49	0.05
Post	7.34	1.42			

Table (8)) showed that there is significant difference between the results of pre-test and the results of post-test for self-control responding to the events and characters according to using reflective journal writing, which has been the introduction of the curriculum it has achieved a pre-test SMA (1.54) and standard deviation (1.26), while achieved posttest SMA (7.34) The standard deviation of (1.42) and when you extract the value (T) the amount calculated in(31.71), which is greater than the value of (c) Tabulated the (1.684) under a degree of freedom(49) and the probability of (0.05). The result proves the hypotheses assumed in this study (There are no statistically significant differences at the 0.05 level between the mean scores of the students in the pre-posttest and to the same group in self-control of their feelings when writing a journal).

Table (9): Size effect (²) for using reflective journal writing in self-control responding to the events and characters

Ind. Variable	Dep. Variable	T-value	D.F	Eta square(²)	Size effect
reflective journal writing	self-control responding to the events and characters	31.70	49	0.97	Large

Table (9) revealed that there is the Size effect (2) for using self-control responding to the events and characters according to using reflective journal writing is (0.97).

Table (10): Blake's Gain-Score for using reflective journal writing in self-awareness of expressing emotion and feeling

Ind. Variable	Dep. variable	Max. mark	Mean		Gain-Score	Effectiveness
			Pre	Post		
reflective journal writing	self-control responding to the events and characters	10	1.54	7.34	1.27	Large

Table (10) shows that the Blake's Gain-Score for using self-control responding to the events and characters according to using reflective journal writing is (1.27).

Table (11): T- test to compare mean scores in the pre/post test In total emotional intelligence according to using reflective journal writing

Test	Mean	St. Dev.	T-value	D.F	Sig.
Pre	7.34	4.57	37.12	49	0.05
Post	24.36	3.14			

Table (11)) showed that there is significant difference between the results of pre-test and the results of post-test for self-control responding in total emotional intelligence according to using reflective journal writing, which has been the introduction of the curriculum it has achieved a pre-test SMA (7.34) and standard deviation (4.57), while achieved posttest SMA (24.36) The standard deviation of (3.14) and when you extract the value (T) the amount calculated in (37.12), which is greater than the value of (c) Tabulated the (1.684) under a degree of freedom (49) and the probability of (0.05).

Table (12): Size effect (2) for using reflective journal writing in total emotional intelligence

Ind. variable	Dep. Variable	T-value	D.F	Eta square (η^2)	Size effect
reflective journal writing	total emotional intelligence	37.12	49	0.98	Large

Table (12) revealed that there is the Size effect (2) for using reflective journal writing in total emotional intelligence is (0.98).

Table (13): Blake's Gain-Score for using reflective journal writing in Total emotional intelligence

Ind. variable	Dep. variable	Max. mark	Mean		Gain-Score	Effectiveness
			Pre	Post		
reflective journal writing	total emotional intelligence	30	7.34	24.36	1.32	Large

Table (13) shows that the Blake's Gain-Score for using reflective journal writing in total emotional intelligence is (1.32).

Table (14): the student's attitude toward using reflective journal writing

NO.	Statements	Freq. & %	Disagree Completely	Disagree	Neither agree nor disagree	Agree	Agree completely	Mean	St. Dev.	Attitude
1	Reflective journal writing makes me happy to write	Freq.	2	6	6	34	2	3.56	0.91	Agree
		%	4	12	12	68	4			
2	Reflective journal writing helps me to express my emotion.	Freq.	2	2	11	28	7	3.72	0.90	Agree
		%	4	4	22	56	14			
3	Reflective journal writing makes me reflect on my ideas	Freq.	0	4	7	33	6	3.82	0.74	Agree
		%	0	8	14	66	12			
4	Reflective journal writing helps me to express of people's emotions	Freq.	3	3	11	33	0	3.48	0.86	Agree
		%	6	6	22	66	0			
5	Reflective journal writing lets me to see things from another's viewpoint	Freq.	2	8	13	22	5	3.40	1.01	Agree
		%	4	16	26	44	10			
6	Reflective journal writing reveal my mood	Freq.	3	6	9	28	4	3.48	1.02	Agree
		%	6	12	18	56	8			
7	Reflective Journal Writing helps me to be sensitive and selective when I choose	Freq.	0	7	18	23	2	3.40	0.78	Agree
		%	0	14	36	46	4			
8	Reflective Journal Writing helps me to be aware of my mistakes when writing	Freq.	2	8	13	22	5	3.40	1.01	agree
		%	4	17	26	44	10			
9	Reflective Journal Writing uncovers the weakness and strengths aspects in my character	Freq.	3	6	15	25	1	3.30	0.93	Neither agree nor disagree
		%	6	12	30	50	2			
10	Reflective Journal Writing creates a close relationship between the writer (me) and the main characters in the play.	Freq.	2	10	29	7	2	2.94	0.81	Neither agree nor disagree
		%	4	20	58	14	4			
11	Reflective Journal Writing makes me to feel as the others' feel and suffer	Freq.	1	1	32	14	2	3.30	0.67	Neither agree nor disagree
		%	2	2	64	28	4			
12	Reflective Journal Writing is enjoyable task as it probe the depth of my emotions	Freq.	2	2	13	31	2	3.58	0.81	Agree
		%	4	4	26	62	4			
13	Reflective Journal Writing makes me social because I can understands others' hints	Freq.	3	3	18	23	3	3.40	0.92	Agree
		%	6	6	36	46	6			
14	Reflective Journal Writing makes communication easily	Freq.	0	9	17	24	0	3.30	0.76	agree
		%	0	18	34	48	0			
15	Reflective Journal Writing should become a daily habit for a person	Freq.	5	18	22	5	0	3.54	0.81	Agree
		%	10	36	44	10	0			
16	Reflective Journal is an appropriate Technique for adults to express feelings and developing using language.	Freq.	2	3	20	23	2	3.40	0.83	Agree
		%	4	6	40	46	4			
Total Score								3.44	0.41	Agree

As table 14 illustrates, generally, most of questionnaire items got a very high rating change. This has indication that reflective journal writing stimulated students' emotional intelligence and affected their attitude. Table (14) shows that the students' attitude toward using reflective journal writing is agree with Statements number (1, 2, 3, 4, 5, 6, 7, 12, 13, 15, 16) but Neither agree nor disagree with Statements number (9, 10, 11, 14). The result proves the hypothesis assume in this study (There are no statistically differences at the 0.05 level in the students' attitudes toward using reflective journal writing to enhance EFL students' emotional intelligence)

11. Discussions and Recommendations:

Based on the results of the present study, using reflective journal writing as a new teaching technique is an enjoyable thing for the students as they expressed their emotions by using journal writing contentedly. They considered journal writing as an instrument that guaranteed participating their ideas and emotions far of the ghost of committing spelling, grammar and structuring mistakes. Regarding the third aspects of emotional intelligence investigated in this study, the results showed clear improvements of the students in the three aspects. They became self-aware of expressing emotions and feelings when they selected some phrases and deep words to describe some scenes in the play as in the example below:

The reward of sin is death? That's hard.
 Si peccasse negamus, fallimur, ET nulla est in nobis veritas.
 If we say that we have no sin,
 We deceive ourselves, and there's no truth in us.
 Why then belike we must sin,
 And so consequently die
 Ay, we must die an everlasting death.
 What doctrine call you this? Che sarà, sarà:
 What will be, shall be! Divinity, adieu!
 These metaphysics of magicians,
 And necromantic books are heavenly!

(1.4050)

Some students commented on this scene in their reflective journal writing in a deep way as described in the selected examples: "death is painful truth Dr.fustus!" (Death is the just of reward for sins!" (Confession of sins is the gate of forgiveness". For the second aspect of emotional intelligence, empathy toward the others' feelings and opinions, some students commented on the following scene while they were writing as explained on the following examples:

MEPHASTOPHILIS: Why this is hell, nor am I out of it
 Think'st thou that I, who saw the face of God,
 And tasted the eternal joys of heaven,
 Am not tormented with ten thousand hells
 In being deprived of everlasting bliss?
 O Faustus, leave these frivolous demands,
 Which strike a terror to my fainting soul.
 FAUSTUS: What, is great Mephistophilis so passionate
 For being deprived of the joys of heaven?
 Learn thou of Faustus manly fortitude,
 And scorn those joys thou never shalt possess.

(3.7686)

Some students commented on their reflective journal writing by some deep phrases that showed their empathy and felt of others" dr. Fustus this is my hand is shaking to u and calling u to the path of goodness and reforms" " Although your sins , I am afraid dr. Faustus of the end! Please save yourself from

the hell" (when the voices and feelings of believers call you to the heaven do not lost it by arrogant mind , this is my advice to u dr. Faustus".

The third aspect of emotional intelligence that investigated in this study was self-control when responding to the events and characters. Some students commented on the following scene:

Was this the face that launched a thousand ships?
 And burnt the topless towers of Ilium?
 Sweet Helen, make me immortal with a kiss:
 Her lips suck forth my soul, see where it flies!
 Come Helen, come, and give me my soul again.
 Here will I dwell, for heaven be in these lips,
 And all is dross that is not Helena!

(12.8187)

Some students commented on this scene in their reflective journal writing which showed self-control for some students and non for the others " you are terrorism Dr.Fustus should your nick taken by knife"(I ask myself why Dr.Fustus continues to display the same blind spots and aspiring thinking that characterize his behavior from The beginning of the play". In fact, some aspects of emotional intelligence grew up and the students became aware of emotional intelligence which positively reflected on the use of the language. Really, students had sufficient awareness of their selves which made writing journal was an easy task and more intelligent to manage their feelings.

Using reflective journal writing effectively to enhance the students' emotional intelligence, was the most important outcome of this study. As the students were pleasure to write journals which was confirmed through the students journals during 8 weeks. The performance of writing was gradually developed and took another tracks of writing when the students released of structure restricts and being created of describing their emotions and others. In fact, this result developed the students maturity of using language learning as Gates's(2000) believed that attending emotions in the classroom enables both students and instructor to manage feelings and provide useful methods to overcome difficulties to get better success (Mohammadi,2012). As well as, Pishghadam (2009) assured the same result when he mentioned that emotional intelligence had a role in language learning and said "one must learn how to be aware and appreciative of the feelings of others". The results of the present study agreed also with Rokni & Others (2014) who concluded that emotional intelligence helps students to express their emotions freely toward life and also better when face obstacle.

The present study proves that emotional intelligence can encourage students' participation when they perform journal writing as Abdolrezapour (2012) found in his study that using emotional intelligence in an EFL classroom invoke students' to engage with writing activities. In this study, the students write freely and get away their worries of mistakes and emotional intelligence focus attention on emotion features and consider emotional intelligence a new strategy for learning language. This result agrees with Oxford(2004) who recommended using emotional intelligence as an effective strategy to enhance emotional features and manage anxiety and other negative feelings and attitude cited in (cited in; Zafari & Biria,2014).

The findings of the questionnaire shows the positive attitudes of the students when they used reflective journal writing and feel motivated which agrees with some studies like Farrah (2012) who concluded that the participants had positive attitudes towards reflective journal writing and enhanced motivation. The results also come with Takaesu (2012) who found that reflective journal writing allowed students to deepen their self-awareness when writing. The students' responses of the questionnaire in reflects the positive attitude toward using journal writing. The results showed that the students were autonomous in the learning process as they used different styles when they wrote their journals, rich vocabulary have never used in the class. Surly, using reflective journal writing encouraged them to be free

and supported themselves with different resources of learning as Kamberi (2013) found in his study. In addition, it copied Tuan (2010) who proved that journal writing encouraged the students to generate a lot of words. This can be seen in some responses of the students as in item (8) (reflective journal writing helps me to be aware of my mistakes”, (9) reflective journal writing reveal the strengths and weakness of my character" 3(reflective journal writing makes me reflect on my ideas and thoughts).

In this study, the researcher has found that reflective journal writing can be used to enhance the students' emotional intelligence. This important thing leads us to integrate teaching emotional intelligence with our strategies of teaching.

Based on the results of this study, the researchers recommends the following:

1. Because of the reflective journal writing is a beneficial teaching technique, it should be incorporated as an essential component of university writing course.
2. Further studies in this domain should deal with other significant variables such as creative thinking, teachers' emotional intelligence.
3. Based programs of training teachers on improving emotional intelligence in teaching. (This is incomplete sentence)

12. Conclusions:

This study sought to examine the effect of using reflective journal writing to enhance students' emotional intelligence and their attitudes toward journal writing. To achieve this goal, some activities were designed to be performed in the class. By analyzing the data it showed that students' emotional intelligence improved and they were more aware of themselves, empathy of others and self-control. Even their responses to the items of the questionnaire were high in some of them which reflected the positive attitude of using journal writing.

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SEARCH FOR THE ROOT: A STUDY OF *THE NAMESAKE*

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Diasporic experience has become a common phenomenon in present world. Though this experience is chiefly associated with the people living in a foreign land, almost the whole human race is suffering from diaspora in one way or the other in so far as the sense of rootlessness, lack of clear identity or struggle for belongingness is concerned. Jhumpa Lahiri's *The Namesake* can be interpreted as a fictional representation of her own experience in a new world. In this novel, she tries to explore diasporic experience two generations of an Indian family in America.

Talking about her own experience of diaspora, she says in an interview with Jeffery Brown, "It's what my world is, and I've always been aware of my parents came from Calcutta. I have found myself sort of caught between the worlds of left behind and still clung to, and also the world that surrounded me at school and everywhere else, as soon as I set foot out of the door" (PBS, 2008). Her predicament can be compared to that of Gogol in *The Namesake*.

The novel begins with Ashima's state of pregnancy, who is married to Ashoka, a doctoral candidate in electrical engineering at Massachusetts Institute of Technology (MIT). They are happily married.

But nothing feels normal to Ashima. For the past eighteen months, ever since she's arrived in Cambridge, nothing has felt normal at all. It's not so much the pain, which she knows, somehow, she will survive. It's the consequence: motherhood in a foreign land. For it was one thing to be pregnant, to suffer the queasy mornings in bed, the sleepless nights, the dull throbbing in her back, the countless visits to the bathroom. Throughout the experience, in spite of her growing discomfort, she'd been astonished by her body's ability to make life, exactly as her mother and grandmothers had done. That it was happening so far from home, unmonitored and unobserved by those she loved, had made it miraculous still. But she is terrified to raise a child in a country where she is related to no one, where she knows so little where life seems so tentative and spare.

(Lahiri, 5,6)

About Ashoke, the author says, "He was born twice in India and a third time, in America. Three lives by thirty." (Lahiri, p 21) His second birth in India refers to his survival after the train accident in a place 209 kilometre away from Calcutta. His third birth in America refers to his survival in America after facing many unexpected situations in that land. One of the unexpected situations faced by Ashoke and Ashima is when they learn that a baby cannot be released from the hospital without a birth certificate and that a birth certificate needs a name. Though they were waiting for a letter containing a name for their first baby suggested by Ashima's grandmother, they were not terribly concerned about it.

After all, they both know, an infant doesn't really need a name. He needs to be fed and blessed, to be given some gold and silver, to be patted on the back after feedings and held carefully behind the neck. Names can wait. In India parents can take their time. It was not unusual for years to pass before the right name, the best possible name, was determined. Ashima and Ashoke can both cite examples of cousins who were not officially named until they were registered, at six or seven, in school. (Lahiri, p 25)

Mr. Wilcox, a compiler of hospital birth certificates, suggests that they can name their son after his father or his ancestors. In western countries, it is a fine tradition. Specially, the kings of France and England use to name their princes after their ancestors. Here again we can see the difference between Western and Indian culture. For Ashima and Ashoke, it is almost unthinkable to name their son in this way.

This tradition doesn't exist for Bengalis, naming a son after father or grandfather, a daughter after mother or grandmother. This sign of respect in America and Europe, this symbol of heritage and lineage, would be ridiculed in India. Within Bengali families, individual names are sacred, inviolable. They are not meant to be inherited or shared. (Lahiri, p28)

Ashoke, with Ashima's approval suggests the name "Gogol" to be his pet name in remembrance of the Russian author Nikolai Gogol. Just before the train accident, Ashoke was reading a story collection by Gogol and after the accident, he was found with the single page of the story "The Overcoat" in his hand. In the kindergarten, Gogol parents wanted to change his name for formal education. They wanted him to be called "Nikhil". The act of naming him as Nikhil is also in a way an attempt to connect to the root by his parents.

The name, Nikhil, is artfully connected to the old. Not only is it a perfectly respectable Bengali name, meaning "he who is entire, encompassing all." But also it bears a satisfying resemblance to Nikolai, the first name of the Russian Gogol. (Lahiri, p56)

But Gogol, being too young to know the significance of his new name shows his reluctance to accept it. Knowing it, Gogol's teacher, Mrs Lapidus tears up the old registration form made in front of his parents and writes a new one.

At the end of his first day, he is sent home with a letter to his parents from Mrs. Lapidus, folded and stapled to a string around his neck, explaining that due to their son's preference he will be known as Gogol at school. What about the parents, preference? Ashima and Ashoke Wondered shaking their heads. But neither of them feels comfortable pressing the issue, they have no choice, but to give in. (Lahiri, p 60)

Physical displacements from the motherland make them feel insecure about their identity. Being migrated to another cultural land, they tend to lose the sense of belongingness to anywhere. In this context, Adesh Pal says, "The first generation has strong attachment with the country of their origin. From the second generation onwards ties with the homeland gradually get replaced by those with the adopted country. Food, clothes, language, religion, music, dance, myths, legends, customs of individual community etc become the markers of identity. These are retained, discarded or adopted differently at different times and places." (Pal, 2004) The first generation settlers like Ashima and Ashoke tried hard to hold on to their Indian culture, despite being surrounded by the American culture. Their experience, memory and attachment to their homeland help them to preserve it to some extent. They would either invite their Indian friends or go to the kathakali dance performance or a sitar recital at memorial hall on weekends. Ashima would spend hours to prepare Indian food for the party. When Gogol was in the third standard, they would send him for Bengali language and cultural lesson, held at the residence of one of their Indian friends on every other Saturday. They would try to visit their home at regular intervals. Gogol and his sister Sonali find it hard to feel close affinity with their relatives as their parents do.

There are endless names Gogol and Sonia must remember to say, not aunt this or uncle that but terms far more specific: *mashi* and *pishi*, *mama* and *maima*, *kaku* and *jethu*, to signify whether they are related to their mother's or their father's side, by marriage or by blood. Ashima, now Monu, weeps with relief and Ashoke, now Minthu, kisses his brothers on both cheeks, hold their heads in his hands..Gogol and Sonia know these people, but they do not feel close to them as their parents do. Within minutes, before their eyes ashoke and Ashima slip into bolder, less complicated version of themselves, their voices louder, their smiles wider, revealing a confidence in Gogol and Sonia never see on Pemberton Road. (Lahiri, 81)

Identity crisis for the second generation becomes more complicated. At home they are used to Indian culture, but outside the home everywhere in America they have to face a different culture from their childhood. They are not attached to their cultural past. So they find it easier to accept American culture. But they totally could not get assimilated to American Culture either. Whenever they tried to do so , they are reminded of their cultural past. Gogol is portrayed as a character who is torn between his two identities as Indian and American, his two names Gogol (Russian) and Nikhil (Indian). He goes against his father's

wishes by not following his father's wishes by not following his father's academic career in MIT, by venturing his career in architecture. He tries to be a different person by living with his American girlfriend Maxine's house and adopts her lifestyle. But he could not continue it for long. After his father's death, he again comes back to his family. He marries his childhood family friend Moushumi, but their marriage could not survive long. In the end, we find Gogol searching for a new significance of his name by reading *The Short Stories of Nikolai Gogol* gifted to him by his father on his 14th birth day.

In a world of diversity, different ideologies and pluralistic identities, people are confused about their true identity. The root cause of all negative forces which give rise to various kinds of insecurities and confusions is man's ignorance of his true identity and his basic relationship with his fellow human beings. Presently, a person identifies oneself with his or her language, religion, region, race etc. It means a person consider oneself to be a body. However the truth is that the self is not a body. "In every human body, there is a soul or a self which has self awareness, consciousness, will, cognition, rational sense, emotions, memory, ego, or 'I-ness', ability to experience, and relate to others and have various affinities and bonds and to survive after it leaves the body so as to settle the accounts of its actions." (Hassija, p 43) It is metaphysical and transcendental. The difference between the soul and the body is like that of house and its occupant, or a chariot and its charioteer.

When one is out of touch with oneself, a lack of connectedness follows and this brings about a kind of emptiness. One might try to fill the emptiness by clinging to others and to labels. When one substitutes artificial things for real things, believing them to be real, there comes a great deal of pain. Labels, which are subjected to change, often become substitute to real belonging. All people wish to belong to something or someone and do it through nationality, religion social class, culture or particular relationship.

It is not that only a few people like Gogol and Ashima are suffering from diaspora due to physical dislocation and relocation, people in general are suffering from spiritual dislocation. Here spiritual dislocation means not knowing or not realizing our real self. Believing ourselves as bodies, we have become more and more materialistic and forgotten our original qualities of souls which love, peace, purity, happiness and power. We have forgotten that being souls, we all are the children of the Supreme Soul. This basic ignorance gives rise to the feeling of diaspora. If we can realize this real identity, as distinguished from the identity of body, then the distinctions of race, region, caste, country, etc would become only superficial and the sense of brotherhood would prevail across the globe.

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ANALYSIS OF J.K.ROWLING'S HARRY POTTER AS A NOVEL OF BILDUNGSROMAN

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Millions of adolescents across the globe eagerly await and read each new Harry Potter fictional novel. Children, teenagers and adults around the world are fascinated by mysterious energies flowing through the series. Harry Potter is a series of seven fantasy novels written by the British author J. K. Rowling. Since the release of the first novel *Harry Potter and the Philosopher's Stone* on 30 June 1997, the books have secured enormous popularity, critical applause and viable success worldwide. The series has also had some share of criticism, including concern for the increasingly dark tone. It is the best-selling books series in history and has been translated into 67 languages, and the last four books consecutively set records as the fastest-selling books in history.

The books chronicle the adventures of a wizard, Harry Potter, and his friends Ronald Weasley and Hermione Granger, all of whom are students at Hogwarts School of Witchcraft and Wizardry. The main story concerns Harry's quest to overcome the Dark wizard Lord Voldemort, whose aims are to become immortal, conquer the wizarding world, subjugate non-magical people, and destroy all those who stand in his way, especially Harry Potter.

A series of multiple genre - fantasy fiction, mystery, thriller, adventure and romance, it has many cultural meanings and references. The series can be analyzed as a novel of Bildungsroman. Encyclopedia Britannica defines Bildungsroman as

A class of novel that deals with the maturation process, with how and why the protagonist develops as he does, both morally and psychologically.

The genre developed from folklore tales of a dunce who goes out into the world in quest of adventure and learns wisdom through hard ways. Earlier depiction of this theme was found in Wolfram von Eschenbach's medieval epic *Parzival* and in Hans Grimmelshausen's picaresque tale *Simplicissimus* (1669). But the first novelistic depiction of this theme was in Christopher Martin Wieland's *Geschichte des Agathon* (1766/67; *History of Agathon*). It was followed by Johann Wolfgang Goethe's *Wilhelm Meisters Lehrjahre* 1795-96. Thomas Carlyle translated Goethe's novel into English *Wilhelm Meister's Apprenticeship* and published it in 1824 which inspired many British authors to write novels in this genre.

There are numerous works written in the style of Bildungsroman in English Literature. In 18th century Henry Fielding's most famous *The History of Tom Jones, a Foundling* is a Bildungsroman written in a comic mode. Charlotte Bronte's *Jane Eyre*, Charles Dickens *David Copperfield* and *Great Expectations* and Mark Twain's *The Adventures of Huckleberry Finn* were popular works of the 19th century. D. H. Lawrence's *Sons and Lovers*, James Joyce's *A Portrait of the Artist as a Young Man*, Margaret Mitchell's *Gone with the Wind*, J. D. Salinger's *The Catcher in the Rye*, Harper Lee's *To Kill a Mocking Bird* and many other works of various authors were famous in the 20th century. When it comes to 21st century Kazuo Ishiguro's science fiction *Never Let Me Go*, Khaled Hosseini's *The Kite Runner* and the most famous fantasy series *Harry Potter* are written following the style of Bildungsroman.

There are seven major features found common in all of Bildungsroman novels. To begin with, the

Bildungsroman centers on one main character and the characters “growth and development within the context of a defined social order”. It illustrates the biographical and social elements of the protagonist. Next aspect of Bildungsroman is life as a quest; the quest and story of the protagonist has a reason and function in the novel as a whole. In addition, Bildungsroman focuses on the “development of the selfhood as the primary concern of the novel of formation”. Another common feature is the point of view distinguished by irony instead of nostalgia for the youth. The Bildungsroman also includes relationships as “mediators and interpreters between the two confronting forces of self and society.” Finally, the Bildungsroman ideal uses romantic relationships to nurture the ethical development of the character. In short, the Bildungsroman novel serves to educate the reader by depicting the moral education of the character (Adney and Hassel par. 4-12).

Harry Potter series focuses on the eponymous character Harry Potter and his moral and psychological growth in the wizarding world. Harry Potter was orphaned when he was one year old and so he had been put up with his only relatives the Dursleys. Harry has experienced horrible childhood with the Dursley family. He has been living in a cupboard under the stair case and he is bullied continuously by his cousin Dudley and his friends. One day he receives a letter from the Hogwarts School of Witchcraft and Wizardry to join the school since he is a wizard, the secret that was hidden by the Dursley family for ten years. Rubeus Hagrid, the keeper of keys at Hogwarts reveals to Harry that his parents belong to wizard society and they were killed by Voldemort, the Dark Lord. Hagrid also reveals that Harry is very famous in the wizarding world and if he comes to Hogwarts he would be educated and nurtured. Harry decides to set out to Hogwarts, the society where he truly belongs.

Harry befriends Ronald Weasley and Hermione Granger in the due course and also finds his talent as a seeker in the Quidditch game. His talent has been passed on from his father James Potter, who was awarded the best Seeker in Hogwarts. Harry is very happy to find his lineage and decides to maintain the good position his parents had established. Harry is taught to use his skill of magic properly by the professors in Hogwarts. The lack of parental guidance has been fulfilled by his friends Ron and Hermione and Harry's moral value has been shaped by Professor Dumbledore the Headmaster of Hogwarts. Dumbledore has taken special interest in Harry and gives him protection.

The relationship with Ron and Hermione turn out to a lifelong friendship and they entrust their lives with one another during the darkest times. The times that the trio has spent together becomes the happiest moments Harry has ever experienced. Professor Dumbledore acquires Harry's trust and he eventually becomes a father figure to Harry. Dumbledore declares,

It is our choices, Harry, that show what we truly are, far more than our abilities. (Chamber of Secrets 333).

The choices that Harry has made joining Hogwarts, opting the House of Gryffindor, befriending Ron and Hermione and accepting Dumbledore as his guide -- aids Harry in his moral growth as an individual. The meaningful relationships that Harry has earned help him to develop a positive attitude and to continue his journey towards maturity and success.

Harry Potter on his journey towards moral and psychological growth encounters responsibility in every phase of his life. Harry is responsible to live following the true love and the selfless sacrifice that his mother Lilly Potter stood for. The true love is the greatest power that Harry has possessed and his enemy Voldemort has not known anything about love. Harry has been conferred with the biggest responsibility of saving the wizarding society from the Dark Lord Voldemort. Harry's realization of his responsibilities is depicted in *Harry potter and Philosopher's Stone* when Harry decides to protect the Resurrection Stone from Voldemort using it to acquire a body. He might have died in the process of saving the stone. But his courage, selfless act and his friends Ron and Hermione's wisdom and guidance helps Harry to prevent Voldemort from obtaining the stone. After his first encounter with his enemy Harry starts learning more about his enemy and the dangers of dark magic.

Again in *Harry Potter and the Chamber of Secrets* Harry takes the responsibility of saving Ginny Weasley a fellow Hogwarts student from Voldemort. Ginny is captured by Tom Marvalo Riddle a memory of the past of Lord Voldemort in a hidden chamber in Hogwarts. There Harry encounters Basilisk, the deadly snake and whoever sees its eyes would attain immediate death. In such a darkest situation Professor Dumbledore sends his bird Fawkes, a phoenix and the sword of Gryffindor. Fawkes blinds the Basilisk piercing its eyes and Harry kills the snake with the sword and also destroys the memory of Riddle's diary stabbing it with Basilisk's fang. Harry has fought valiantly in the chamber and saves Ginny Weasley and the Hogwarts from the Dark Lord.

Harry's journey towards maturity and success is accompanied with dreadful tasks and deathly challenges. He has been elected mysteriously as a contestant in the Triwizard Tournament along with other students Cedric Diggory, Victor Krum and Fleur Delacour. Harry fights Dragon, Merpeople and fellow contestants in the tournament. Finally Harry encounters Voldemort in a graveyard who acquired a body through old magic. Harry fights skillfully and escaped from the graveyard and reveals to the wizarding world that the Dark Lord Voldemort has returned to life from a parasitic creature. With the acquisition of a body for him Voldemort becomes highly powerful. Harry's responsibility has increased with Voldemort gaining power in the wizarding world.

In the book *Harry Potter and the Order of the Phoenix* Harry is enlightened with the necessity of his sacrifice through a prophecy. The prophecy states,

the one with the power to vanquish the Dark Lord approaches... born to those who have thrice defied him, born as the seventh month dies... and the dark Lord will mark him as his equal, but he will have power the Dark Lord known not... and either must die at the hand of other for neither can live while the other survives. (Order of the Phoenix - 741)

As told in the prophecy Harry and Voldemort both can never exist together. While Harry lives Voldemort would die or vice versa. After learning this prophecy Harry realized his highest responsibility of protecting the Wizard society from the evil. Harry decides to face death for the protection of witches and wizards.

Harry in due course accepts the fact that he must demolish Voldemort and all that Voldemort stands for. So Harry goes in search of seven Horcruxes, the objects in which Voldemort preserves parts of his soul to become immortal. Professor Dumbledore, Ron and Hermione help Harry to find them and destroy it. Harry also learns that Voldemort's soul lives inside Harry and so Harry has to die in the hands of Voldemort. As Joseph Campbell states in his work *The Hero with a Thousand Faces*,

The hero of yesterday becomes the tyrant of tomorrow, unless he crucifies himself today. (Campbell 326)

The hero, Harry, accepts his imminent death and meets death from Voldemort without defending himself. Harry's self-sacrifice brings him back to life. He finally encounters Voldemort and kills him thus bringing peace and happiness to the wizarding society.

As Dumbledore says in *Goblet of Fire* to Harry,

It matters not what someone is born, but what they grown up to be. (Goblet of Fire - 708)

Harry Potter as a boy of eleven years old is informed of his true identity and the society where he really belongs through the letter from Hogwarts and Hagrid reveals him of his talent and his parent's death and sacrifice. Harry decides to accept what he truly is and creates his identity in the wizarding society. He acquires the friendship of Ronald Weasley and Hermione Granger and the guidance of a father from Professor Dumbledore. They shape Harry in becoming morally good person and a wise man. Professor Dumbledore enlightens him of his responsibility that he has to destroy Voldemort. Harry on his journey towards maturity successfully fulfills his responsibility destroying Voldemort and saving the society through his sacrifice and true love. The series depicts the growth and development of Harry Potter in the

wizarding society obtaining true relationships and the formation of his selfhood nurturing the ethical values.

J.K.Rowling through Harry Potter series has taken the readers into their own world. The theme of Bildungsroman depicts the life with its pros and cons. The series educates each individual reader to face the struggles in life courageously, the importance of true relationships in acquiring moral values and the responsibility that each one owes to his parents, friends and to the welfare of the society. J.K.Rowling through her protagonist Harry Potter has enlightened her readers on the importance of moral values and the realities of the world they live in.

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05

FEMINISATION OF NATURE IN JOSEPH CONRAD'S COLONIAL FICTION: AN ECOFEMINIST APPROACH

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Conceived as a feminine principle, nature is equally lover, mother and virago: a source of sensual delight, a nurturing bosom, a site of treacherous and vindictive forces bent on retribution for her human violation.

- Kate Soper, *What is Nature? Culture, Politics and the non-Human*

Abstract:

In today's era of massive environmental degradation, Ecofeminism has become a significant critical practice trying to reach at the roots of the disrespect shown by man towards not only woman, but also its symbolic counterpart, Nature. Ecofeminism vehemently criticises certain aspects of the Western philosophical tradition that have extensively contributed towards such dehumanisation of Nature through its symbolic feminisation leading to its concomitant estrangement from man and his cultural terrain. Replete with such instances, Joseph Conrad's colonial fiction truly reflects the demeaning status attributed to the feminised Nature by the Western male-dominated discursive patterns. The feminisation of Nature, as mentioned above, makes the task of its dehumanisation all the more easier for the egomaniac Western male. In the light of the evolving Ecofeminist theoretical inputs, this paper intends to bring out a systematic analysis, with reference to the colonial fiction of Joseph Conrad, of the intricate mechanism of the disrespectful attitude the Western colonisers harbor towards Nature.

Nature carries an immensely complex symbolic load imposed on it by man. Man's relation with it has sometimes been conflictual and as a result, Nature has been subject to scores of ambiguous and contradictory ideologies thereby being represented through various dithering ways. Sometimes, it is brushed aside as a mute, comatose, non-human "other" whereas at other times, it is antagonised as an unpredictable adversary of man. Along with such disparaging perceptions of Nature, nonetheless, there has also been another negative connotation inflicted on it by man, that is, "nature as the feminine" (Plumwood 21), an analogy that becomes instrumental in its derogation along with its symbolic counterpart, female.

Predominantly androcentric in nature, the Western discursive practices (fashioned mainly by the Platonic, Aristotelian and the Jewish-Christian tradition) have been largely anti-woman and anti-Nature in their philosophical principles and hence, have been subject to vehement ecofeminist reproach. Tracing the symbolic connections between such "twin dominations of women and nature" (Davion 234) by patriarchy, Ecofeminism, as a critical practice, has its vantage point in the Western dichotomous *weltanschauung* with man at the apex and women, Nature and animals at the bottom. It exposes how such a dualistic Western world-view, corroborated by the other Manichean binary oppositions like culture/nature, reason/unreason and mind/body, is instrumental in the validation of woman and Nature as analogically deplorable "sexualities" and their consequent seclusion from man and his cultural terrain. This woman-Nature analogy has its manifestation in the feminisation of Nature. In such a scenario, Joseph Conrad's fiction,

through its vivid rendering of the characteristic derision of Nature through its feminine sexualisation by the Western colonial explorers, becomes the ideal site for ecofeminist critical intervention. This paper offers, through the evolving theoretical inputs of Ecofeminism, a systematic analysis of the intricate mechanism of this discriminatory masculine praxis that is contributory to the denigration Nature as woman's ignoble symbolic counterpart.

“Womanizing of nature” (Bullis 125) acts as the colonial master's implicit but blanket *modus operandi* of this form of otherisation of Nature, as keenly observed in Joseph Conrad's late Nineteenth Century narration including his Malayan novel *An Outcast of the Islands*, and African novel *Heart of Darkness*. The contour of this estrangement of Nature operates through diverse bigoted precepts in which Nature, in analogy with woman, is seen either as an antithetical and threatening “other” to man or as a potential site of ambiguity, dubiousness and treachery to man or as a transgressive sexuality persistently eluding the limiting dimensions of the male world. It must be made clear at this point, nevertheless, that such vile and dehumanising conceptualisations of Nature are part of man's endeavour to authenticate his venture to conquer, tame and subdue the feminine Nature under his masculine dominion.

The description of the sea in *An Outcast of the Islands* through diabolic feminine images substantiates the above notion. The narrator describes:

Like a beautiful and unscrupulous woman, the sea of the past was glorious in its smiles, irresistible in its anger, capricious, enticing, illogical, irresponsible; a thing to love, a thing to fear. It cast a spell, it gave joy, it lulled gently into boundless faith; then with quick and causeless anger it killed. But its cruelty was redeemed by the charm of its inscrutable mystery, by the immensity of its promise, by the supreme witchery of its possible favour. Strong men with childlike hearts were faithful to it, were content to live by its grace to die by its will. (Conrad, *Outcast* 24-25)

The attribution of ambiguous and treacherous qualities to the sea, as described in the above passage, makes her a perfidious woman. The ambiguity that is sustained in this narration indicates that, despite her outward semblance of enthralling beauty, the sea inwardly harbours an underlying threat for the colonial man. Such apocryphal conceptualisation of the sea on the part of colonial patriarchy is, of course, suggestive of the male monotheism in our language, cultural and symbolic systems, a tenet that is mainly attributed to the Judeo-Christian tradition. In this symbolic paradigm, man unquestionably enjoys a “monopoly of naming” (Li 282) where “naming” becomes a significantly powerful patriarchal artifact for structuring, ordering, and moulding the perception of Nature in a typical “male” way. In this process, man calls Nature a witch and equates it with a woman. Ernest Schachtel very aptly remarks in this context: “Nature is to man whatever name he wants to give her. He will perceive nature according to the names he gives her, according to the relations and perspectives he chooses” (202). The sea, for instance, is named as a “beautiful or unscrupulous woman” (Conrad, *Outcast* 24) possessing qualities of “supreme witchery” (Conrad, *Outcast* 25), a manifestation of bad feminine sexuality.

As per the encoded norms of patriarchal thinking, nevertheless, this transgressive virago (i.e. Nature) is to be tamed and controlled by the application of vigorous masculine force. This force is realised through the metaphor of “rape” where the feminine Nature is conceptualised as an insignificant woman vulnerable to rape and molestation. The evocation of the image of rape of the sea in *An Outcast of the Islands* is probably the most fitting instance as the narrator describes:

. . . countless steamboats . . . [were] spread over the restless mirror of the Infinite [sea]. The hand of the engineer tore down the veil of the terrible beauty. . . . The mystery was destroyed. . . . The hearts changed; the men changed. The once loving and devoted servants went out armed with fire and iron, and . . . became a calculating crowd of cold and exacting masters. The sea of the past was an incomparably beautiful mistress, with inscrutable face, with cruel and promising eyes. The sea of to-day is a used-up drudge, wrinkled and defaced

by the churned-up wakes of brutal propellers, robbed of the enslaving charm of its vastness, stripped of its beauty, of its mystery and of its promise. (Conrad, *Outcast* 25)

The description in the above passage succinctly evokes the image of “rape.” Once a beautiful mistress, the sea, now becomes defaced, wrinkled, unveiled, stripped and raped by the colonisers. Countless steamboats invade the feminine sea; the engineers tear down its veil forcefully unraveling its mystery. In this aggressive act of violence, the colonisers strip the sea of its robe, conquer it and become its masters. Such gendered images and epithets exemplify how modern science employs womanly fantasies to devise a methodology for devaluing and manipulating Nature through its feminine sexualisation. Caroline Merchant's stern criticism, in her epic treatise *The Death of Nature*, of such apocryphal perversion of Nature hints at the latent risks of conceiving it through female sexual metaphors with the progress of modern science that, being propped by the peremptory male hubris, becomes the active agent in inciting this maneuvered denigration of Nature. Further, the narrator's opinion that the white rulers, being “armed with fire and iron” (Conrad, *Outcast* 25) hold the “land and the sea under the edge of sharp swords” (Conrad, *Outcast* 85), envisages the masculine aggression of the colonial man's military fantasies against the feminine Nature where weapons like fire, iron, and sharp swords are emblematic of what Carol Cohn calls “the phallic imagery and promise of sexual domination” (134). So, Nature becomes a “feminine construct” by modern science which is purely controlled by the “reason” of masculinity. Ronnie Zoe Hawkins, in her influential article, “Ecofeminism and Nonhumans: Continuity, Difference, Dualism, and Domination,” talks explicitly about this scientific “constructedness” of Nature as she explains: “Our current descriptions of nature, as formulated through science, are indeed constructions, representations that at present appear most in keeping with the ways that our interactions with the reality “out there” are constrained by it [science]” (177). Suggestively, the reality “out there” in the world of Nature, that Hawkins talks about, is constrained and reformulated in the way modern science wants it to be. Apart from Merchant and Hawkins, Carol Bigwood also throws ample light on the role of technology in aggressively forcing Nature to divulge its secrets before man. Following Heidegger's thoughts, Bigwood demonstrates that in today's modern, scientific world, the primary mode through which the “being” is brought to life, or revealed is through technology or the mode of “Gestell” (149). Through Gestell, as Bigwood explains, entities of Nature are made to appear either as a raw material or a manufactured product which is meant only for the service of technology. In such a process, Bigwood says that “beings are revealed, not by letting them come forth freely from concealment into unconcealment, but by aggressively challenging them . . . wrenching them from concealment” (149). In *An Outcast of the Islands*, similarly, the technology of the engineers wrenches Nature out of her concealment into unconcealment compelling her to reveal her mysteries.

Further, the evocation of such images portends grave effectuations by obliquely suggesting the forceful submission of Nature, like woman before the masculine powers of the coloniser. Exemplifying the capitulation of the feminine sea before her master Tom Lingard, the narrator observes: “. . . womanlike, the sea served him humbly and let him bask unharmed in the sunshine of its terribly uncertain favour” (Conrad, *Outcast* 25). So, Nature, like woman, is validated as a subjugated and faithful servant of man as Linda Vance very rightly observes that “both woman and nature have been controlled and manipulated to satisfy masculinist desires” (60). This also evokes a Baconian military fantasy of subduing the feminine Nature to man's dominion. Francis Bacon, the ideological father of Science, in a notorious remark of his, advises man to “bind her [Nature] to . . . [his] service and make her . . . [his] slave” (qtd. in Leiss 55).

Eva Feder Kittay, in her influential article, “Woman as Metaphor,” arguably demonstrates how man has persistently used woman as a “metaphoric vehicle” (Kittay 63) for Nature that equips him with a rich domain of feminine images through which he can conceptualise his mediations between himself and Nature and authenticate his domination. Man talks about conquering the land, the sea, and the mountain as if conquering woman, penetrating the land and the sea symbolically representing the violent possession of

a woman. Kittay very fittingly comments: "Man identifies that which he wants and desires, or has acquired . . . as Woman These examples direct us to consider the importance of woman's metaphorization in the conceptual organization of man's experience" (64). Feminisation of Nature, in the above-mentioned Conradian novels, becomes a typical "metaphoric vehicle" for the precise expression of the coloniser's experiences of conquering and subduing Nature.

The spirit of feminisation of Nature by the colonial explorer further continues in Conrad's magnum opus *Heart of Darkness*. Intriguingly, the experience of the wilderness of African Nature is variously expressed through an entire range of feminine witchery images including eroticism, embrace, and enclosure. For instance, Marlow describes Kurtz's captivity by the wilderness of Africa in the following terms:

The wilderness had patted him on the head, and, behold, it was like a ballan ivory ball; it had caressed him, and lo! he had withered; it had taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own by the inconceivable ceremonies of some devilish initiation. He was its spoiled and pampered favourite. (Conrad, *Heart* 57)

Evidently enough, the assault of the powers of the wilderness on Kurtz is presented through the evocation of a witch-like feminine sexuality that is thrust upon the wilderness of the jungle. Nature's wilderness acts a witch; pampers and hypnotises Kurtz and finally kills him just like a vampire. Such a vile perception of Nature on the part of Marlow elicits an irrational and groundless hatred of the natural world by the colonisers which Simon C. Estok calls "ecofobia" (4). Noticeably, an immanence of malignancy is injected into Nature by evoking its allegorical feminine sexualisation.

However, the colonial man intends to unravel and subdue this malignant and mysterious Nature through an act of violent penetration into its enormous depths. Befittingly, Marlow's march into African Nature in *Heart of Darkness* is conceptualised as a "penetration" into the "virgin forest" (Conrad 34) in a scenario where, like an adversative woman-presence, "Nature herself . . . [tries] to ward off the intruders [the colonial explorers]" (Conrad, *Heart* 14-15). Marlow further recounts: "We penetrated deeper and deeper into the heart of darkness" (Conrad, *Heart* 41) and delineates the journey as an unraveling venture towards Nature's abounding mystery that "lay deep under the surface" (Conrad, *Heart* 45). To unmask it, Nature has to be raided with the spirit of sexual invasion and conquest as Marlow continues: "the tenebrous land [is] invaded by these mean and greedy phantoms [the colonisers]" (Conrad, *Heart* 83). Noticeably, the encounter of the colonial man with Nature is mostly gestated in terms of the encounter between coercive male (man) and assailable female (Nature) sexualities in this novel. An embittered Annette Kolodny, on such a gendered perception of the whole world of Nature, very aptly comments: "Perhaps, after all, the world is really gendered, in some subtle way we have not yet quite understood" (9). Penetration, infiltration, intrusion and unraveling, in the end, epitomise the essence of the mission as H. M. Daleski construes: "In such a progress it is an ability to penetrate, rather than a capacity to steer, that is of primary importance" (51). Further, Marlow also recounts that "The reaches opened before us . . ." (Conrad, *Heart* 41) which clearly suggests another sexual imagery where Nature, like a woman, unfolds herself before the penetrating venture of the colonial man and progressively yields her mysteries and secrets before him. Evidently, the femininity of Nature becomes a vehicle for the articulation of the male experience of "penetration" symbolising a kind of aggressive, masculine march into the feminine Nature.

In the perception of the coloniser, Nature has different feminine connotations. It is not just a virgin who must be cajoled or forced to surrender to patriarchy (the coloniser-rapist), but also a female womb full of treasure that has to be extracted and looted. Marlow readily recognises that the only desire of the colonisers is to "tear treasure out of the bowels of the land" (Conrad, *Heart* 35) where the very expression "tear" is loaded with characteristic masculine force and vigour required to extract treasure out of the womb

of the feminine land.

So, as a potential site of both mystery and fear, Nature becomes a complex, composite female, or a “metaphoric register” (Soper 105) of the general male revulsion towards female. It is marvelled as a feminine sublime on the one hand and violently penetrated as a virgin on the other. However, it can also bewitch her seducer (man) with all the capriciousness and unpredictability of a woman and become dangerously unruly. Hence, to maintain the so-called cultural superiority of man, it is unjustly excluded from his cultural sphere on the ground of its unpredictable and elusive feminine gesticulations.

Such deprecating symbolic feminisation of Nature, nonetheless, is nothing but a contrived patriarchal construct and no more than the projections of human perceptions onto the external world. An ecofeminist approach, hence, reveals the opprobrious undertones of such patriarchy-imposed strategic positioning of Nature, in a predominantly sexist male discourse, on a distant plane of feminine sexuality.

End Notes:

- 1 See Glotfelty, Cheryl. “Introduction.” *The Ecocriticism Reader: Landmarks in Literary Ecology*. London: The University of Georgia Press, 1996. xv-xxxvii.
- 2 Karl Rogers, while talking about the human perception of Nature as unpredictable adversary in his book *Modern Science and the Capriciousness of Nature*, says: “I do not wish to imply that Nature is malignant, but the human experience of Nature as Otherness is also an experience of Nature as an aloof and indifferent source of destructive power. . . . Nature is itself something that is represented as being synonymous with chaos, as uncontrollable, unpredictable, and threatening. . . . The Otherness of Nature looms over us and imposes a perpetual sense of vulnerability, futility and dread. (2)
- 3 See Rogers, Karl. *Modern Science and the Capriciousness of Nature*. New York: Palgrave MacMillan, 2006.
- 4 Plato, in his *Republic*, says that women are weaker than men in every sphere of society.
- 5 Aristotle, in his *Politics*, is of the opinion that “male are by nature superior, and the female inferior; and the one rules, and the other is ruled; and this principle of necessity extends to all mankind” (qtd. in Plumwood 46). Apart from his authentication of man's domination of woman, Aristotle also authenticates man's domination of animals as he says: “The same holds good for animals in relation to men; for tame animals have a better nature than wild, and all tame animals are better off when they are ruled by men . . .” (qtd. in Plumwood 46). See Plumwood, Val. *Feminism and the Mastery of Nature*. London: Routledge, 1993. Print. According to Australian ecofeminist Val Plumwood, the basis of the Aristotelian denigration of women and animals is that they are close to Nature and away from culture which, in fact, is the domain of man.
- 6 In Christianity, women have been derogated by being called as the seducer of man to commit sin. Adam, in *Bible*, holds women responsible for the “original sin” he committed. So, woman is being described as an immoral being in Christianity. In Judaism, similarly, women are seen as being unclean and therefore, a spiritual threat to Jewish men. Women, in Judaism, did not have the right to full religious participation, public intervention or authority. On the whole, the Judeo-Christian tradition led to the derogation of women.
- 7 Gestell is a German word used by German philosopher Martin Heidegger to describe the essence of modern technology. In his essay “The Question Concerning Technology,” Heidegger uses the word “Gestell” which literally means “enframing.” According to Heidegger, the revelation of anything in the world is possible only through “enframing” by technology. Anything that is revealed in the world requires first an “enframing” by technology to exist, to be seen and to be understood. Carol Bigwood goes a step further to say that technology forces things to be revealed and says that Nature is being forced to be revealed by technology.

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MAGIC REALISM IN SALMAN RUSHDIE'S MIDNIGHT'S CHILDREN

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Abstract:

Indian English fiction has come to its own not merely within the safe confines of commonwealth literature in English. The novelists like Raja Rao, R.K. Narayan, Mulk Raj Anand have given status to the Indian English Fiction in various ways.

*Recent Indian English fiction has added theoretical consciousness and sophistication to the sociological, political, cultural and philosophical, concerns to which it remains committed. The writers like Sashi Tharoor, Vikram Seth, Salman Rushdie, Amitav Ghosh etc. have experimented with the narrative technique in different ways. Magic Realism is one of the narrative techniques emerged in postmodernist era with the publication of Salman Rushdie's *Midnight's Children*. Magic Realism shot into fame and number of Indian English novelist have started to write novels in the tradition of Salman Rushdie.*

Key words: *Magic Realism, Postmodernism, History, Politics, Emergency, Fantasy, Political History, Postcolonialism.*

Introduction:

Magic Realism is a term used in literature to describe a literary mode, rather than a specific genre. Magical Realism is distinguished by a paradox of a union of opposites and conflicting perspectives. Magical Realism, although, assumed to be dominated by Latin American writers.

The term Magic Realism is coined by the German writer Franz Roh in 1925. He is referring to works within post expressionistic art in which some mystery or a secret seemed to hidden inside or behind the subject. Magical Realism developed as an art movement in the years after World War First. For many decades thereafter numerous artists throughout Europe and subsequently in the American crafted a representational arts, mixed with sharp focus. Magical Realism is a type of realism covering contemporary subjects, after in cool detachment. In Indian writing in English Magic Realism popularized by Salman Rushdie influenced a large number of Indian novelists.

Meaning and Definition :

Magic Realism is a term used to describe the commingling of everyday reality with supernatural events. The two terms 'Magic' and 'Realism' have become so intertwined that strange, unearthly happenings become almost an accepted, even normal part of daily life. In magic Realism, the magical elements are blended into a realistic atmosphere in order to access a deeper understanding of reality.

Definitions :

- 1) **Matthew Stretcher** :- “Magic Realism as a what happens when a highly detailed setting is involved by something too strange to believe.”
- 2) **Gene Wolfe**:- “Magic Realism is fantasy, written by people who speak Spanish.”
- 3) **The Oxford Concise Dictionary of Literary Terms Defines:** Magic Realism as a kind of Modern fiction in which fabulous and fantastical elements are included in a narrative that otherwise maintains the reliable tone of objective, realistic report.”
- 4) **American Heritage Dictionary:** -MagicRealism as a chief literary style of genre originating in Latin America that combines fantastic or dreamlike elements with reality.

Characteristics of Magic Realism :

- i. Magical Realism is an artistic genre in which magical elements or illogical scenarios appear in an otherwise realistic or even 'normal' setting. It has been widely used in relation to literature, art and film.
- ii. Magic Realism is a disruption of modern realist fiction.
- iii. Magic Realism creates a space of interaction and diversity.
- iv. Magical Realism is no less 'real' than traditional realism.
- v. Magical Realism is always serious, never escapist, because it is trying to convey the reality of one or several worldviews that actually exist or have existed.
- vi. Magical Realism endeavors to show the world through other eyes.
- vii. Magical Realism explores the realities of characters communities who are outside of the objective mainstream of our culture.

Magic Realism in *Midnight's Children*:

New trends are emerging in Indian English literature in post-modern era and Magic Realism is one of them. The technique of Magic Realism shot into fame with the publication of Salman Rushdie's *Midnight's Children*. The novel about Indian independence, the partition and their aftermath.

Salman Rushdie describes Magic Realism as an alternative way of approaching the truth. In *Midnight's Children*, there are several instances of surreal, or otherwise 'magical' happenings. Rushdie artistically incorporates the elements of magic Realism in *Midnight's Children*. Rushdie's use of Magic Realism as a narrative technique is intentional. Not only does he use Magic Realism the fantastic, the magical, the strange, as a useful technique tool, but he transcends it to portray the almost unreal and surreal dimensions of the Indian subcontinent.

Midnight's Children is an epic sweep covering about six decades in the history of the Indian subcontinent. The first book covers the time from the Jallinwala Bagh incident in April, 1919, to the birth of the protagonist, Saleem on August, 15, 1947. The second book extends upto the end of the Indo-Pakistan war in September 1965 and the third book envelops the period upto the end of the emergency in March, 1977 and includes the Bangladesh war as well. At the fictional level, *Midnight's Children* depicts the events and experiences in the lives of three generations of the Sinai family. The account begins with their days in Srinagar and follows their passage through Amritsar. Agra and Bombay (now Mumbai) to Karachi, from where Saleem Sinai alone returns hidden in the basket of Parvati, the witch, only to experience the tremors of the emergency that had been clamped in India.

In *Midnight's Children*, history is seen through the eyes of Saleem Sinai, thus (it is the most important characteristic of Magic Realism) reflected predominantly through individual experiences. In the novel, on the one side we have Saleem's personal life, and on the other, corresponding to this is the life of the nation. Yet, in the lives of both, only those events which demonstrate the interaction of the two have been selected. The story traces the various crisis in life of the protagonist that synchronize with the major events and movements in the history of Modern India, the Jallinwala Bagh tragedy, the Quit India Movement, The Cabinet Mission, The Struggle For Independence, the role of the Muslim League, the Post-Independence riots, the Five-Year Plans. The re-organization of the states in India, the language agitation, the Chinese aggression, the war with Pakistan, the Independence of Bangladesh, the Emergency and other historical landmarks.

The very first sentence of the novel, *Midnight's Children* tells the tale of Saleem Sinai, the narrator. The tale is meant to be at once an autobiography and a narrative, an account of facts and a yarn spun out of imagination, a blend of truth and fiction.

"I was born in the city of Bombay.... Once upon a time. No, that won't do, there's no getting away from the date: I was born in doctor Narlikar's Nursing Home on August 15th, 1947. (MC 01).

The birth of Saleem Sinai is not only connected with the birth of India, but with the birth of Pakistan

also. That is why the new born baby at the time of independence of two nations India and Pakistan becomes the hero of the time.

Mahatma Gandhi's assassination was the most serious incident that happened in free India, following Gandhi's assassination, the riots once again broke out. It was like a calamity on the nation. The Muslims were under the pressure. But when the killer was known Amina-Saleem's mother- reacts:

*Thank God, Amina burst out,
It's not a Muslim name!" (M.C. 143).*

The Shock of India's partition into India and Pakistan unnerved common men both in India and Pakistan. The rioters at the time of the partition looted and burned shops and houses, killed small children and made millions of people paupers and refugees:

And in all the cities all the towns all the villages the little diya- lamps burn on window sills porches, verandahs, while trains burn in the Punjab. (MC 115).

As Saleem's birth is connected with India's Independence, on 15th, August, 1947. Emergency is connected with his so-called son's birth on 25th June, 1975. Saleem narrates :

"He was born in old Delhi....Once upon a time. No, that won't do, there" no getting away from the date. Aadam Sinai arrived at a night-shadowed slum on June, 25th, 1975. (M.C. 419)

After studying Rushdie's presentation of history through his new narrative technique, Magic Realism, the study explores how Rushdie narrates the political, religious, cultural situation of India through the eyes of his hero, Saleem Sinai. Rushdie narrates the political situation of India through the eyes of Saleem Sinai in *Midnight's Children*. *Midnight's Children* deals with politics of 'Eastern Hindu India and **Shame** dramatizes military politics of Pakistan.

For Rushdie, writing is a political act. In *Midnight's Children* and *In Shame* Rushdie's concerns is with contemporary history and politics. *Shame* is a companion piece to *Midnight's Children*. *Midnight's Children* is historical and political narration about India since Independence. *Midnight's Children* covers the post-independence era of uncertainties and traumas in Indian to which the hero is a witness and narrator Saleem reveals himself as detached and intelligent. *Midnight's Children* is highly political novel because Saleem realizes that for the individual living in a certain kind of society, there must be a relatedness of same kind world into which one has been socialized. But the political figures who appear in the novel- Indira Gandhi, her son Sanjay Gandhi, Morarji Desai, are depicted as monsters straight of nightmare.

About shooting Indians by the orders of Brigadier General Dyer, he resorts to understatement rather than melodramatic rhetoric:

*"Good Shooting; Dyer tells his men,
We have done a jolly good thing (MC 36).*

The above statement attributed to Dyer brings out his inhumanity in particular and that of the whole phenomenon of colonial rule in general.

Saleem Sinai is a highly self-conscious narrator. He narrates the language riots between the supporters of Gujrati and Marathi. In this world, people behave violently for the issues like language colour and creed. The narrator Saleem takes the responsibility of the riots saying:

"In this way I became directly responsible for triggering off the violence which ended with the partition of the state of Bombay (MC 192)

In Book two Rushdie narrates the hero's childhood and ends with his being injured in a bombing raid on the streets of Karachi the Indo-Pakistan war of 1915.

"On the morning of September 23rd the united nations announced the end of hostilities between India and Pakistan (MC 343).

The hero of *Midnight's Children*, Saleem Sinai has a Magical gift of telepathy which means that he can tune to anyone's thoughts and communicate with them. At some point of the book he Manages to

contact all the other children born at the midnight India gained independence who live scattered all over the country and they are having forums in Saleem's head.

In his address to the Midnight's Children he gives his verdict on politics thus:

“Politics, children: at the best of times a bad dirty business. We should have avoided it, I should have never have dreamed of purpose. (MC 435).

Thus *Midnight's Children* is a typical example of a postcolonial novel that integrates the elements of magic realism into it. The author's intentional use of magic realism helps in bringing out the surreal and unreal dimensions of the Indian subcontinent and thereby making it a postcolonial work. Rushdie narrates India's colonial past and postcolonial present. His narration of the nation is subjective and therefore history in the text is fragmented. .

Conclusion :

The term Magical Realism was created by the German art critic Franze Roh but popularized by Salman Rusdie through his literary works. Rushdie uses the narrative style of Magic Realism in which myth and fantasy are blended with real life. He uses the narrative technique of Magic Realism to blur the distinction between fantasy and reality. He gives an equal acceptance for the ordinary and extraordinary. He fuses lyrical and at times, fantastic writing with an examination of the character of human existence and an implicit criticism of society. Rushdie can be considered as a writer who plays with the narrative technique of Magic Realism. He has earned every right to be called one of the greatest magic realists ever.

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07

MARGINALIZATION, OPPRESSION AND SILENCE OF DALIT IN ANAND'S *UNTOUCHABLE*

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To me, Dalit is not a caste. He is a man exploited by the social and economic tradition of this country. He does not believe in God, Rebirth, Soul, Holy books teaching separatism, Fate and Heaven because they have made him a slave. He does believe in humanism. Dalit is a symbol of change and revolution. (Pantwane: 1977-78)

The Sanskrit roots of the word Dalit define the term as something which is 'Broken' or 'Crushed' into pieces, or something that is of 'Ground' or 'Suppressed' to the lowest level. The term, most possibly, was first used by Mahatma Jyotirao Phule. The term is better used to express the Dalits' "weakness, poverty and humiliation at the hands of the upper castes in the Indian society". (Premasagar: 108) The Shudras have been marginalized and suppressed by the high caste Hindus.

Mulk Raj Anand, born in a Hindu Kshatriya family at Peshewar in Punjab on December 12, 1905, was educated at the universities of Lahore, London and Cambridge. He lived in England for many years but after the world war he chose a small village in western India as his permanent residence. In his childhood he was a very sensitive boy therefore he felt pity at the pathetic status of the down trodden people in the pre-independence India. He expresses his views, "I found myself writing my novels and stories about the poor with some ease because I had actually lived with them and experienced their miseries." (Bamezai: 49) Anand, as a humanitarian, always craved to help the innocent folks. He chooses writing as the best medium to express the mental and physical trauma of down trodden people.

The publication story of *Untouchable* also reveals the narrow-mindedness and backwardness of the Indian society. The novel was rejected by nineteen publishers and ultimately the twentieth publisher accepted it only when E.M. Forster gave his consent to write a preface to it. It was rejected by the publishers because of its revolutionary and controversial themes. In the novel Anand has presented the mal-treatment and humiliation that an untouchable receives by upper caste Hindus.

In Anand's views castism is a social crime against humanity because it produces an evil effect on human mind. The practice of the untouchability on the basis of the caste is the biggest constraint in the way of progress. In the novel *Bakha*, the chief protagonist, suffers many indignities and humiliations in a single day merely because he is a sweeper. He is slapped, abused and insulted for touching a high caste Hindu. He suffers physical and mental trauma not only at the hands of upper caste Hindus but also by other castes which had the same degrading attitude towards the scavengers. The Dalits themselves were divided into categories according to their works. Sweepers, belonging to the lowest category, were even humiliated by the other Dalits i.e. *Dhobhi* (washer man) and *Chamar* (leather man). They are not treated as human beings. The novel exposes the stigma of the sweeper class in the hierarchy of their own.

Ramcharan was admitted to be of the higher caste among them, because he was a washerman. Chota, the leatherworker's son, come next in the hierarchy, and Bakha was the third and lowest category. (Anand:87)

Dalits, even for the natural resources like water, had to depend upon the mercy of upper caste Hindus. They were not allowed to touch the platform of the well because if they draw the water from it the upper caste Hindus would consider the water polluted and made them suffer for their act. They "had to wait for the chance to bring some caste Hindu to the well, for luck to decide that he was kind for fate to ordain

that he had time-to get their pitchers filled with water.”(Anand: 15)Is it not a shameful act on the part of the upper caste Hindus to deny a thirsty and needy man to take water from the well just because they are Dalit?

The 'Food Scene' in the novel purposefully reveals out the marginalization and suppression of the Dalits at the highest. The condition of sweepers, as portrait in the novel, was worse than the beggars and slaves. Firstly, a Sadhu who does not do anything remarkable for the welfare of the society was benevolently received and respected by the society and a sweeper who after hard manual task of cleaning the latrines asked for food was treated brutally. The old woman's attitude towards the Sadhu and Bhakha bares the chauvinism of the Indian society. Sadhu received food and respect from the lady as he was also one of the members of the same hypocrite upperclass society. Sadhu, for her, was an incarnation of God whereas Bakha was treated rather badly than an animal. Bhakha asked for food and old women threw bread at him which he collected from the road. The double standard of the lady, who treated one (Sadhu) as God and other (Bakha) not even as a human being, has poignantly depicted the conditions of the Dalits in pre-independent India. She is reluctant to give food to Bakha who throughout the day worked assiduously to keep her surroundings clean. The way she gave food to him was really humiliating. She shouted from upstairs. “Vay Bakhya, take this. Here's your bread coming down.” (Anand: 65) It was humiliating and insulting to collect the food from the brick pavement of the gully as the food was not given to him in charity but he was engaged in hard manual labour and only after completing the assigned task he was given this food. Secondly a slave is better than a sweeper, “for the slave may change his master and his duties and may even become free. But sweeper is bound forever, born into a state from which he cannot escape and where he is excluded from social intercourse and the consolations of his religion.” (Anand: vi)

The *Untouchable* exposes the picture of pre-independent Indian society where untouchables were not allowed to fetch water from the well, they were not permitted even to see the God in temple, the things were thrown at them and even schooling was prohibited for them. The shopkeepers never allowed them for physical contact. They used to cheat them and even after knowing that they had been deceived they could not argue with them. Therefore the shopkeepers used to exploit and cheat them fearlessly. Through the 'Market Episode' Anand eloquently expresses the experiences of an untouchable. Bhakha, willing to enjoy Red-Lamp cigarettes, put some coins on the board which the shopkeeper collected after splashing some water on them and he “flung a packet of 'Red-Lamp' Cigarettes at Bakha, as a butcher might throw a bone to an insistent dog sniffing round the corner of the shop”. (Anand: 34)Each and every day an untouchable had to go the same experience.

Anand, as a novelist, has portrayed the realistic and heart rending picture of the pains, trouble, trauma and humiliation of down trodden class. They had no place, no respect and even no sympathy in the conventional contemporary society. They had to announce their arrival while passing through the crowd. Bakha, busy in enjoying his *jalebis*, accidentally touched an upper caste Hindu. He was severely abused and harshly punished by the crowd. The “touched man gave him an indignant, impatient look and signed to him, with a flourish of his hand, to wait.” (Anand:41) He stood aghast. The strength, the power of his giant body generated the desire of revenge in his eyes, while fear, inferior cast complex and indignation were enough to decrease his temper. His soul was full of smouldering rage but couldn't revolt. A sweeper, even if he “wants to lead a better life, he cannot do so because he cannot shed the racial inferiority and servility of two thousand years inherited from his forefathers.” (Abidi: 95)

Anand has depicted religion as a symbol of corruption. The priest molded the customs and rituals according to their own wishes and used the religion “for exploitation of the native and ignorant.” (Bamezai: 80) Pt Kalinath, a priest, to whom only the shadow of untouchable is a kind of pollution, did not hesitate to sexually exploit Sohini, a sweeper girl. Pt. Kalinath's act of molesting Sohini presents and explores the hollowness of high castes. If Sohini had yielded to his sexual desire than he would not have been polluted by her physical contact but when she refused he started shouting loudly 'Polluted Polluted'.

The novel also explores the narrow-mindedness of the upper caste Hindus who believed that only

they had the right to worship God. Pt. Kalinath tried to make sexual advancement of Sohini in the temple but her brother Bhakha, who desires to see the 'Unknown God' in temple, was charged of polluting the temple because it was considered that a "temple can be polluted according to the Holy Books by a low-caste man coming within sixty-nine yards of it." (Anand: 53) He was insulted, humiliated and abused by the upper caste Hindus because he dared to see the 'Unknown God'.

Anand, through the one day experience of an outcaste, did not miss any chance to bare the hypocrisy existing in the upper caste society. Bhagwan Das, a doctor, though wanted to help Lakha by treating his sick son, was not courageous enough to go against the society by treating an out caste patient in the presence of other high caste people. A doctor who is next to God and whose very profession does not allow him to discriminate between touchables and untouchables is fearful of going against the society by treating an untouchable. What a mockery of a great profession!

Though the story is full of pathos and helplessness of Dalits, Anand, time and again, through his characters, has tried to generate a ray of hope. Whenever Bakha feels disappointment and helplessness in the story, quite at the same time, Anand has made him to encounter the changes in the traditional outlook of society and makes him to realize that "there will be resistance, but hopes struggles will bring in new awareness." (Bamezai 132) If there is Pt. Kalinath, a shameless 'religious imposter', the character of Havaldar Charat Singh, though belongs to the same high caste, is represented as antithetical to that of Pt. Kalinath. He does not practice castism and did not hesitate to ask Bakha to bring pieces of coal for his *chillum* from the kitchen and even offers a cup of tea to Bakha. Bakha feels comfortable in his company and even grateful to him. He shares, "For this man, I wouldn't mind being a sweeper all my life. I would do anything for him." (Anand: 96) The time when Bhakha was insulted and humiliated by the old woman, Anand has also introduced us to a lady of the same high caste, who treated Bakha very kindly and humanly. She said, "My child you should not sit on people's doorsteps like this" (Anand: 63) In 'market episode' when Bakha was badly and cruelly treated by the crowd Anand represents a ray of hope through 'Muslim Tonga Walla', who shows sympathy towards Bakha and consoled him, "Leave him, never mind, let him go, come along, tie your turban." (Anand: 42)

Anand ends his novel by giving three solutions to the untouchability; the conversion, Gandhi and the flush system. The end of the novel holds the "different possibilities available to Bakha from Gandhiji's moral order to emancipate untouchables, to a prosaic solution offered in terms of the flush-system." (Gita Bamezai: 75) He believes that education has the power to generate a new kind of awareness in human mind. Bakha had deep love for education but being an out caste he couldn't study and failed to fulfill his dream. He wanted "talk to Sahib..... He had often felt like reading Waris Shah's *Hir and Ranjah*." (Anand: 75) Untouchables were not allowed to go to school as it was believed that their presence and physical contact could defile upper caste Hindus. Anand accepts that only through education untouchables can uplift their position in society. He believes, "education has an important link with awareness and awakening of men to their potential." (Bamezai: 75) The mental awakening and individual's consciousness are essential for such changes. Bakha was not satisfied with his position in the society but he compromised with it because he had not the strength to ask for his rights and revolt against the hypocrite society. Anand emphasized that only the release from the bondage of the class hierarchy is not sufficient to improve the conditions of Dalits. It is the social and moral constraint that checks the freedom of an untouchable. Individual's consciousness is necessary for these improvements in the status of untouchables. With the advent of twenty-first century, the social conditions and status of the untouchables have started being improved. Their self-confidence and the easy approach to education have made them aware of their rights. A Dalit poet Parmar Shamat expresses his views on individual and moral consciousness. He takes pride in being a Dalit and he also explains the draw backs of each *varnas*.

For *Brahmin* he says-

*If God had made me a Brahmin
I would have deceived the people
By my appearance and
False chanting of Shlokas*

For *Vaishya* the poet says-

*If God had made me a Vaishya
I would be making profit
By dishonesty and hoarding*

For *Kshatriya* the poet says-

*If God had made me a Kshatriya
The King of small kingdom would I be
Enjoying wine and women.*

At the end he says-

*Thank God
That he made me a shudra
And librated me from all these sins (Surendran: 131)*

The Poet does not feel any inferiority complex while declaring him a *shudra*. Here the positive attitude of the poet is at high peak who takes pride in being a Dalit.

Thus Anand proves through *Untouchable* that he is the great champion of the underdogs. We find that in the present context the government and the society has been taking numerous steps to provide them equal opportunities in various walks of life but in pre-independence era, this was a great revolutionary act to vehemently criticize and challenge the upper caste people for the ill treatment meted out to scavengers. Mulk Raj Anand deserves applause and admiration for such humanistic approach.

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08

ELUSIVE MEANINGS: SEEING *TONI MORRISON'S BELOVED* THROUGH THE POST-STRUCTURALIST LENS

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Abstract:

*The paper aims at looking at Toni Morrison's most famous novel *Beloved* from the perspective of Post-structuralism. Post-structuralism is concerned with the radical instability of subjects and explores how "subjectively and erratically connections are made between signifier and the signified". The indeterminacy of meaning within the novel opens up avenues for post-structuralist readings.*

Keywords: *Post-structuralism, indeterminacy, race, gender.*

You work with one facet of a prism, you know, just one side, or maybe this side, and has millions of sides, and then you read a book and there is somebody who is a black woman who has this sensibility and this power and this talent and she's over here writing about her side of this huge sort of diamond thing that I see, and then you read another book and somebody has written about another side. And you know that eventually that whole thing will be lit all of those planes and all of the facets. But it's all one diamond, it's all one diamond. I claim this little part, you did this one, but there's so much room, Oh my God. You haven't even begun and there's so much room and each one is another facet, another face of this incredible stone, this fantastic jewel that throws back light constantly and is constantly changing because even the face that I may have cleaned or cleared or dealt with will change.

- **Toni Morrison (In Conversation with Gloria Naylor)**

Beloved is seen by many as the most fragmentary of all of Toni Morrison's novels. The nature of this fragmentation is complex and offers no easy answers to the reader. What Morrison is trying to do in this novel is to give voice to the deafening silences of African American history. The question of race, history, gender and narrative are all taken up for radical questioning by Morrison in *Beloved*. The fragmented narrative structure eludes easy meanings and significations with the concepts 'incessantly sliding under the signifier'. The history of the African American lived experience is recreated by means of memory or as Morrison would term it 're-memory'. Interestingly, prior to writing *Beloved*, Morrison involved herself in editing '*The Black Book*', which takes us to the origins of *Beloved*. Morrison has included the copy of the news article "A Visit to the Slave Mother Who Killed Her Child" in *The Black Book* which documents the historical event which later became the basis for Morrison's novel. Though history and the act of recreating/retelling history from the perspective of lived experience informs all of Morrison's novels, it is perhaps in *Beloved* that history and memory work together to imaginatively recreate the lived experience of ordinary black people in America.

My job becomes how to rip that veil drawn over "proceedings too terrible to relate." The exercise is also critical for any person who is black, or who belongs to any marginalized category, for, historically, we were seldom invited to participate in the discourse even when we were its topic.

Moving that veil aside requires, therefore, certain things. First of all, I must trust my own recollections. I must also depend on the recollections of others. Thus memory weighs heavily in what I write, in how I begin and in what I find to be significant. Zora Neale Hurston said, "Like the deadseeming cold rocks, I have memories within that came out of the material that went to make me." These "memories within" are the subsoil of my work. But memories and recollections won't give me total access to the

unwritten interior life of these people. Only the act of the imagination can help me. (Morrison 1987)

It is also interesting that Morrison edited and published *The Black Book* at a time when there were fears that The Black Power Movement would sink into mere rhetoric. As Marilyn Sanders Mobley puts it, Morrison “feared, for example, that the rhetoric of the movement, in its desire to create a new version of history that would affirm the African past and the heroic deeds of a few great men, had inadvertently by passed the equally heroic deeds of ordinary African-Americans who had resisted and survived the painful traumas of slavery” Morrison was, in fact, questioning the romanticising of the African American past and thereby devaluing 300 years of lived experience even before it was understood in all its complexity. It is true that The Black Arts Movement tried to deconstruct Western assumptions of blackness by means of reconstruction and redefinition of the self. However, Morrison understood the danger of what she perceived as the erasure of the heroism of ordinary Black men, women and children in the Movement's haste to affirm the heroism of a few.

In this context, what *Beloved* tries to do is to unearth historical perspectives that have been hidden or buried by authoritarian discourses of the West. Foucault's interest in uncovering the 'other history, which runs beneath history' is perhaps the most apt metaphor for Toni Morrison's endeavour in this novel. The novel addresses distortions of black experience in both black and white historiography and also the suppressed sub-conscious of the blacks. On the one hand, Sethe's subconscious is pursued by the novel and on the other White America also has to come to terms with what it has done to black people and thereby to itself.

The plot of the novel, if indeed it can be called that, is itself a deconstruction of the myth of south paternalism. The American South prided itself on its so-called 'stability' at the domestic front and a myth which was perpetrated during the times was that of a slave-holder as the 'father' presiding over a large, but subservient, domestic arrangement of both whites and blacks, perhaps with the reason of justifying the system of slavery itself. However, the numerous slave narratives written by enslaved and freed slaves bore testimony to the shallowness of this claim. *Beloved* which is written as a neo-slave narrative turns this myth on its head by unveiling the horrors of not just slavery, but questioning the Enlightenment notions of Scientific Racism. Sethe's decision to murder her child rather than return her to slavery needs to be read in this context.

Beloved narrates the story of a slave woman who, after being raped and tortured, escapes from her slave home in Kentucky to join her children and mother-in-law. However, the slave-owner finds her and when she realizes that her children may be taken away from her, she attempts to kill her children and succeeds in murdering one of her two daughters. Her decision to kill rather than submit her children to slavery comes just after a month of her escaping slavery herself, during which she had endured a fatal whipping and “suffered the degradation of being chained while the white men sucked her lactating breasts” (Peach 109). The killing of the baby becomes the nodal point of the entire text and differing narratives of the killing is offered. Her own version gives us insight into how Sethe's mind functioned at the time when she realizes the Schoolteacher had come back for her and her children:

Simple. She just flew. Collected every bit of life she had made, all the parts of her that were precious and fine and beautiful, and carried, pushed, dragged them through the veil, out, away, over there where no one could hurt them. Over there. Outside this place, where they would be safe. (*Beloved* 163)

Linden Peach notes that Morrison has based her novel on a “wider range of texts than the traditional slave narrative texts that challenge and revision 'authoritative' versions of slavery”. (Peach 110). For instance, the novel offers many points of view of a single incident. For Sethe, the decision to kill her child rather than let it be taken away into slavery is an individual choice. Her mother-in-law Baby Suggs sees it from a different perspective. Baby Suggs contextualises the killing by claiming that ultimately it is the responsibility of the white people, the responsibility of the inhuman system of slavery which has forced a

mother to killing her own child. Baby Suggs recalls her experiences as a slave woman and the manner in which her children were sold and all that she remembers of them is that her child loved the “burnt bottom of bread.” She has had to witness how all her children had been taken away by the white people. For Baby Suggs “There is no bad luck in the world but white folks” (89). The narrative, therefore, enables to “explore the implications of these two perspectives of most of the pivotal events of the book” (Peach 110).

Post-structuralism is concerned with the radical instability of subjects and explores how “subjectively and erratically connections are made between signifier and the signified”. The indeterminacy of meaning within the novel opens up avenues for post-structuralist readings. For example, Morrison underscores the complex nature of the history of slavery in *Beloved*. The period of slavery and the Reconstruction that followed were major sites of conflict between different perspectives. One important aspect is the manner in which the text deals with the image of poor whites. Amy Denver, after whom Sethe names her last born, though a white woman, helps Sethe complete the traumatic journey from Sweet Home to Cincinnati and more importantly in delivering Denver. Sethe's recollections of Amy to her daughter Denver form the basis of the latter's understanding of the Whites which is further reinforced by the ostensible kindness of Miss Bodwin. The fate of poor white people during the time of slavery is an effective counterpoint to the traditional slave narratives. Similarly, the mother-daughter relationship is turned on its head by Morrison. Beloved is dead and is therefore always adored. Sethe, consumed by guilt, is ready to shower all her love on her dead child. So when Beloved does come back Sethe's maternal instincts, with the added burden of guilt, take over. However, it is Beloved who actually 'takes over' her mother rendering Sethe powerless in her own home.

Motherhood and mother-love are recurring themes in Toni Morrison. The denial of maternal bonding with their babies was a source of great trauma to the women slaves in the South. Historian Deborah Gray White in her book on female slaves *Ar'n't I a Woman? Female Slaves in the Plantation South* gives interesting and detailed description of the life cycle of the female slave in the South. Motherhood was sacred to the bondwomen in the South and women who became mothers were accorded a higher place in the slave society. Motherhood structured the slave woman's behaviour but so too did the female slave work experience. Bondwomen realised soon enough that they were valued for their 'productive' value and the children were taken away from them either to be sold or to be made slaves within the plantation. There were many instances of slave women feigning illness and many times resorting to crude abortions to prevent another child from joining the ranks of the enslaved population. In *Beloved* Sethe, who is separated from her mother in the early years and identifies only her back, is determined to give all her mother-love on her children. Her rape by the white men and their suckling of her milk-laden breasts is therefore a matter of unmitigated rage to her. She recounts her anger at the white man for stealing her milk which was meant for the baby to Paul D and it is interesting to note that for her the stealing of milk was far more important than the almost fatal whipping and the preceding rape.

Toni Morrison's portrayal of Sethe not as a nurturing mother but a mother who can kill shows how desperate the slave mother was to protect her child from what she sees as evil. According to the novel, she collects all the 'life she has created' and shoves them beyond the veil, which suggests that Sethe meant to kill all her children but manages to slit the throat of only one. “My plan was to take us all to the other side where my own ma'am is. They stopped me from getting us there...” (*Beloved* 240)

As Linden Peach notes “Her account brings to the fore, uncompromisingly, the bond between mother and child which slavery destroyed.” (124). The refusal to allow slave women to bond with their children, the refusal by white America the most basic right of motherhood to the bondwomen, distorts the entire notion of womanhood to black women. Bondwomen are not owners of their own bodies, nor are they owners of the life that they have created. Sethe, by killing her child and attempting to obliterate the other children, was questioning the right of the white man over her body and her motherhood.

The novel also tries to deconstruct Western assumptions of blackness by means of reconstruction

and redefinition of the self. It tries to unearth historical perspectives that have been hidden or buried by authoritarian discourses of the West. As the novel unfolds, the perspectives keep shifting and the multitude of voices in the novel makes the reader open up to multiple understanding of the characters and their lived experiences. The lack of the unitary self is perhaps one of the most striking characteristic of the novel. There are interesting insights to be had from reading Toni Morrison's essay "The Site of Memory" (1987) which, according to Justine Tally "divulges interesting aspects that were very much on (Toni Morrison's) mind at the time of her writing of *Beloved*. In this essay and another path-breaking essay "Unspeakable Things Unspoken: The Afro American Presence in American Literature" (1988), Morrison talks about the silencing of voices of the slaves, especially in slave narratives. She made the point once again in an interview to the Paris Review. Responding to a question by *Elissa Schappell* on her readings of slave narratives, Morrison says:

I wouldn't read them for information because I knew that they had to be authenticated by white patrons, that they couldn't say everything they wanted to say because they couldn't alienate their audience; they had to be quiet about certain things. They were going to be as good as they could be under the circumstances and as revelatory, but they never say how terrible it was. They would just say, Well, you know, it was really awful, but let's abolish slavery so life can go on. Their narratives had to be very understated. So while I looked at the documents and felt *familiar* with slavery and overwhelmed by it, I wanted it to be truly *felt*. I wanted to translate the historical into the personal. I spent a long time trying to figure out what it was about slavery that made it so repugnant, so personal, so indifferent, so intimate, and yet so public.

The historical, therefore had to become, personal; the indifferent had to be 'felt', the unspeakable had to be spoken. In *Beloved*, Morrison tried to put this into practice, by presenting the felt and lived experience of an ex-slave woman, who decided killing her child was preferable to allowing her to be taken away into slavery once again. Tally points out that the contemporary "reviews of slave narratives often signalled the "objectivity" with which they were written, celebrating their avoidance of "inflammatory" discourse that might offend potential readers" (Tally, 01)

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09

A STUDY ON THE STORY OF FOUR UNLIKELY PEOPLE WHOSE LIFE COMES TOGETHER IN THE MIDST OF VARIOUS CIRCUMSTANCES IN ROHINTON MISTRY'S *A FINE BALANCE*

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Abstract:

*A quilt of fiction with the four characters serving as the four corners spread over a period of less than a decade is created by the immigrant Indian writer Rohinton Mistry. The theme of the novel is the efforts of the characters to maintain balance in the swinging fortunes which bring them closer to one another. Exploitation of the underprivileged, the unprotected and the unfortunate by the heartless is vividly described by the author: The plot though not contrived to appear improbable develops rather unnaturally. The interaction of the groups of characters defines the parameters of the characters are drawn from three different parts of the society the Parsees, the untouchables and the city-bred exploiters. The central figure, Dina Dalal is like the needle which struggles to bind the slender thread of characters to weave a pattern of the society as the author observes. The current research paper focuses on A Study on the story of four unlikely people whose life comes together in the midst of various circumstances in Rohinton Mistry's *A Fine Balance**

Key words: *Exploitation, contrived, quilt, parameters.*

Rohinton Mistry was born in a Parsi family in 1952. He grew up in Bombay where he attended university, graduating in 1974 with a degree in Mathematics. He and his wife emigrated to Canada the following year where he began a course in English and Philosophy at the University of Toronto while working as a bank clerk during the day. After winning several awards for his short stories and a Canada Council grant, Mistry began to write full-time in 1985. His first novel, *Such a Long Journey*, won both the Commonwealth Writers Prize for Best Book and the Governor General's Award, and was shortlisted for the Booker Prize. It was made into a feature film in 1998. *A Fine Balance* won the Commonwealth Writers Prize for Best Book, the Los Angeles Times Book Prize for Fiction and the Giller Prize, and was also shortlisted for the Booker Prize, the International IMPAC Dublin Literary Award and the Irish Times International Fiction Prize.

Mistry's second novel, *A Fine Balance*, is a long, complex work, with four protagonists and a variety of settings. Moreover, although most of the events in the novel take place in the mid-1970's, there are also lengthy passages tracing the early lives of the major characters, thus placing them within the context of their families and their communities

Dina Dalal has her own contribution of journey to attain in the novel. She moves from girlhood under the soft care of her father to under the harsh protection of her brother Nusswan. Dina's awareness of independent existence does not allow her to bend down to him. Dina is forced to marry one of Nusswan's friends. She comes out from his protection for the economic wellbeing and social security. She chooses to marry Rustom Shroff who had met her at a music concert organized by a local music society. Dina's happiness is short lived as Rustom is killed in an accident. The shocking death of Rustom, her husband, Dina accepts to go back to live with her brother and his family. Very soon, the brother and sister relationship spoil in the way of typical Parsi exchange of attacks and insults.

Do you know how fortunate you are in our Community? Among the unenlightened, widows are thrown away like garbage. If you were a Hindu, in the old days you would have had to be a good little sati and leap into your husband's funeral pyre, be roasted with him.' I can always go to the towers of silence and let the vultures eat me up, if that will make you happy. (AFB, 52)

Mistry highlights the history of crucial events in the country by the background of the major characters. Then, the novel shows good examples of interpersonal relationships in which how everyone's life is affected and met the change. For example, the tailors suffer quite a lot when their hut is demolished as part of the slum elimination programme. Therefore, they search for an alternative accommodation with little hope. Only Parsi widow, Dina Dalal, is capable of understanding the poor condition of Ishvar and Om and she provides them shelter. But, Dina knows that the city will not allow her to share her shelter with them.

A trunk, a bag, or even a satchel with just two pyjamas and a shirt is the first step in to a flat. Personal items stored on the premises- that's the most common way of staking a claim. And the court system takes years to settle the case, years during which the crooks are allowed to stay in the flat. (AFB, 305)

Thereafter, the mutual dependence among them makes her mind and the tailors are allowed to sleep in her veranda. They observe her reflection.

But how firm to stand, how much to bend? Where was the line between compassion and foolishness, kindness and weakness? And that was from her position. From theirs, it might be a line between mercy and cruelties, consideration, and callousness. She could draw it on this side. But they might see it on that side. (AFB, 382)

At first, Dina Dalal initially resists the closeness between Maneck and the tailors. Maneck is put off by Dina's refusal to accommodate even tailor's trunk. They ignored each other for most of evening. But while working on the quilt after dinner, she spread out the squares and tried to get him to talk.

'Well, Maneck? How does it look now?' 'Looks terrible.' He was not ready to forgive her while the tailor remained unaccommodated in the night. (AFB, 305)

The tailors receive another problem when they sleep on footpath of chemist shop that night. They are picked up by the police to work as part of the city beautification project. The tailors' absence makes worries to Dina and Maneck tries to calm her:

'Ishvar and Om wouldn't stay absent just like that,' said Maneck, 'something urgent must have come up'. 'Rubbish. What could be so urgent that they cannot take a few minutes to stop by?' (AFB, 333)

In fact, the suspicion and inconvenience of long absence of the tailors makes Dina longing for them:

She did not notice that already, in her memory, those months with Ishvar and Om, of fretting and tardiness, quarrels and crooked seams, had been transmuted into something precious, to be remembered with yearning. (AFB, 355)

During this period, Dina comes to know the real life of the tailors through Maneck. she added the pieces to what Maneck had already revealed about their life in the village. Like her quilt the tailors' chronicle was gradually gathering shape. (AFB, 385) Memory allows one to connect with one's own past. She thinks, Compared to theirs, my life is nothing but comfort and happiness. And now they are in more trouble.

I hope they come back all right. People keep saying God is great, God is just, but I'm not sure (AFB, 340).

Dina is relieved when the tailors eventually return and she offers them her veranda to live in. Though, problematic situation continues to worry her and is spoken thus: Morning light did not bring answers to the questions Dina had wrested with all night. She could not risk losing the tailors again... From

theirs, it might be a line between mercy and cruelty, consideration and callousness.

When could draw it on this side, but they might see it on that side. (AFB, 382)

All the four major characters struggle for their own identities to survive. The major protagonist Dina Dalal wants an independent life but struggles most of the time to achieve it. First is the great loss of her parents and later she is caught in the protection of her brother. Then, she is forced to marry a rich man by her brother but it does not last long as her husband dies in an accident. Along with Om and Ishvar, Dina becomes a successful businesswoman in a short period. But her identity collapses when the emergency is exploited by the capitalists like Mrs. Gupta, the proprietor of Au Revoir export house. So, Dina has to finish the huge assignment with only two tailors. Dina and her team worked hard to meet the deadlines of the orders. Then, she is forced to vacate the house by landlord with the help of a gent Ibrahim. But Dina is helped by Beggar Master who has some influence over the landlord. Besides, Dina has to face the complaint of Om about poor wages. But, she loses her independence and has to depend on her brother Nusswan at the end.

A Fine Balance traces a careful balance between the catastrophic and fatalistic on one hand and hesitant hope and wonderful moments on the other. This is not a book concerned with politicians or government politics, but with the ordinary people affected by their decisions. The politicians are the ghosts of the novel, the absent presences, lurking out of the picture, dictating events disembodied from behind a line of policemen, corrupt businessmen and goondas. Instead the four characters as they stumble from one catastrophe to the next, supported, assisted and victimized by a steady array of supporting cast who circle the action repeatedly, dipping toes into the plot here and there. We travel back with the characters to trace their journey to where they are now, we visit distant villages, picturesque mountains, and bustling cities, as the narrative slips seamlessly from character to character, sliding in and out of their heads, making life seem so much larger than any one character, so much more than can ever be chronicled even in a 600 page epic like this. With cinematic scope and an eye for the pertinent, Mistry captures a moment in time, allowing the reader to almost smell the words and taste the action.

The most horrifying acts of the Emergency and its repercussions are felt by the main protagonists. Ishvar and Omprakash the two characters from the lowest strata of the Indian Caste system Chamaars, have tried hard to move up the social ladder to that of a tailor. But their life is fraught with peril and they have to leave the village, where their family is burnt alive, in search of a better life, first to the town and then to the metropolis. In the big city, Ishvar and Om have to live under ghastly conditions. They are rounded up and taken away from their slum dwelling in the city to a labor camp by the City Embellishment program. The scene reminds one of the way ranchers round-up cattle. This roughly translates to “Remove Poverty, Save the Country!” in English. This is not where their misfortune and torture ends. After being rescued from the camp by Beggar Master, the leader of a band of beggars, Ishvar and Om are forcibly picked up from the town square (where they had gone to find Om a bride) to fulfill the daily quota of sterilizations. The operations are done in less than sanitary conditions and Ishvar's legs then become affected with gangrene and both his limbs have to be amputated. The description is particularly grotesque as the author mentions “From the groin to the knee the flesh had become black”. The political clout of the village Zamindaar, Thakur Dharamsi is quite evident here when he directs the doctor to operate upon Om too, who is a mere youth, waiting to get married. There is no escape from this vicious forced sterilization scheme, the pet project of Indira's beloved son, Sanjay Gandhi. Ashraf Chacha, a grand old man, also goes through a vasectomy and loses his life after the operation.

Birth and death - what could be more monstrous than that? We like to deceive ourselves and call it wondrous and beautiful and majestic, but it's freakish, let's face it.

The another protagonist, Maneck suffers the loss of his beloved foothill Himalayan town, which has been sacrificed to the altar of Economic Development. In the name of brining modernization, roads are built that polluted the town and ruined the serene and lush environment. The coming of multinational firms

meant shutting of shop for successful, yet small, business like that of Maneck's father's Cola Company. Maneck's every loss is a loss for the Indian middle class, whose morality, hopes and desires, he embodies. His death at the end of the novel is shocking but insightful of the losses that the Indian middle class has borne and still continues to suffer. It makes one wonder, “maybe Maneck was right, everything did end badly”. There is another shock that awaits Maneck, before his death. When he comes back to India in 1984, for his father's funeral, he is witness to mob violence and arson against Sikhs in New Delhi, as Indira Gandhi has been murdered by her Sikh bodyguards. He picks up old newspaper at home to find it rife with attacks against Indira over human rights violations and other misconducts during the Emergency. But these attacks are short-lived and Indira Gandhi is duly exonerated as she is re-elected Prime Minister in 1980, after having lost the democratic elections called in 1977, right after the emergency. It was in these old papers that Maneck found news about Avinash, his idealistic activist friend who had gone missing during the Emergency. It was reported by the police that he died in “a railway accident” But the reporter uncovering Avinash's story, who had examined Avinash's corpse, said that “the injuries were consistent with other confirmed incidents of torture”. He concluded that Avinash was tortured and killed in police custody for anti-Emergency and anti-Indira slogans and demonstrations. Such was the situation during the Emergency that along with all civil liberties the fundamental rights were taken away from the common man. The police had become an ally in the Governments depressing record of human rights abuse. Those entrusted with the protection of the poor had become their worst enemies! This sad story doesn't end here; Avinash was the only son of a poor retired government employee. With three sisters, Avinash was entrusted with earning enough money to pay dowry for all his three sisters. Avinash's death, forced his three sisters to commit suicide and save their father from the financial hardship as well as social stigma of not being able to provide dowry for his daughters. This is the psychological trauma that Avinash's old parents have to go through. This is just one story out of the many ghastly tales that Mistry brings to us. when Maneck returns from Dina's house, he shocks at the sight of Ishvar and Om as beggars in the streets. Maneck falls into extreme depression and anxiety then he commits suicide by throwing himself in front of a train. It is Mistry's way of showing how the middle class people lose their balance and struggle to maintain their life. A Fine Balance opens with a train journey and concludes with miseries of all characters. Now, Dina completes her journey of liberation and self-realization. Even though Ishvar and Om have underwent various difficulties they can create a little bit of happiness among the three by meeting Dina regularly in the absence of her brother.

Despite all their sorrow, these characters were fortunate enough to unwittingly achieve the fine balance between the dark side of life and the essence of the human spirit.

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JHUMPA LAHIRI'S INTERPRETER OF MALADIES: A CRITICAL STUDY*Talluri Mathew Bhaskar, Lecturer in English, Telangana, India***Abstract:**

Jhumpa Lahiri the winner of Pulitzer Prize for her Interpreter of Maladies, writes with deft cultural insight reminiscent of Anita Desai. Nine stories included in the collection, two stories portray Indian characters exclusively against the Indian backdrop-locate, the other seven are based on the inner landscape and strives of Indians who have settled in Boston or beyond. Lahiri proves herself as an interpreter of emotional pain and affliction of the characters in her stories. Lahiri is profusely praised for her nine well-knit stories in which she portrays the characters drawn from all over the world- i.e., from India, U.S.A, U.K and other common wealth countries in their own situation. These immigrant characters are mostly psychedelic and they struggle for identity and commitment to life in the multicultural milieu of Bengal, Boston and beyond. Her characters, search for self-recognition, has a kind of auto-biographical element which interests the readers. Jhumpa Lahiri's stories reveal what she has achieved in her maiden venture. There is no sequential development of the stories. She has evolved her own style in dealing with such sensitive issues by changing the mode of narration from past to the present and again reversing it without being nostalgic. Almost all stories end on a positive note, with the hope of a 'tomorrow' which suggest that with little effort we can discard our cultural problems and move towards a society where the traditional and the modern would meet in the inherent goodness, asserting the worth of human life. Her nine stories can never be staged. She never dramatises and never sentimentalises. Lahiri's realism takes no liberty with sentiment, temperament or instinct. She employs realism of method in the homely conversation in the matter of best way of stating things.

As I walked away from that brief conversation (with the friend working at a hospital as an interpreter of maladies of Russian patients), I thought continuously about what a unique position it was, and by the time I had reached my home the phrase 'Interpreter of Maladies' was planted in my head. I told myself one day I will write a story with that title. Every now and then I struggled to find a story to suit the title. Nothing came to me. About five years past. Then one day I jolted down a paragraph containing the bare bones of 'Interpreter of Maladies' in my note book. When I was putting the collection together I knew from the beginning that this had to be the title story, because it best expresses, thematically, the predicament at the heart of the book- The dilemma, the difficulty, and often the impossibility of communicating emotional pain and affliction to others, as well as expressing it to ourselves. In some senses I view my position as a writer, in so far as I attempt to articulate these emotions as a sort of interpreter as well.

- Jhumpa Lahiri

The term 'Indian Diaspora' has often been used in academic discourse representing writers from the Indian sub-continent. Diaspora is not a metaphor for individual exile. Rather, it emerges out of migration of people whether they travel collectively or as individuals or as households or in various other combinations. The burgeoning presence of the Diaspora Indian writing in English across the continents during the last three decades has, in recent times, triggered a new consideration of the cultural theories of nation, race and identity. Diaspora today has become a blanket term absorbing a variety of experiences of alienation, political compulsions, ambitions and material pursuits. The phenomenal growth taking place

presently in the field of Indian writing in English, particularly in the genre of novel, is attributable by Diasporic writers. Salman Rushdie is generally credited with his *Midnight's Children* in 1981. Since then there have been many, at home and abroad, who have shown the might of their pen and won laurels. They include leading lights like Vikram Seth, Kiran Desai and others. The last decade of the twentieth century is replete with many success stories. Jhumpa Lahiri largely writes about the human condition of Indian Diaspora in the U.S.A. she won the Pulitzer Prize in the year 2000 for her *Interpreter of Maladies*. Along with Rushdie and Arundhati Roy, she is looked upon as the harbinger of new wave in Indian fiction. *Interpreter of Maladies* was translated into twenty nine languages around the world. It became the best seller in the U.S.A and abroad. As a little girl, growing up as the daughter of Indian Immigrants in a town which was predominantly white could not have been an easy experience. She is not an American enough but neither is she Indian enough. She now lives in New York. William Safran in the journal *Diaspora* points out the shared features of the Diaspora community:

The concept of diaspora can be applied to expatriate minority communities whose members share several of the following characteristics: 1) they or their ancestors have been displaced from specific originality centre to two or more peripheral or foreign regions; 2) they retain a collective memory, vision or myth about their original homeland-its physical location, history and achievements; 3) they believe that they are not-not and perhaps cannot be-fully accepted by their host society and therefore partly alienated- and insulated from it; 4) they regard their ancestral homeland as their true, ideal home and the place to which they or their descendants would/should eventually return when condition are appropriate; 5) they believe they should collectively, be committed to maintenance or restoration of their homelands and to its safely and prosperity.¹

Just before the stories of *Interpreter of Maladies* unfold, we are informed that Lahiri was born in London of Bengali parents and grew up in Rhode Island, U.S.A. There is a striking similarity between her situation and the situation of many of her characters, in both *Interpreter of Maladies* and *The Namesake*. After reading of these two books, Lahiri can be safely be termed as a writer of the exiled Bengali experience in the U.S.A and the U.K. in the collection of short stories, Lahiri sketched sensitively the problems of the immigrants in an alien land besides highlighting the yearnings of the people exiled and their psychological problem. Her stories are predominantly on relationships. It is an anthology of short stories. It offers glimpses of inner life caught in a candid camera. Lahiri proves her worth when her characters live in America, but have their roots in India. She has a clear idea about those characters that have been taken from life. Her stories are set in India and America and establish a certain Indo-American cultural link, in the post-colonial context. Lahiri tells an interesting story about the title of *Interpreter of Maladies*. The author, in a conversation with a journalist after the publication of her fiction, gave a wonderful and graphic explanation for naming of her story as *The Interpreter of Maladies*. She says that meeting a friend after lapse in time, the author asked him what he was doing with himself. The friend said that he was working as an interpreter at a doctor's office. The doctor had a number of Russian patients who had some difficulty in explaining their ailments in English. By the time she reached home she admits that she had the phrase planted in her head and decided to write a story with that title. In Jhumpa Lahiri's stories, Indian history and Indian culture are seen through the emotional confusion of an immigrant. Her prize-winning stories have appeared in many American Journals. These nine stories are: 1) A temporary matter 2) When Mr. Pirzada came to dine 3) Interpreter of Maladies 4) A Real Durwan 5) Sexy 6) Mrs. Sen's 7) This Blessed House 8) The Treatment of Bibi Haldar 9) The Third and Final Continent.

Jhumpa Lahiri's father told a critic that:

She is fond of Ashapura Devi, the famous Bengali novelist and story writer²

The opening story *A Temporary Matter* is about the crisis in the lives of the young couple Shobha and Shukumar. They belong to a Bengali family. Shukumar is in his sixth year of graduate school. Shobha was

in her thirty-threes. Even though they were married and leading a happy family life, they stood separated after the death of their new-born baby. During this turmoil they sensed the feeling of expatriation. The malady that hampers their marital bliss is their inability to understand each other. Shobha is the bread winner of the family while Shukumar keeps himself busy in teaching and research. Shukumar once leaves for Baltimore to attend a conference and meanwhile Shobha delivers a dead child. This unforeseen loss destabilises their domestic harmony. Shobha goes to the extent of contemplating separation. Their marriage is a failure and the string that had tied their hearts was broken with the death of their child. At this juncture the electricity department announces power shut down for an hour every day. The darkness facilitates the couple to talk to each other. Shobha and Shukumar recall and cherish the memorable moments in their lives, besides sharing certain secrets. The pleasure that they derive during that one hour of conversation brings momentary solace to their tormented souls. The final revelation of Shukumar was highly sentimental. Shukumar's revelation about the dead child grieves Shobha immensely and both of them shed tears. This emotional moment brings them still closer Lahiri observes:

Shukumar stood up and stacked his plate on top of hers. He carried the plates to the sink, but instead of running the tap he looked out the window. Outside the evening was still warm, and the Bradfords were walking arm in arm. As he watched the couple the room went dark, and he spun around. Shobha had turned the lights off. She came back to the table and sat down, and after a moment Shukumar joined her. They wept together, for the things they not knew. (p. 22).

The story ends with the couple weeping together. This final revelation made them to sit together and weep for the things they now knew. But whether their grasp has been set right or not is unclear. The second story *When Mr. Pirzada came to dine* is about a malady caused by separation from near and dear ones. Mr. Pirzada is an expatriate, at America who was awarded a grant from the government of Pakistan to study the foliage of New England. His family is in Pakistan. Mr. Pirzada, who is in the U.S.A to pursue research in Botany, is always anxious and worried about the safety of his wife and children who are always in war-stricken Bangladesh. He came to the house of the narrator to eat dinner and watch the evening news. He suffered a lot from the sense of alienation and expatriation. But his intimacy with Lilia and her parents give him strength in the hour our anxiety. Lilia's parents are exiled Indians with a vision of a comfortable life for their child in the U.S.A. Lily faces an identity crisis as her identity is defined in term of the past history of her parents and the fixed notions of the western culture about Indians and she remains 'other' in that culture. Liliya prays for the safety of Pirzada's wife and children. He returns to Bangladesh and lives happily with his family members. Liliya says:

Though I had not seen him for months, it was only then that I felt Mr. Pirzada's absence. It was only then, raising my water glass in his name, that I knew what it meant to miss someone who was so many miles and hours away, just as he had missed his wife and daughters for so many months. (p. 42).

It is the sense of oneness and affectionate human relations in an alien land make people face the impediments of life. The third story *Interpreter of Maladies* emphasises the need for better understanding and communication in marital life. The novelist is concerned with the malady of married life of dragging burden of a loveless relationship. The symptoms are silence, restlessness, throwing out things in despair, and the suggested remedy is "confession", giving out one's suppressed emotions. Mr. Kapasi is an interpreter assistant to a doctor by occupation and tourist guide by profession. Being a doctor's assistant he translates and interprets the symptoms pains and sufferings of Gujarati patients to a local doctor. Mr. Kapasi gives a tour of the Sun Temple in Konark to the Das family. Mrs. Das falls a prey to the lust of her husband's friend and the guilt haunts her like a ghost. Mrs. Das did not enjoy the trip to India nor her stay at America with Mr. Das. Mrs. Das suffers a lot to hide a secret from her family for the past eight years. It is both a sense of guilt and a sense of pain that afflicts her. She thinks Mr. Kapasi, the interpreter of maladies can cure her wounded heart thus by setting right the problem of alienation. The very fact that one of her

children is not the progeny of her husband pierces her heart. She seeks window therapy from the interpreter of maladies, Mr. Kapasi. Mr. Kapasi tells her to confess it to her husband which will surely lighten her conscience. Her son Bobby was fathered by her husband's Punjabi friend during a brief visit. This leads Mrs. Das into expatriation and alienation separating her from her family. Lahiri presents the excruciating malady caused by extra-marital relationship. The only remedy is the faith in married life. She reveals all the secrets to Mr. Kapasi. Mrs. Das expresses her inner feelings to him:

“Don't you see? For eight years I haven't been able to express this to anybody, not to friends, certainly not to Raj. He doesn't even suspect it. He thinks I'm still in love with him. Well, don't you have anything to say?”

“About what?”

“About what I've just told you. About my secret, and about how terrible it makes me feel. I feel terrible looking at my children, and at Raj, always terrible. I have terrible urges, Mr. Kapasi, to throw things away. One day I had the urge to throw everything I own out the window, the television, the children, everything. Don't you think it's unhealthy?”

He was silent. (p. 65).

Mr. Kapasi is an interpreter of maladies. However, he himself is a victim of malady in this story. What is more ironic is that till the end, Mr. Kapasi is unable to interpret the malady that he is suffering from. *A Real Durwan* is the fourth story in the collection. Set in Calcutta, the story throws light on social malady, the selfishness and manners of some middle class people. All the characters in the story are local residents of a particular flat building near college-street. Boori Ma is an old woman. Though initially a sweeper, Boori Ma was almost a Durwan in that flat building. She receives warmth and affection from the residents of that flat. But she is branded as thief by the same people who were all nice to her earlier. She is thrown out of the house mercilessly. She becomes a victim of the selfish world: Kishan.H.Pawar and S.A.Patil point out:

She had a glorious past, a rich life, in her youth. This is the turn of her fate, from heights of glory to the bottom of misfortune.³

Finally, they decided to engage a real Durwan and Boori Ma was forced to get out:

So the residents tossed her bucket and rags, her baskets and reed broom, down the stairwell, past the letter boxes, through the collapsible gate, and into the alley. Then they tossed out Boori Ma. All were eager to begin their search for a real durwan. (P.82)

The plight of the old woman set against the inhuman behaviour of the residents of the flat building lays bare the malady in the society. It is callousness, selfishness and indifference. *Sexy* is another story set in Boston in which infidelity in married life has been detected as a growing malady. Ironically an interpretation of this malady is given by a boy of seven-years, Rohin whose father left his wife for a stranger, a co-passenger on a plane. *Sexy* is a perfect story from the artistic point of view. In *Sexy* we returned to the theme of extra-marital relationship. Extra-marital relationships cause loss beyond repair and they lead to domestic unrest. Miranda's infatuation with a Bengali, Devajith Mitra a married and unavoidable lover is expressed in no uncertain terms. Miranda was interested in him with a mixed parentage; who came from Bengal in India. Miranda got elated in ecstasy of their union when Dev whispered to her that she is very sexy. Rohin, seven-year old son of Laxmi makes Miranda to realise her relationship as a wrong one and it actually stands nowhere. Miranda felt that Dev would soon stop coming to her flat and she should not continue having relationship with him. She was tortured by conflict:

In spite of herself, she longed her for him. She would see him one more Sunday, she decided, perhaps two. Then she would tell him the things she had known all along; that it wasn't fair to her, or to his wife, that they both deserved better, that there was no point in it dragging on. (P.110)

Rohin makes Miranda realise the wrong and judge their relationship that actually stands nowhere. *Mrs. Sen's* is the story of a housewife relocated to an American small town with her husband. This story has auto-

biographical element. Lahiri in an interview with Vibhuti Patil says:

Mrs. Sen's is based on my mother who baby sat in our home⁴

The story focuses on the malady inflicted by isolation. For Mrs. Sen's stay in America is nothing short of imprisonment. The malady of loneliness is presented in the story. Mrs. Sen is a housewife and the wife of a University professor, looks after an office going American woman's child at home and tries to learn how to drive. She looks after Eliot, an Eleven-year old boy during the afternoon hours when her husband will be at his work. Eliot quickly becomes aware of Mrs. Sen's loneliness and her feeling of expatriation. The aroma of Indian food makes her more and more nostalgic. She is a typical Bengali woman for whom fish is the ultimate in food. Fish which is almost the staple food of Bengal, becomes an obsession with Mrs. Sen, as it is not always that one gets good whole fish in America. With Eliot, she shares her passion for Bengali people, Bengali food, fish and all things from Bengal. The alien eyes are those of a child, Eliot curiously looking at Indian things, as Lahiri must have done in her childhood. We go through Mrs. Sen's collection of sarees, her golden bangles, braided hair, her bowls and colanders. It particularly strikes Eliot that they not wear shoes but flip-flops at homes, that their dinner table is set without napkins or silver ware. Expressing Mrs. Sen's likeness for fish Lahiri writes:

Mrs. Sen said she had grown up eating a fish twice a day. She added that in Calcutta people ate fish first thing in the morning, last thing before bed, as a snack after school if they were lucky.

They ate the tail, the eggs, even the head. It was available in any market, at any hour, from dawn until midnight. (pp.123-124)

It appears that Mrs. Sen's is modelled on author's mother who had accompanied her husband abroad, in search of fish fresh and whole in the alien markets of the west. When the fish arrives, Mrs. Sen takes up a bold step and taking Eliot with her, she decides to drive to the fish-store. The car meets with an accident. Mr. Sen has to be called to the Lady's rescue. But the accident in which Eliot gets hurt changes the whole scenario for Mrs. Sen, as Eliot's mother decides to withdraw the services of Mrs. Sen. The malady of loneliness is seen in this short story. *This Blessed House* is another story set in America. It is about a newly married couple, Sanjeev and Twinkle, getting adjusted to themselves and to their new home. The story is told in a third person narrative voice from Sanjeev's point of view. Unlike Mrs. Sen the N.R.I Twinkle is much westernised, she drinks whisky and she smokes. She is not a great cook and detests Indian dishes for the trouble they involve. Sanjeev even wonders whether he loves Twinkle, his wife or not. He is not able cope up such things and feels himself alienated from Twinkle. The story presents the maladies of ideological, cultural and religious and personal differences that cripple conjugal happiness or harmony. Twinkle's parents and Sanjeev's parents were old friends. Difference in their attitudes was obvious due to their different upbringing. The conflict was raised to a crisis when Sanjeev demanded that the Statue of May should be removed from the Lawn. Sanjeev had to make a compromise finally and the statue was kept in a recess at the side of the house. Twinkle said that all those holy statue's indicated that the house was blessed but she had no mind to understand that no house can be blessed without mutual understanding and love. Pashupathi Jha and T. Ravichandran rightly point out:

A house becomes really blessed not only by outward decorative pieces, but by inner harmony between the inhabitants.⁵

The Treatment of Bibi Haldar is an ordinary story of an epileptic woman of thirty who wants to be married and is ultimately cured by an unknown seducer at night. The story is set in a lower-middle class Bengali family in Calcutta. The central character Bibi Haldar has been suffering from Hysteria and the doctors have prescribed marriage as a only remedy. Bibi's parents being dead and her health being weak, it was not easy to get her married. Her cousin and his wife who lived in her house treated her in an inhuman way. They left the house as the neighbours put pressure on them for marrying Bibi off. Bibi's neighbours took great pains to transform her into a perfect lady and find her a suitable match, however, it does not materialize. She was made an alien, by forced living on the top of the roof at the mercy of the flat holders. She becomes pregnant

and after the birth of her child she gets cured and even runs a shop though there is no trace of her child's father. The story fails to impress the readers as the writer lacks first-hand knowledge of the society she describes. Though it turns into a blessing as it cures Bibi and enables her to live a normal life with her fatherless child, Bibi becomes an expatriate and feels alienated from the main stream. The last story is *The Third and Final Continent* presents the alienation and the gradual initiation of the young male narrator, a Bengali gentleman. In the story, the Indian narrator goes to England to study, and finally settles in America and begins loving his wife after a hundred-year-old American lady certifies her as perfect. The protagonist has sailed to London from Calcutta by an Italian cargo vessel, SS Roma for higher study. He struggles hard for study and for a job and finally joins in a Dewey Library of M.I.T, Boston. The Indian has crossed the seas alone to make his fortune in Europe and America. The story presents the malady of generation gap. The identity crisis is a malady that afflicts millions of exile. But the remedy is cultural perseverance and psychological fortitude. Every continent is unique by itself, but the final continent is the one where the individual succeeds in surviving. It is a story of his success in America and it ends with his concern for his son. The concluding lines of the story give abundance of hope to the exile who struggle for survival.

Whenever he is discouraged, I tell him that if I can survive on three continents, then there is no obstacle he cannot conquer. While the astronauts, heroes forever, spent mere hours on the moon, I have remained in this new world for nearly thirty years. I know that my achievement is quite ordinary. I am not the only man to seek his fortune far from home, and certainly I am not the first. Still, there are times bewildered by each mile I have travelled, each meal I have eaten, each person I have known, each room in which I have slept. As ordinary as it all appears, there are times when it is beyond my imagination. (Pp.197-198)

He hails from India(Asia), and pursues his studies in England(Europe) and his job takes him to America (U.S.A.). Adapting to the ways and culture of three continents, the man and his wife succeeded in retaining and enriching their married life. The story may be remembered for a lively sketch of the old lady Mrs. Croft, who dies at the age of one hundred and three. The narrator compares this wonderful lady who supported her three children after the death of her husband with his mother at home who became insane by her widowhood. His inspiration is Mrs. Croft, an American lady. In Lahiri's short stories there are various migrations. These nine stories deal with characters who feel displaced from home. In almost all the stories there is a longing for the native land. India is a strong presence in the nine stories contained in this collection. The novel relies heavily on details of situations and places in order to delineate characters. These nine stories deal with issues related to marital relationships, first and second generation conflicts and religion and culture. Lahiri's stories do not present any intrigue, mystery or formal denouement in the traditional sense. Her stories are the statements of human despair, felt particularly within the institution of marriage. Her characters often display shattered minds and frayed nerves, beneath which the nervous whisper of morbid passions is clearly audible. The style is simple, shorn of any superfluity which makes the underlying pathos and the dim hope of solution towards the end all the more poignant. Lahiri's stories have a universal relevance. Various incongruities of situations and life itself are presented with clarity of vision and with an underlying current of poignant meaning. Her narration lies in her ability exploit fully minor happenings which are in significant as exterior points of departure for the development of thematic motifs. Interpreting various maladies and experiences of the Diaspora in their various nuances and manifestations and suggesting them new possibilities, new routes and new modes of thinking and existence in the new countries in the fast changing, political, social, economic and cultural global scenario. Jhumpa Lahiri with her interpreter of maladies has secured for herself a commendable place along with other Indian Diaspora writers such as Rashdi, Naipaul and Bharati Mukherjee. Her book has opened up a new vista for contemporary Indian writing in English

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ASIF CURRIMBHROY'S *GOA*: A POLITICAL PLAY

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Asif Currimbhoy emerged as a notable Indian playwright in the Post-Independence period. He began his career as a dramatist in 1959. He hails from a family of industrialists who were awarded the title of baronetcy by the British government for their distinction in the field of industry. His father was a liberal-minded armchair intellectual and his mother a veteran social worker. Their distinguished intellectual concerns and outstanding commercial enterprise deeply touched the mental proclivities of Asif Currimbhoy in an environment of brilliant ideas which in his later life formed an integral part of his temperament.

Even Currimbhoy's school period had something to do with the kind of dramatist he became later. He studied at St Xaviers High School, Bombay, which exposed him to the English language and to some extent to western culture. Though he studied in a Christian missionary school, he did not miss the grassroots of an indigenous culture. He made thorough study of the Bhagavad Gita and Upanishads and also the Hindu epics like the Ramayana and the Mahabharata. These dramatic concerns are drawn from some of these classics. After schooling in India, he went to the USA for higher studies in Economics in 1950. As a university student, he admired Shakespeare, witnessed numerous dramatic productions and was quite alive to the various trends in drama in the USA.¹ This must have gone a long way in shaping him as a man of the theatre.

Asif Currimbhoy's literary interest was, to a certain extent stimulated by his wife, Suraiya, whom he married soon after he returned to India. Some of the characteristic features of his drama are the most recognizable -- sincerity, interest in society and aesthetics. His wife feels satisfied with her husband's literary performance that she called her husband a Karma Yogi.

Currimbhoy, the dramatist was profoundly influenced by the new currents of violence during the sixties. His first assignment in New India Assurance Company was in Paris in 1954. He soon left it and joined Burmah Shell in India. As a marketing executive he toured India and acquainted himself with different locales and various problems of the people. This provided him with the necessary material to compose plays.

In an Interview with Rajender Paul and Paul Jacob he says the place had a considerable fascination for me and the dialogues appeared to me, especially when they incorporated of a diverse opinion. In other words a conflict in theatre, conflict at every level-physical, mental emotional because from the time really you meet with other people, what is called human relationships, its striking sparks with each other that brings about a feel of life.²

From this it is clear that Currimbhoy is a keen observer of people and their mode of expression. It is also evident that he views conflict as the basis of life as well as the basis of theatre. All these influences have left their unmistakable impression on the dramatic career of Asif Currimbhoy.

Prof. K.R.Shrinivas Iyengar has admired Currimbhoy's versatility, the theme and structural strength. Faubion Bowers, the eminent theatre critic and a specialist in the theatre of the Orient, finds Currimbhoy a world class playwright. He goes to say that "Currimbhoy is India's authentic voice in the theatre." Ruth Meserve and Walter Meserve rightly observes that "Currimbhoy's works reveal a social conscience which has deep preoccupation with the search of truth. The literary career of Currimbhoy may

conveniently be divided into two periods -- the first period ranging from 1959 to 1968 and the second period from 1969 to 1975. Currimbhoy has produced 29 plays. His plays fall under various categories. The Bengal Trilogy, the Romantic plays, the Political plays, the Social plays and the plays of Religion and Art. His plays staged in the USA at the Michigan State University, Dalls Theatre Centre, Broadway, Baston theatre and The Café la Mama Etc.³

Currimbhoy's political plays are *Goa* (1964), *An Experiment with Truth*, (1969), *Om Mane Padme Hum* (1971) and *The Dissident MLA* (1974). They deal with some of the crucial political events that affected the body politic of India. *Goa* deals with the Indian take-over of Goa in December 1961. *An Experiment with Truth* is about the assassination of Mahatma Ghandhi *Om Mane Padme Hum* is about the Chinese invasion of Tibet and the flight of the Dalai Lama to India in 1959. *The Dissident MLA* is about political situation in Gujarat.

Currimbhoy's achievement as a dramatist is marked by his contribution to Indian drama. He is a playwright with political and social purpose. *Goa* is a fine political play. It is about the liberation of Goa. As we know, the Portuguese explorer Vasco-de-Gama found a sea route to India at the close of the 15th century. His successors increased much of the western coast in India. Goa enjoyed its Portuguese's rule for 14 years after 1947. That is to say that it was a headache for the Indian government for a long time. Finally the Portuguese were ousted in 1961. Currimbhoy has brought out the political events of Goa liberation in the play.

The play is in two acts and every act has three scenes and most of it is set in Patio. The central character is Senhora Maria Miranda. The other characters include Krishna, Rose, Portuguese Administrator, Goan Nationalist, Goan Hindu, Vicar, Old Woman, Smugglers, Alphonso and some young people and singers.

The play opens with the encounter of the dramatist with his friend Mario, the Portuguese local administrator, who is proud of Goa and praises Goan villages. Goa is a rich place with all natural bounties. It is the evening of Goa when the regulars meet at the "Patio" benches. The place is extremely charming. The dramatist has given a realistic picture. The regulars meet every evening at the Patio benches not too far away from the tavern. They are from several groups. Each individual is talking to the other and sometimes each couple exchanges some remarks with each other, but their voices are inaudible. Senhora Miranda is a middle-aged woman of about forty. She is a fashionable woman and pays attention to her personality. She splendidly dresses in the latest Portuguese fashion with colourful parasol in her hands. She comes down the steps of the stage, walks across the long "Patio" and enters her house on the eastside of the stage on the otherhand. There are some regulars who come there to pass their evening. They are busy in their conversation. They are attracted towards charming woman. She walks slowly and carefully to make an attraction.

While the woman walks into her house, a young man at the "Patio" looks at the girl who is dark looking and about fourteen with a beautiful innocent fair and a strange voice. The girl seems to tell the youngman, "It's getting dark now. I can see your lips no longer. I do not know what you say....But my heart is full of love: the more for you are unknown to me and I would love....this is secrecy..."

The scene ends with the girl's strange voice, the full scene is romantic. The darkness becomes darker but the loving lips of the boy are seen, which are the clear sign of the love of the boy for the girl and also his love for his sweet song. The next scene is in the house of Rose's mother who is a romantic woman. The woman is in love with Alphonso. There are two important characters in the beginning of the scene, the Portuguese local administrator and Goan nationalist. They are sitting on the Porch outside the tavern. The Portuguese administrator is happy to live in Goa and considers it his second home, no less than Libson where he was born.

Goa....Goa.....

This is Goa.....my home, no less than Libson where I was born.

The next scene takes place on 18 December 1961 during the invasion of Goa. By 1961 Goa had lived through the 14 years slavery even after India had won her independence.

Krishna enters Miranda's house after murdering Alphonso in the bar. Krishna is now filled with hatred both for mother and daughter. Krishna clearly represents India. The girl is Rose, but Rose is Goa. Rose is fourteen years old and she is the child of a Portuguese mother. By 1961 Goa had lived through fourteen years of slavery even after India had won her independence in 1947. Krishna is waiting for fourteen years for Rose. He symbolises India's waiting for fourteen years.

Currimbhoy has taken political issues with Portuguese administrator and Goan nationalist. The Portuguese administrator informs Goan Hindu that four centuries ago he came to Goa from his native place. He thinks that Goa is a paradise for him. He is a fan of Goa and calls it a nestling place. He says, "We feel the same way about Goa, despite our political differences....."

The Goan Hindu is a great nationalist. He does not appreciate the administration of Portuguese over Goa. He accepts that Goa is undoubtedly a paradise but the Portuguese are exploiting the Goan people and he had full hope that their days are very few because the Indian Government is co-operating with the local people to oust the Portuguese from the holy land of Goa. The scene is as follows,

- Goan Nationalist:** Your days are numbered, friend.
Portuguese Administrator: There's nobody who knows how to count.
Goan Nationalist: Yes, you made sure of that, didn't you?
Portuguese Administrator: No, I give the people what they want -- a glass of beer in the bar.
Goan Nationalist: Like me. I like this too. But I want something more, you understand?
Portuguese administrator: Yes.
Goan Nationalist: And you won't let me have it.
Portuguese Administrator: I have to keep you out of mischief
Goan Nationalist: You're exploiting us.
Portuguese Administrator: That's a dirty word.
Goan Nationalist: You're exploiting us (p. 19)⁴

The Portuguese administrator has a great objection when the Goan Nationalist puts the charge of exploiting the Goan people. The administrator tells him that he is wrong. Their government is doing a lot of services for the people of Goa. He should feel obliged to them. He gives a detail of income and expenditure of this land.

The dramatic system of Currimbhoy in Goa is one of the parallels and contrasts. There are people with different attitudes and backgrounds. The Portuguese administrator, who feels that the Goans are happy, does not like the word liberation. He is a total contrast to the Goan nationalist who feels that the Portuguese may float Goa in milk and honey but he will not keep quiet till he liberates Goa from the clutches of the Portuguese.

Currimbhoy's handling of the element of conflict in the play is effective. There is an inner conflict in Senhora who is observed with her Portuguese identity. She becomes nostalgic about her happy days with her husband. She is worried about Rose who is born brown.

The outer conflict is manifest in the confrontation between Krishna and Alphonso, the Portuguese Administrator and the Goan nationalist, the Vicar and the Goan Hindu, and Smuggler and the old woman. Rose is pitted against various forces about her vengeful mother and the possessive lovers, Krishna and Alphonso.

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ENGLISH VINGLISH AND QUEEN: A WOMAN'S JOURNEY FOR SELF-ESTEEM*Dr. Archana R. Banale, V. M. College, Osmanabad, Maharashtra, India***Abstract:**

*Bollywood movies **English Vinglish** and **Queen** portray two women who have lost their self-esteem and have been almost relegated to no personality figures; not only in the eyes of other's but their own as well. Their lone journey on a foreign land offers them a chance to revisit themselves and rediscover their lost self-esteem. These two movies show a necessity on the part of every woman to recover and emphasis their self-esteem in order to get respect in family and in society.*

Irrespective of education and equality equations stated by many feminists, women are still humiliated, ill-treated and belittled in the house and society only because of their being a woman. She receives this treatment from her family members also. In order to change the scenario of this gender inequality, conscious efforts must be made by men and even by that woman in particular. The Bollywood movies *English Vinglish* and *Queen* emphasize the same.

Gauri Shinde directed *English Vinglish* and Vikas Bahl directed *Queen*: These are the movies of our time. They have handled a recurrent theme of journey for self-discovery. But what strikes us in both the movies is the portrayal of a commonly met middle class and stereotype Indian feminine figure: a woman of full capabilities but having lost the confidence in her own self. Both the movies not only show a problem but also offer an easily acceptable solution to it. The selection of these two movies offer a chance to study two differently positioned woman in the similarly patterned stories.

*The heroine of **English Vinglish** is Shashi Godbole, is an ideal wife, and an ideal mother. She packs tiffin for her school-going kids, and hands her husband his briefcase every morning. She is a woman who is not too conversant with English and speaks it haltingly. Which makes her not good enough for her corporate-type spouse, and her teenage daughter : they treat her with the sort of off-hand affection edged with disparagement that most Indian women find themselves getting used to. Not knowing English, however, cripples her at nearly every turn, till the fact that she can't speak the language becomes her not-so-secret shame. Shashi's school-going daughter get embarrassed and ashamed of her mother at a Parent Teacher meeting when her mother asks a teacher if he could speak to her in Hindi because her English is weak. When another parent engages her mother in a conversation, she nervously steers her mum away. When they return from the meeting the grandmother asks the upset granddaughter whether she failed in examination, Shashi answers that it is she and not her daughter who failed. She has been made conscious by her daughter that she was misfit in the role of a parent which would have been best performed by her father.*

She is a good house keeper. Her husband frequently complements her for the tastier food she makes. But she wonders if it is the only reason of her existence in the house, because he has no time to talk and no subject to share with her. After the insulting treatment from her daughter at the parent teacher meet, she also asks her husband why he didn't marry a modern woman instead of her.

Shashi apart from being a homemaker is a maker of much-adored *laddoos*, a fledgling entrepreneur doing what she does because it's the only thing she's applauded for.

Things come to a head when Shashi reluctantly travels alone to New York to help with preparations for her niece's wedding. Surprising thing is that she was not sure of her going alone to a foreign country where English is spoken. It was her husband and mother-in-law who encourage her for going to the US alone. Onboard she is helped by an elderly fellow in how to ask for water and what to answer the

immigration officer.

While in New York Shashi feels odd one out because of her inability to understand and speak English. At once she is humiliated while struggling to order a coffee and sandwich at a Manhattan café. She impulsively but secretly enrolls for a four-week English speaking course at a language school and that too by paying 400 dollars; the money she had earned from her *laddoo* making business. It is interesting to see how Shashi struggles to enroll herself for the course and how she travels in the metro to reach the class. During this course she is made aware for the first time that she too has an important status as an entrepreneur and that makes her feel proud and confident. Her effortful English learning makes her revisit herself and regain her self-confidence.

When her family joins her in New York she is once again reminded of her being poor in English. Shashi instead of making them aware of her being self-sufficient in basically required English let them make fun of her. She does not reveal the reality. On the wedding day she surprises her husband by introducing her English class mates and teachers as her *Khaas Dosts* i.e. special friends. She politely shakes and shocks both her husband and daughter by addressing the wedding party in good English. The best of all the complements comes from her son who warns his sister to think twice while speaking with their mother. Even her husband rejuvenates and rekindles their relations afresh.

Though the theme of learning English for regaining self-respect may seem a trivial act, but in case of a housewife it matters most; for the sake of her self-respect and respect in the eyes of her husband and daughter.

Queen is a similarly patterned story of a simple Delhi based girl whose life changes unexpectedly. Rani a simple middle class, conservative girl has her dreams shattered when her would be husband leaves her stranded just a day before marriage. Shattered Rani with a strange resolve, decides to go on her honeymoon to Paris and Amsterdam on her own. The tickets are already booked and she needs to escape the crushing rejection. At first, she faces a series of typical touristy misadventures, including almost getting mugged. Yet slowly, dealing with a world far different from her own and making unlikely friends, Rani regains her confidence. The girl who's never left her house alone now goes to Paris and Amsterdam on her own. What follows is an interesting adventure of this Delhi-girl resulting into her discovery of self-respect and what is more, courage to take the most important decision of her life.

The similar embarrassment and discomfort onboard a plane is shown in this movie as well. But where it differs is the latter part wherein Rani is made to handle the things by her own. In case of Shashi, at least she has her relatives in the US, but Rani is all alone. In Paris by chance she meets a hotel maid Vijay Lakshmi. To Vijay Lakshmi she confides that she has never violated any rule made especially for girls in India. Still she has to face an embarrassing and insulting experience in life. She questions her fate. This other Vijay takes Rani under her wing, drags her into a store with lovely Parisian clothes and generally hand-holds Rani for an enjoyable spell.

At Amsterdam she is compelled to share a room with three men, which gives her a totally different experience. She receives respect and honor from these men which she had not from her would be husband. She successfully participates in a food competition. The competition gives her success and this boosts her confidence. After coming at Paris and Amsterdam she discovers that she doesn't need a man to lead a life.

Her fiancée, who had deserted her, comes in a mood of self-remorse when he comes to know about her lone adventures in Paris and Amsterdam. He almost entreats her to get reunited with him. To him she looks glamorous. But that transformation is not out of the dress but due the confidence she wears. Rani turns him down not for the sake of any revenge or retaliation but due to her realization that the person who had not treated her well before marriage on the reason of her being misfit for him, is again likely to ill-treat her due to another reason as well. The reason may be any, but what Rani learns is to respect her own self before respecting other.

Both the movies show how homely Indian woman conquers the world by conquering their fears and regaining her self-esteem.

DRAMATISTS AS FEMINISTS: A STUDY OF VIJAY TENDULKAR, MANJULA PADMANABHAN AND MAHESH DATTANI'S PLAYS

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Abstract:

The emergence of feminist consciousness in the modern era pinpoints the injustice done to women both by the society, and their own family. Current researches on this perspective have gone beyond the dichotomous approach to phenomenology of gender consciousness. The fundamental aim of feminism is to put an end to sexism, to stretch the horizons of knowledge, to reform through earning equality, destroying the walls of patriarchy, reconstructing a society devoid of gender bias. In a crushing male centred Indian society, sexism is something inseparable from its traditional setup. It allows the male to exercise unquestionable power over the so called weaker sex. In the process of this power execution, 'he' always overlooking the expectations of 'she', decides in accordance with his desires, and terms it as social norm. Under the pretext of culture, pride of family, social fame etc, it encodes rules and customs in favour of man. The gender conflict arises when the society expects a woman to accept, to obey and to go through the orders and ordeals without expressing her views or resentments. As a consequence, it makes women to develop feminist consciousness. And this paper discusses how the plays of Vijay Tendulkar, Manjula Padmanabhan and Mahesh Dattani depict women as subaltern and insists the need for feminist consciousness.

Keywords: *Feminism, Indian English Drama, Tradition and Modernity.*

'Feminism', a word with multi-dimensional connotations, has begun to acquire dominance in the realm of literature when compared to other literary or social movements. Feminists are either the supporters of women's empowerment or the opponents of gender subalternity. A woman's status in any society is subordinate to define though her role is not lesser than a man. Indeed, the so called so powerful man does not undergo many sorts of agonies as a woman usually does. Hence, feminism questions the obvious differences in the way of treating a male and a female. The playwrights as feminists aim at proving that the underling position of woman is not born but artificially imposed. Because, the characteristics of femininity are socially constructed by the patriarchal society through associating certain traits such as empathy, sensitivity, tolerance, deference, and by forcing a woman to face various forms of discriminations. 'She' too fearing ignominy, strains to obey everything that 'he' society encodes.

The trio Vijay Tendulkar, Manjula Padmanabhan and Mahesh Dattani have positively contributed to the development of Indian feminist movement. The extension of feminist consciousness as seen in the oeuvre of the playwrights Vijay Tendulkar's *Shantata! Court Chalu Ahe* (Silence! The court is in Session), *Gidhade* (The Vultures), *Sakharam Binder* (Sakharam, the Binder), *Ghashiram Kotwal* (Officer Ghashiram) *Kamala* and other plays; Manjula Padmanabhan's *Harvest, Lights Out, Hidden Fires* and *Escape* (Novel); and Mahesh Dattani's *Tara, Bravely Fought the Queen, Thirty Days in September, Final Solutions, Dance Like a Man*, and so on furnishes a woman to be aware of patriarchal hegemonies, to resist sexism, and to stop nurturing the male domination and to recognize that their subordination is determined socially.

Their oeuvre attempts to trace out, the causes for gender discrimination and the effects if the same

persists; and suggest ways to prevent treating women as subalterns. Indeed, the plays of the trio belie the myth that Indian culture adores women and are given due respect, so, the so called feminist theories are not important for an Indian woman. The dramatic pieces that the researcher discusses disapprove these man-oriented ideologies by portraying the latent agonies of women's lives both domestically and socially. The select plays are Tendulkar's *Kamala* Padmanabhan's *Lights Out* and Dattani's *Tara*. These plays besides depicting social evils against women and their end without proper denouement suggest that how negative understanding of sex tends women to develop feminist thought.

Tendulkar's *Kamala* is a critique of sexism. He questions the patriarchal code which denies woman even the status of human beings. Thus, the play based on a real incident incorporates the most prevalent issue of subjugation of woman. Saritha, wife of Jaisingh Jadav a true product of the patriarchal system, a journalist, after marriage, has unconsciously learned to subdue her feelings, to fulfill Jaisingh's. Until meeting Kamala Saritha is unaware of the hollowness that pervaded in her ten years of marital life and of the persistent oppression by her husband. "Kamala's entry into the household revealed Saritha the selfish hypocrisy of her husband and the insignificance of her own existence (Banerjee, xvii)." Thus, Kamala's acquaintance turns her from being a self-effacing Sita or Nora.

Tendulkar to depict female slavery in different stages presents three woman characters Sarita, Kamalabai and Kamala. Either their privileged status or the subordinate status doesn't help them to get their individual identity under the shadow of their male counterparts Sivajirao Mohite (Kakasaheb), Jain and Jaisingh Jadhav. These success oriented journalists come out with progressive ideas regarding female rights indeed to earn money. To prove one of his articles on flesh market is true he buys Kamala a tribal woman from Ranchi market, Bihar and presents her in a press conference, to be exploited.

The words of Jain to Sarita project the single-tracked mind of Jaisingh. "This warrior against exploitation in the country is exploiting you. He's made a drudge out of a horse-riding independent girl from a princely house. Hero of anti-exploitation campaigns makes slave of wife (17)!" Arundati Banerjee in her introduction rightly asserts that,

Through Sarita, Jadhav's wife, who is in her own way as exploited as Kamala, Tendulkar exposes the chauvinism intrinsic in the modern Indian male who believes himself to be liberal minded. Sarita is also an object in Jadhav's life, an object that provides physical enjoyment, social companionship and domestic comfort... Yet, She does not have the spirit to rebel against her present condition (xvii).

In Jaisingh's way, if Kamala is a victim of society, Sarita turns to be a victim of marriage. Sarita's answer, "not just Kamala, Kakasaheb... Me too" to Kakasaheb's opinion "Kamala is a just a pawn in his game of chess (43)" exposes her storming state of mind.

Her answers to Jaisingh and Kakasaheb at the end suggest that her consciousness has awakened after all. She says "I was unconscious even when I was awake. Kamala woke up me... Kamala showed me everything. Because of her, I saw that the man I thought my partner was the master of a slave (46)," when Kakasaheb takes Jaisingh's side. Even Kakasaheb justifies Jaisingh's role says "It may be unpleasant, but it's true. If the world is to go on, marriage must go in. And it will only go in like this (47)." Sarita repulsively asks,

Why? Why can't men limp behind? Why aren't women ever the masters? Why can't a woman at least ask to live her life the same way as a man? Why must only a man have the right to be a man? Does he have one extra sense? A woman can do everything a man can...(47).

The denouement shows how strong women are emotionally and mentally than men. Jaisingh collapses at once hearing that he is dismissed.

Padmanabhan's *Lights out*, a play based on a real incident which was taken place in Santa Cruz, Bombay, portrays the escapist attitude of men and the vulnerability of women. She accuses the total apathy and indifferent nature of urbanized male society which has forgotten its active role in safeguarding the so-

called weaker sex. She too like Tendulkar scathingly attacks the male who wants to enjoy voyeuristic pleasures, to criticize the prevailing evils and to remain bystander of everything. By taking a family as microcosm of India, the author proceeds to project the rotten life style of modern man. A middle class couple Bhaskar and Leela and their friends Mohan, Naina, Surinder, Shusila debate over the continuous rape incidents happening in the nearby building under construction, instead of extending help to the victim. Because, "they are either happy being voyeurs or too concerned about their safety (Dasgupta)."

Padmanabhan through presenting this selfish act of the characters voices for a voiceless woman's life in the elite society which is ready to serve as a mute spectator cum passive partner in the crimes against women. When Leela urges Bhaskar to inform police Bhaskar says that, "I don't want to stick my neck out," asking, "what about the neighbours? Why haven't they complaint? ..."

Bhaskar: And what are they doing about it?

Leela: No one wants to do it alone.

Bhaskar: Huh! So why should we!... Pretend they're not there... (7-8).

Further, he advises her to do meditation to keep herself calm asserting that this is not their responsibility.

Look Would it make any difference to you if I called the police?... You never know with the police these days. They may say it's none of our business... After all, there's the chowkidar... what about the owners of that building? Really, it is their responsibility, that's what the police might say ... (Bhaskar 5 10).

Bhaskar stands for the apathetic attitude of the men of all social hues who try to avoid troubles by not being concerned about their fellow beings. Even Shusila's humane words are easily evaded by Mohan's pointless discussions.

Bhaskar: ... Someone told Leela that to watch a crime and do nothing is to be what? Involved in it yourself?

Leela: Shusila said if you can stop a crime, you must or else you're helping it to happen....

Mohan: These intellectuals always react like that, always confuse simple issues. After all, what's the harm in simply watching something? (16 18).

Mohan adopting an unsympathetic and callous attitude criticizes it as drama unless it results in the death of the female victim. "It may be something private, a domestic fight; how can we intervene? ... Outsiders can never really be the judge of who is right and who is wrong... unless, if it's murder... (20)." The conversation even turns obviously vulgar and more humiliating when Mohan calls it religious ceremony,

As long as it's the poor attacking the poor... you know how it is ... they live their lives and we live ours... all the descriptions, the screaming, the wild abandon, the exhibitionism, yes, even the nakedness you know what would be? ... A religious ceremony! Sacred rites! ... That would explain why no one goes to the help of the victims because, of course, if it's something religious, no one can intervene, not even the police (24 -25)!

At this point, Leela raises the question, "Even when it's not a nice religion... If they're doing something really horrible? What about the victims? Surely their *sensibilities* are being offended (25 26)? But Mohan and Bhaskar in convincing tone argue that the incident as the Cult of the Body-Builders' or 'heavenly' and the rapists as 'priests' like flagellation with knives or circumcision.

At Naina's entry all gets nervous. However, when Mohan attempts to prove it as either an act of exorcism or the victims as whores, both Leela and Naina's pleas goes in vain. To Naina's question "Why? A whore can't be raped (40)?" Mohan says "A Whore is not descent, so a whore cannot be raped and (40)." Bhaskar says, "Look! These things go on all the time, all over the city who are we to interfere (41)? Ultimately, hegemonic nature of the urbanized men is seen in Mohan's definition, "the difference between men and women is that women are vulnerable to rape...after all, what is a woman but someone decent enough to be raped (43)?" and in their decision to mint money through taking photographs of it and publishing in yellow journals. Ultimately, Surinder arrives and urges them to take actions; however, they

fail to do anything except discussing again. Finally, Leela and Naina are just neglected, cornered and forced to accept the dicta of the Male.

And Dattani's *Tara* brings forth yet another vibrant issue of gender discrimination. It is the story of Siamese twin with three legs that are separated by a manipulated physical surgery to favour the son over the daughter. It glimpses into the mind of modern man who claims to be liberal, to bring out the most dormant form of male chauvinism. He describes how the impact of age old-prejudices against woman even tries to restrict the modern minded from treating woman equally. As an enthralling plea against the tradition bound social system, *Tara* questions the society that treats the children of the same womb partially. The difference in the attitude of grandfather, father and brother even her mother towards Tara exposes the presence of stereotyping gender politics in a traditional family.

The play starts with Chandan's confession. "To tell you the truth, I had even forgotten I had a twin sister. Until I thought of her as subject matter for my next literary attempt (324)." Just he has chosen Tara's life as subject matter because the publishers ignore others except "the stories on sati, dowry death or child marriages" and by obviously to earn fame. Tara's silent cry for recognition becomes audible as he goes on narrating the fortunate girl's pathetic life at her parents' disposal. "Like we've always been... Inseparable. The way we started in life. Two lives and one body, in one comfortable womb. Till we were forced out... And separated (325)." His narration projects how Tara is subjected to all sorts of domestic sufferings and eventually left to die away just because of cultural inhibitions of the male-dominated society.

Bharati's father persuades her to favour Chandan with two legs promising that he would be the heir of his wealth. So, Bharati even after getting confirmed that the third leg would survive only with Tara, accepts to bribe Dr Thakkar to manipulate uneven surgery. But within two days "the leg was amputated... which could have might have been Tara... because of the unusual nature of this operation, it was easy to pass it off as a natural rejection (Patel, 378)." Though Patel is not involved in this, he too prefers Chandan to Tara. Out of guilty consciousness Bharati showers abundant love on Tara but she is not given better opportunities like Chandan. Tara in Chandan's words is "Kind, gentle, strong ... And daddy? Silent? Angry? And Mummy... This isn't fair to Tara. She deserves something better. She never got a fair deal. Not even from future. Neither of us did (330)."

Tara, the daughter of elite and rich is discriminated just because she was born as girl. And Bharati's care for Tara is also not the outcome of true motherly love but of her guilty consciousness. The gifted girl both by intellect and birth is left to die because of her parents' patriarchal mind set. Tara, the brave girl who identifies herself equally with her brother, is left broken hearted at the cost of collective social system. "Chandan: No difference between you and me? Tara: No! Why should there be (361)?" The romantic natured girl who promises to find a purpose for her life fails to digest the treachery of her mother whom she believed the most. She turns indifferent to everything. And she questions Chandan thus, when he ask her to take care for "people around",

How do you expect me to feel anything for anyone if they don't give me any feeling to begin with?

Why is it wrong for me to be without feeling? Why are you asking me to do something that nobody has done for me... Selfish? Yes. I am. I have the right to be selfish, like everyone else (371)!

And she goes on accusing Chandan and Patel. She says, "we (women) are more sensitive, more intelligent, more compassionate human beings than creeps like you and Daddy (Ibid)!"

To assert, the society most obviously chooses to support men like Jaisingh Jadav and Jain in *Kamala*; Bhaskar and Mohan in *Lights Out* and, Patel and Chandan in *Tara*. In turn to hide their cowardice nature, male psyche tries to silence women's voices calling them weaker sex, vulnerable beings, etc. From the playwrights' view these bystanders are more harmful than those who involved in crimes of all sorts. To state, the Indian legends allude, since time immemorial, women are subjugated to innumerable physical, emotional and mental torture at the hands of men.

Thus the trio's oeuvre effectively deplores the pathetic position of culturally fettered woman. Their

plays preach that a woman should stop adjusting with evils against other woman and start developing the consciousness of womanhood like Sarita, Naina and Tara. Though it seems unattainable at present, they instead of excluding themselves from the mainstream of the society like Frieda in *Lights Out*; shall wait like Sarita hoping that “a day will come. When I will stop being a slave. I'll no longer be an object to be used and thrown away. I'll do what I wish. And no one will rule over me. That day has to come. And I'll pay whatever price I have to pay for it (52)” and to carry on their crusade against patriarchy like Naina and Tara, to ignite outworn ideologies of man, to bring positive radical changes in the minds of their male counterparts, and to earn equality at least in the future.

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ENGLISH POETIC DRAMA: A STUDY

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The revival of English drama in the Twentieth century has many things common with the sixteenth century dramatic renaissance. After a prolonged period of slow decadence in the field of drama, there were signs of revival in theatre in the last decade of the Nineteenth century. The spectacular forms of drama such as farce, opera and melodrama were giving way to new kind of play. This change was, however partly an effect of the changing a circumstance in England and Europe. Poetic drama died more or less overnight. In the 1870's, not long after completing his verse play, Henrik Ibsen pronounced that the future of modern drama did not lie with verse and proved this prophecy by inventing a realist dramatic method suited to the modern age that created a totally new and persuasive poetry of the theater. The transition to modern realism was extraordinarily abrupt. The major dramatic tradition up to then in Europe considered verse-drama the only suitable medium for serious drama - especially for tragedy. Later attempts to revive verse drama in the modern world have failed to re-establish its central position in the culture.

The traditional origin of drama as the chorus in Dionysian festivals in pre Socratic Greece has led to the primal form of the drama to be poetry. Such verse drama was seen not only in plays of these Greek masters like Aeschylus and Sophocles , but was continued by English masters such as Marlowe, Shakespeare and Ben Jonson during the Renaissance of English literature in the Elizabethan period . It was only in the 20th century, when stalwarts like Yeats and Eliot made a serious attempt into the genre, the poetic drama regained some of its lost status. They attempted to revive poetic drama, which had fallen out of fashion with the rise of realism.

The one poet who seriously attempted to revive verse drama before T. S. Eliot was W. B. Yeats who detested the entire modern realist movement in drama. He began, like Richard Wagner, by choosing remote and mythical and folkloric subjects, with their inbuilt dignity and glamour. In order to create a ritual of artistic discipline Yeats combined Irish folkloric material with elements of Japanese Noh drama chosen as an aristocratic and remote form. Yeats inaugurated the Irish Literary Theatre (later the Abbey) as a nationalist theater for the people but his own evolution as a poetic dramatist. T. S. Eliot wanted a poetic drama of the modern world and for modern audiences in the way the Greeks and the Elizabethans had a poetic drama of their worlds: not the individual poet's evolution as a unique sensibility separate from the community. That had been the major cultural defect of Romanticism. After recording the desolating fragmentation of modern society in '*The Waste Land*' Eliot sought to reintegrate the community within a shared Christian consciousness. His problem was to write a poetic drama in which a representative theater audience could find its recognizable world on stage speaking with a heightened Christian poetic consciousness. Modern verse drama, including Eliot's own '*Murder in the Cathedral*', had been remote historical drama distanced from everyday reality.

Eliot insisted poetry is the most dramatic form of speech: that it can achieve intensities and precisions of consciousness and search out rhythms, images, verbal metaphors and figures that allow more reality to be apprehended by the theater. For Eliot, drama is the creation of a mutual consciousness - a communion - between the poet and the public. The audience shares with the poet and with the characters on stage the journey of spiritual discovery and spiritual discrimination that is the play's subject. It is here, Eliot believed, that poetic language was most dramatic. Though Eliot seemed to have succeeded brilliantly with

'*Murder in the Cathedral*' he felt that it had not solved the main problem of a modern verse drama. The play was written for a single occasion, a religious festival where people expect to have to put up with poetry; and it dramatized a historical situation, as other verse drama had done. No more than Yeats' plays did this solve the problem of a modern poetic drama: - which was: how to get a poetic drama to dramatize our experience of the modern world, to address a representative theater-going public and by presenting that public's world on the stage draw us in, allowing our contemporary consciousness the highest poetic-religious expression: in other words to validate both the poetic and the religious (Christian) vision in modern life.

'*The Family Re-union*' is his first attempt, after '*Sweeney Agonistes*', at a verse-drama of modern society, and the direction of the play that followed reveal Eliot's problems as a verse dramatist. He believed that a poetic drama had to be religious drama: and Eliot's religion was a form of private and visionary, highly conservative, at odds with progressive public attitudes. Eliot's desire to establish precise communion of a rare vision in '*The Cocktail Party*' often is at odds with his need to construct a plot of interest to a theater audience. He provides a plot, one feels, as a kind of grudging concession to the audience's human weakness, so we feel he does not take it seriously. He sets up a seemingly conventional comic pair of love triangles: Edward, married to Lavinia, loves Celia who is loved by Peter who is Lavinia's reluctant lover.

The Irish poet and dramatist William Butler Yeats began by writing dreamy plays on Irish mythological plays, and from the beginning showed a symbolic power in both action and imagery which suggested levels meanings the drama had not reached for a long time. Yeats' plays were designed more for small, appreciative audiences in aristocratic drawing rooms than for the middle-class public in commercial Dublin theaters. He derived much of his innovative technique, such as the use of ritual, masks, chorus, and dance, from the Noh drama. In these plays Yeats brought poetry back to theater, from which it had long been absent, and fused strict realism with mythic vision to create poetic dramas as spare and pregnant with mysterious meaning as the images of a dream. He looks on the heroic cycles of Chú Chulainn, principal hero of the Ulster Cycle of early Irish literature, of about the 1st century Bc. As a youth, Chú Chulainn or Cuchulainn was renowned for his great strength and heroic deeds. He was educated by the outstanding warriors and poets of the time at the court of his uncle, Chonchobor, king of Ulster. '*The Countess Cathleen*' is the story of the Irish countess who sold her soul to save her people, but reached heaven after all. The themes of '*The Countess Cathleen*' are thus extremely difficult to unravel. In elemental terms, the play delineates a struggle between the forces of good and evil. To this may be added the overtones of a political struggle, for in the play the demons become merchants who symbolize English imperialism and materialism. The play also portrays the religious and psychological inner struggle of the Countess over whether to save the people by the sacrifice of her soul. It is significant that most of Yeats' plays were influenced by the Noh plays employing a bare stage, masked dance rhythmic instruments and a chorus which is not part of the action.

But the true revival of poetic drama was initiated by T.S. Eliot whose poetic plays restore ritual drama in quite a different way from that of Yeats: His study of the martyrdom of St. Thomas Becket at the instigation of Henry II in '*Murder in the Cathedral*' is more than a historical play in that Thomas's temptation and sacrifice are made symbolic of every man's vocation to surrender to the divine will. The historical meditation '*Murder in the Cathedral*', a verse play, deals with the martyrdom of Saint Thomas à Becket at Canterbury Cathedral. In this play one notes the influence of Greek tragedy, of '*Samson Agonistes*' and of the medieval morality. In his later plays Eliot moves away from the obviously ritualistic mode and tries to achieve overtones of myth and ritual in realistic plays of modern upper class life. In '*The Cocktail Party*' estrangement between Edward and his wife, Havana, is averted by the guidance and wisdom of the unidentified stranger and this is again symbolic of divine assistance. The other plays of Eliot include '*The Confidential Clerk*', '*The Elder Statesman*' and '*The Family Reunion*'.

W. B. Yeats played a key role in the revival of modern poetic drama both as a theorist and a

practitioner of the democratic craft. Naturally opposed to the modern commercial theatre, Yeats endeavored to revive a poetic drama capable of stirring the heart and liberating the soul with symbolic scenery. In his crucial essay, *'The Tragic Theatre'*, he describes the prose play as an image of the common, mundane existence, as distinguished from the larger life of poetry where human nature escapes the limits of time and space. It is T. S. Eliot who steadily moved towards the popular theatre to make poetic drama a source of moral and spiritual uplift of the secular audience. Eliot was fully convinced of the greatness of poetic drama as well as of the "permanent craving" for it implanted in human nature, yet he was equally alive to the great difficulties lying in the way of its realization. The problem before him was two-fold avoidance of Shakespearian versification and bridging of gulf between the language of poetry and the living speech of the people in the contemporary society. Eliot's greatness lies in solving this naughty problem by creating a poetic drama which is at once poetic and realistic. First of all, Eliot was quite clear of the nature of poetic drama and its difference from the prose drama.

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ARUNA: BEHIND THE CLOSED DOORS - A BEACON OF INSPIRATION

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A Kolkata native, Rinki Bhattacharya is an Indian writer, columnist and documentary film maker. A daughter of a great film director Bimal Roy was married to the film director Basu Bhattacharya. However she started living separately due to domestic violence and later was divorced from him. The couple had three children two daughters and a son. Rinki from her childhood had a great exposure to literature. Her early childhood was spent around prominent writers. She has published articles in 'The Economic Times', 'The Indian Times' and many other periodicals. It was then she entered into documentary film world and she started directing many documentaries, related to issues involving violence against women in India. Based on her personal experiences she has been deeply involved in the subject related to domestic violence to be assaulted, abused and raped by someone as intimate as a husband, or lover, is the most degrading experience for a woman. Not recognized as 'real' violence, abuse of this nature is experienced daily by countless women in every culture. Behind closed doors of family, custom, values, traditions that are taken for granted and never questioned. They are muffled voices of terror and trauma, which do not reach beyond the threshold nor attract the attention of lawmakers or redress agents. Violence against women is not a problem of today, it is rooted decades before, but the condition is worsening day by day across the world without barriers of borders and races.

Domestic violence is a burden on numerous sectors of the social system and quietly, yet dramatically, affects the development of a nation... batterers cost nations fortunes in terms of law enforcement, health care, lost labor and general progress in development. These costs do not only affect the present generation; what begins as an assault by one person on another, reverberates through the family and the community into the future". -Zimmerman

Verbal abuse, threats, restrictions and obstructions destroy the self-concept and self-esteem of a woman. The novel *Behind Closed Doors: Domestic Violence in India* puts together the life stories of seventeen women from diverse cultural, class, education and religious backgrounds in India who were victims of domestic violence. The present article takes into account one such life story of Aruna who was beaten, burned and physically abused to make her an 'obedient' bahu.

In *Aruna: Behind Closed Doors*, (a short story) Bhattacharya discusses men who batter their wives. According to her there is no visible difference between a man who is violent towards his wife and the one who is not. Some of the common excuses given for the violent behavior of men are alcohol consumption, stress and frustration but these are mere outward appearances which hides the main culprit which is patriarchy. The stress, strain, agony and strife women go through in their day to day lives is evidence in the narratives presented in the book where women themselves speak out their innermost private lives putting 'masculinity' to shame. Violence against women is one of the most widespread violations of women's human rights around the world. But to see that such violence transcends class, religion, education and income, is a shock. Domestic and intimate partner violence includes physical and sexual attacks against women in the home, within the family or within an intimate relationship. Women are more at risk of experiencing violence in intimate relationships than anywhere else. Rinki now a grandmom of 62 speaks about her experience of Domestic violence without any bitterness. "With this book, I want to give it (her past) a decent burial".

Bhattacharya beautifully depicts the exploitation of a young girl, Aruna in the name of tradition. Many a women have lost their lives in the name of traditions like child-marriage, dowry and domestic violence. Aruna a bride of a tender age 16, tender in years and emotions is thrown into a loveless marriage with a much older, selfish, cruel and controlling tyrant. She was made to believe that it was for her good that she was getting married into a wealthy family who can send her even abroad for her education. Aruna was plunged into a state of disbelief and confusion. But the fact that the boy was studying medicine and might also go abroad as well and that she would be allowed to study compensated for the unreasonableness and the suddenness of the whole thing. Her first glimpse of her husband known as *subhodrishti* in the traditionally Bengali marriage was shockingly disappointing for the young bride. Her husband never forgave her for her reaction. She was fond of music, dance and had romantic notions of how her husband ought to be or look like. However he was obese much older which was unlike any vision she had about the man she wanted to marry. She could hear her friends' voices in whisper, "It is a shame, she is being married to an old man!"

It was a cultural shock at Jhansi her in-laws ancestral home. The feudal atmosphere present there stifled her. She had never seen women in purdah; never seen them segregated. As a child she had never been imposed with any rules. Suddenly she was a grownup woman from a child, a bahu of the wealthy house. However she never felt any joy neither was impressed. She was shocked the night of her wedding and next morning she thought to herself...Is this marriage? Her views were not taken into account. Her whole body was in his (husband's) account. Somehow she came back home to give her exams and by then she was expecting her first child. Her first few years were just a series of confusions. What should have been the best years of her life become hell on earth as she endured beating, branding, conjugal rape and emotional blackmail. Whenever she asked her husband Naren if she could continue her studies she was told "Now you are the bahu of this wealthy house...Bahus of our house do not study".

The mother-in-law was a helpless onlooker, who decided in despair to take her own life. She did not want Aruna to endure the same tyranny she had. The father-in-law was as domineering and demanding as the husband. Aruna was forced to endure a sexual relationship with her husband. Naren her husband was verbally abusive, and Aruna was shaken humiliated and indignant. The death of her mother-in-law demanded and the restrictions on her increased. She was expected to serve her husband and others even at the cost of her own sleep and health. By now Aruna had children.

In this situation, a friend of the family took her out one noon only after her family had approved of her going out. The family friend took her home for tea and empathized with her circumstances. Instead of getting back home at 4pm as she was ordered to she returned at 6pm. Aruna felt an awful terror of getting back home. She saw her father-in-law and her husband impatiently pacing outside the gate. When asked as to why she was late she replied that she had taken their permission and a few minutes late shouldn't really matter much, provoked her husband to burn her with a cigarette butt. Her children were a witness to all the humiliation and degradation. Every night she was raped. Her children were the products of violence. Each time she went to her mother's place after incidents of brutality, she was asked to "GO BACK. This is your Karma. We found such a good family for you. Learn to adapt, to sacrifice. What will be the fate of your unmarried sisters?" or "you have to live there for sake of the children." Then there was a time when Aruna could no longer take this and she became depressed and suicidal. She took an overdose of sleeping pills and was sent to hospital. She asked for legal separation from her husband. She was sent to her mother. When she tried to seek support from her parents, they sent her back to her in-laws to try and 'adjust'. Her mother's attitude was: "Now that you have come back we will endure you. But not the children". It was impossible to be in this country without her children. Overnight Aruna was homeless, childless and penniless. Aruna was traumatized devastated and she fled to another country. Her younger sister Gita was a hostess in an international airline. She went to America and continued to study doing all kinds of odd jobs to maintain herself. Her thirst for learning led to her Doctrate degree. But Aruna had to endure a painful separation

from her children and years of legal hassles to obtain custody.

Aruna's story ends on a brighter note. She managed to escape from stifling environment and is successful in being reunited her children, though she had to steal her own son . At the end of the story we see that Aruna's husband had transformed. 'Early sins truly throw long shadows.' Age had mellowed Mr. Das. He bowed before Aruna. Aruna could suffer, struggle and come back to pick up the threads of her life because of her firm belief in spirituality. In one of her letters Aruna says: "...one can only build a home on a relationship that is meaningful' where two people achieve their objectives through dialogue and understanding...not by brute force. But women have to keep up the fight against oppression on a personal and social front. The social fight will be successful only if women have integrity and fight their personal battles simultaneously. We hope to empower women and children through education, about social issues heralding a country's progress."

It is quite surprising that education does not seem to make significant differences in many social customs and particularly marriage. Domestic violence in India is endemic. Violence against women has been quite prevalent in India. Even when physically injured' women remain silent and suffer it alone due to the sense of shame associated with being abused by someone known to them and with whom they share intimate relations. In the Indian context, a large number of women do not have any decision making role within the family. It was generally considered that female education marks significant changes in any society with considerable leap in the position of women as well. Perhaps this is true in many societies. Indian women, however, are surrounded by several forces of discrimination both within and outside family. Therefore, merely social progress citing certain indicators may not tell the truth hidden behind. Along with social indicators, women in India also require better handholding both from the government and community. This might help in achieving progress in the real sense The twist in the story is that her husband has a change of heart and regrets the way he treated her . Aruna in the story was bold enough to come out of this nasty marriage and continue her studies which led her to do her Doctorate. With the help of her lawyer friend she bravely fought her legal battle. She secretly took her son with her to the US and got him admitted to a school there. In a few years both her daughters joined her too. Aruna remains a beacon of inspiration to many women who are silently suffering the domestic violence at their homes. Marriage is not necessarily a bed of roses , but it does not have to be a bed of thorns as well.

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A CRITICAL ANALYSIS OF JOTIRAO PHULE'S *ISHARA*

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Introduction

Jotirao Phule was the first social reformer in Maharashtra who successfully attempted to pull down the structure and social system which was based on Chaturvarn. He was the first revolutionary who challenged the very foundation of the social system and other institutions. What could be the source of his inspiration? This chaturvarna various system was the governing principle of the medieval society. And for thousands of years the unjust, biased lawgivers, who were succeeded in instilling the thought that the social inequality, the caste discriminations is God, made and is the outcome of man's deeds in the past life. And for the first time in the history of Maharashtra or perhaps that of India the investigation of caste based structure of society has begun. Commenting on Phule's contribution in the history of social reformation in Maharashtra Sharad Pawar writes, "We salute Phule in the beginning because he laid the foundation stone of so many movements of social reformation in this country. We are striving to fulfill Phule's incomplete dream regarding women's education, land development, development of farmers."¹

The Prologue

In the prologue Phule wants to convey his opinion about the selfish, learned Arya Brahmans who have been creating so many confusions regarding religion and culture in the lives of illiterate, god fearing Shudratishudra farmers. Phule came to know that justice Mahadeo Govind Ranade was delivering his seepches in Pune and Mumbai. Once, in one of his speeches, which was aimed to explicate the condition of framers in the present and in the past he made a bold statement, "Today the condition of farmers is well and good as compared to the last thirty years."² Phule appreciates the courage shown by Ranade for making such a bold statement but at the same time he becoms irritated because the scholars like Ranade have been deliberately to ignoring the fact or the reality. The fact is that in the post Peshwai period, the condition of Shudra and Atishudra farmers was utterly deteteriorated. They seemed to have been crushed under the heavy land taxes imposed on them. So Phule decides to bring out the real condition of farmers who have been mostly Shudra and Atishudra's residing mostly in rural areas.

The Couplet

In the beginning of the booklet Jotirao Phule quotes the following lines

'Jis Tan Laage Wahi Tan Jaane'

'Beeja Kya Taane Gavhara Re'

It can be rendered simply as only the wearer knows where the shoe pinches. Jotirao gets surprised because the upper class people who never have any experience of farming often make comments about farmers and condition of farming. In Maharashtra a part from a few exceptions this busisness of farming is run not by the upper caste Barhmans but most of the Shudra Atishudra Kunbhis live on doing this business on their ancestral land. And those who are undergoing pain and tribulations of farming seldom express their experiences while those who never knew about the art of farming often make statements about it. It is doing this business on.

A Brief History of Hindustan

Before starting counter argument to the views expressed by Ranade in one of his speeches Phule takes a brief historical survey of this country. He tells us that so many foreigners invaded on this country for so many times. Thus the native people have to undergo suffering from those aggressors or infiltrators.

Those dominant tribes established their kingdom in this vast country and colonized the aboriginal people. They endeavoured to bring a few reformatations in the lives of the natives. According to Phule the word 'Aryan is corrupt form of a word Irani'. The Iranians invaded on his country and then taught rituals, rites to the natives. Then came Muslims, and then in search of silk, and spices the Portuguese, the French and the Englishmen came here in Hindustan. Out of those foreigners only Aryans and Muslims exerted their influence up on the natives and also caused much nuisance to them. Phule opines that the Europeans ruled in this country for a short period and their influence was not long lasting.

The Aryas were the embodiments of vices like: dupery, jealousy, barbarity and selfishness. They tortured, harassed the native people.

About Aryas

Phule concludes that Aryas were foreigners who conquered this country. They taught religion to the natives. In the name of religion they harassed their enemies whom they called Dassu's. The scriptures they wrote were full of imaginary tales. They endeavoured to imbibe on the mind of natives that the culture and religion which they were teaching was superb. They were very cunning people. They forbid Dassu's or Shudra Atishudras to educate and robbed them of their land and money. The punishment they give to the criminals was barbaric and inhuman. They became dictators and thus they could do whatever they wanted. The condition of the poor illiterate Shudras class living in their kingdom was very pitiable / deplorable.

Condition of Farmers in Aryas rule

Phule brings out the fact that for hundreds of years Bhats kings ruled in this country but they were so selfish that they never allocate some money for the welfare of their subjects. No roads were built; no schools were opened in their tenure. Post Pehwali period was very turbulent and chaotic. The rulers were apathetic the laymen in their kingdom. For then Shudras Atishudras were like a bug, a straw or cattles and the only purpose of their living was to produce grain, fruits for the royal family or toiling in the farms in the glaring sun. They had to supply luxuries to the royal families. The rulers were interested only in collecting land tax from the cultivators. And if the cultivators fail to pay tax on time they would punish them severely. Being the rulers they had all the power which they used cruelly to punish Shudra Atishudra people for violation of their laws. They would abduct beautiful wives of Shudras. They would strike whipchords on their bodies, or would them beat with a twig. On the open wounds on Shudars bodies they would sprinkle salty water or tamarind juice. They would tie their hands and feet and together would shove them down from the high mountain cliff. They would also tie them to the leg of intoxicated elephant. Phule alluded Vithoji Holkar's death. They would pour toxic sulphur, or juice burning lead in their mouths.

If the farmers couldn't pay taxes in time they would put big stones on their backs and would make their wives sit on their backs in the glaring sun. Phule thinks their wives. That for the day in and day out they were studying so as to how to lay obstacles in the way of progress of Shuras.

The British Rule in India

Jotirao Phule thinks that the God punished Aryas, Brahmin rulers for their unjust rule in this country. And that may be the reason that God introduced Britishers to Indians and thus indirectly gave relief to the natives under British rule. They controlled the Pendhris who were dacoits. Pendharris harassed to such an extreme that the natives gave up accumulating wealth and were living in poverty losing any hope of prosperity. Thus the peaceful atmosphere during British kingdom in Hindustan was beneficial for the economic growth of the commoners. The Britishers constructed roads, thus facilities them the smooth travelling; they also constructed big schools, charitable houses and hospitals. These hundreds of public welfare works were meant for the welfare of the natives. According to Phule the most praiseworthy work the British undertook was construction of dams. Most of the region in Maharashtra receives low rainfall. So farmers find many difficulties to irrigate their farms in winter and summer season. In the rainy season much water flows away through rivulets and rivers while in winter and summer season farmers have to face utter scarcity of drinking water as well as water to irrigate their farms. The British constructed dams

and facilitated farmers to irrigate their farms. Phule compares British rule with Peshwa rule and concludes that British rule was pro-people while Peshwa rule was meant to protect interests of people belonging to ruler's caste. Phule criticizes the Peshwa king because they didn't spend money for public work. On the contrary they would spend the public fund to construct temples and to donate it for their cast people. At shrines they would spend a lot of money on free distribution of food only to Brahmans.

The condition of farmers

Phule had himself undergone through the pangs of farmer's life. Farming was his family's traditional occupation. Phule genuinely wants to present the true picture of the condition of the contemporary farmers. The poor Shudra Ati Shudra farmers could hardly get chappals or shoes to wear. They had to live using minimum clothes. They could hardly get delicious and nutritious food to eat. They would cover their bodies using rough clothes and women had to wear only one sari for so many days. The turbans which men wore round their heads were long pieces of unwashed, tattered cloth. Men had to toil in the farm day and night. Women too would assist them doing hard work. The farmers lived on eating roots and fruits in jungles and when they couldn't get anything to eat they would tie a cloth tightly round their bellies in order to suppress the pangs of hunger and then would continue their work in the field.

Canal System useful for Farming

Phule studies minutely the problems of Indian farming like a recorder in social science. And he puts forth certain recommendations too. Phule notices that non availability of enough water for the agriculture sector is the root cause of farmers poverty. If the water is made available to the farmers through diggings canals farming will become profitable and the farmers will live happily in a real sense. Phule seems to be very much obliged to Britishers because they were digging canals for the sake of farmers. Phule gives the example of the premises of Governor's bungalow which is located near Aundh in Pune. The arid area is converted into a beautiful garden because of availability of water round the year. With availability of water farmers could yield unseasonal fruits and flowers. In short, for Phule water is an elixir.

Drought and its impact

When the drought hits the particular region the farmers residing there are the worst sufferers. They neither receive aid from the king nor from the government. Living become tough for them. They land in many troubles. They couldn't accrue money from agriculture produce. So they relied on money-lenders who were mostly Marwaris or Brahmans. They would dupe the illiterate farmers by preparing fake papers or by demanding more interest from indigent farmers. Finally using their influence in the revenue departments they would take seizure of all their belongings: cattle, land, house etc. This kind of experience proves to be the worst for the drought hit farmers. The men, women, children would lament but in vain. Most of the debtridden farmers would migrate to other places or would end their lives. This was their predicament. Those Brahmin or Marwari money lenders were big guns who could manipulate the government officials. And most of the officers or police were their kinsmen. Those cruel money lenders would thrash their tenants, snatch away their grains and other agriculture produce. They would dispose of their cattle, bullocks etc. Sometimes they would beat poor farmers to death. Keeping big stones on their heads or backs they would make the farmers stand in the sun and would kindle dry chilies at their feet. This kind of inhuman and horrendous treatment was given to the farmers who could not pay land taxes or fail to pay the loan amount in time. Phule gives a realistic picture of the contemporary farmer's life because he himself was born to a farmer's family.

However, the contemporary educated class particularly the learned man like Ranade who seems to be the representative of the elite class perhaps might come to know the crass reality that his caste men were indirectly responsible for the degradation in this sector called farming where thousands of farmers are working day and night like bonded labours without day and night like bonded labours without any substantial gain, so that they could fulfill their fundamental needs like food, shelter and clothes. That is why to cover up the reality they try to glorify the past of the society which in fact was gloomy and the

picture of glorious ancient Indian culture is painted with the help of means which are not much authentic. Phule proved himself witnessed farmer's predicament and that the past period of thirty, forty or hundred years was not bright and prosperous for the farmers. A researcher should be a lover of the truth. He shouldn't be a partial person. Phule like a social researcher has presented the facts or depicted the true picture of the contemporary society in his writing. How could such a sincere, honest social researchers tolerate somebody saying something that deviates historical truth.

Phule's appeal to Readers

Towards the end of this booklet Phule expects that readers should judge whether the statement made by Ranade is true or not. But before that Phule gave so many example and also interpreted historical data to prove that Ranade was trying to deviate from the truth regarding the condition of the famers in the the past. Phule requests the readers to study the statement. Phule wrote this booklet to criticize the statement made by Ranade and to preset the true picture of contemporary farmers. The seeds of the modern critical theory called reader response criticism could be found in this appeal which has been made by the writer himself.

Conclusion

Jotirao Phule is not only the social reformer but also the critical writer. In this booklet he depicts the real picture of contemporary.

Phule investigates the problem through socio- historical and anthropological perspective. Phule brings out lacunae in Peshwa's rule in Maharashtra. He appreciates Britishers because they were doing constructive work for the benefit of farmers.

Phule wanms the contemporary learned men not to misinterpret the history. He also suggests them to present the true picture of the society in the speeches and writing (Holding mirror up to nature) is the most important function of the literature.

Requesting readers to think over seriously whatever presented in his booklet Phule seems invites readers to express their opinion about his text. Phule seems to initiate of one of the modern theory in criticism i.e. Reader Response theory.

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EMERSON'S POETRY: A CRITICAL ANALYSIS

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One must necessarily read Emerson as a poet. Reading Emerson without reading his poetry is like watching *Hamlet* without the prince. Emerson was a great poet, indeed. Emerson as much as all American mass media organs wanted a national literature, and Emerson produced it as much as his contemporaries Poe, Whitman and Dickinson in poetry, Hawthorne and Melville in fiction, and of course, the movement called Transcendentalism. When Emerson delivered a lecture on American scholar at the Phi Beta Kappa Society at Harvard on 31st August 1837, an annual address, it was really original and path-breaking. When the address was concluded James Russell Lowell declared it 'an event without any former parallel in our literary annals,' and Oliver Wendel Holmes pronounced it as Intellectual Declaration of American Independence. Emerson's hearers realized the depth and force of his revolt against his times.

Lewis Leary adds, "Emerson's poetry often derided in his time as rough and unintelligible, has come to be regarded as genuinely innovative."¹ Emerson began writing poetry rather early in the 1830s. When in 1836 Waldo, his son from the second wife Lidian was born, he wrote,

Boy who made dear his father's home,
In whose deep eyes
Men read the welfare of the times to come-²

In a way the boy Waldo brought completion during his five years of life and a sorrow when he died more calm than at the deaths of Emerson's wife Ellen Tucker and brother Charles. Emerson gave to his two daughters the names Edith and Ellen; and to his second son, Edward.

Emerson began to write poetry quite early and on varied themes. Emerson's poetry is contained in five volumes all, except some of the poems, written within the decade 1844-1854, none published immediately. They are *Poems* (1847), *Representative Men* (1850), *English Traits* (1854), *The Conduct of Life* (1860), and *May-Day* (1867). The last one is also a book of poems. Emerson's prose works *Representative Men*, *English Traits* and *The Conduct of Life* have his most poetic insights and occasional poems as epigraphs as also in his essays.

Emerson was a born poet as that of Bryant, Poe, Thoreau, Whitman and Dickinson. Poe was, likewise, a truly American poet before him. But Bryant, Halleck and Freneau were just imitators of the English poetry of the times. The early verse of Whittier, Simms, Longfellow, Lowell, and Holmes had accepted similar models without fresh exploration of anything but the American scene. Emerson believed that poet is a seer. The old English people call him a bard and Indians call the poet a rishi. We describe Bede as venerable, and Shakespeare as 'Bard of Avon.' What the son cannot see the poet sees.

1. POEMS (1847): This inclusive use of the term poet again and again speaks of Emerson as a born poet. People often called him a 'poet-essayist.' Emerson's friend poet-essayist delivered a lecture on "Emerson the Poet" on the occasion of Harvard-Memorial Week Celebration of the Centennial of Emerson's birth in 1903. The 20th century poets Robert Frost, E.A. Robinson and A.R. Ammons have been Emerson's admirers. Unfortunately not much attention is paid to Emerson as a poet until the 1970s. Now he is studied as a poet as much as an essayist and such a 'recovery' is fitting. Because Emerson wrote poetry right from his boyhood to the end of his life. He kept a poetrynotebook. We can now have 200 of his finished poems, and translations. *Poems* (1847): has 56 poems. The first of Emerson's books of poetry,

Poems, contains the majority of his most famous pieces works such as “The Sphinx,” “The Rhodora,” “Uriel,” “The Snow-Storm,” “Bacchus,” “Hamatreya,” “Threnody,” and the Concord “Hymn.” While its earliest text is “Good-Bye,” dating from 1823, the volume *Poems* includes several significant poems composed in the 1830s (“Each and All,” “The Rhodora,” and Concord “Hymn,” for example). However, most of the compositions were written in the 1840s, during Emerson's editorship of the *The Dial*. In fact, his first poem was published in *Dial*. His poems are thus occasional pieces.

Sphinx: Originally published in the third issue of *The Dial* (January 1841), the 132-line, 17-stanza narrative is quite literally a “metre-making argument” between a contemptuous Sphinx and an indomitably cheerful poet. At the beginning of the poem, the 'drowsy' and brooding Sphinx calls for a 'seer' to answer her 'secret,' and thereby bring her health and animation. When she goes on to taunt humanity for its ineptitude and impotence, a mysterious “great mother” joins in to lament the condition of her juvenilized 'boy' (humankind). As though to refute their claims, a cheerful and confident poet appears, who praises and blesses the Sphinx. In response, the Sphinx utters an enigmatic pronouncement and soars away, evanescing into the universe.

The Snow Storm: The poem “The Snow-Storm” very Wordsworthian in its perspective begins thus:

ANNOUNCED by all the trumpets of the sky,
Arrives the snow, and, driving o'er the fields,
Seems nowhere to alight: the whited air
Hides hills and woods, the river, and the heaven,
And veils the farm-house at the garden's end.
The sled and traveler stopped, the courier's feet
Delayed, all friends shut out, the housemates sit
In a tumultuous privacy of storm.³

Fable and Humatreya: In conjunction with riddling and argument as forms of verbal play, and with the merry Sphinx and cheerful poet, the volume contains lines of even more direct humor. “Fable,” composed of a quarrel between a mountain and a squirrel, reveals its comic nature through a submerged closing pun. Asserting its own equal value to the mountain, the squirrel ends the poem by claiming, 'If I cannot carry forests on my back, / Neither can you crack a nut.' The real wit here turns subtly on the adage about a question or riddle being a 'hard nut to crack,' so that the reader is expected to be the especially clever animal who can crack the nut of Emerson's poem.

Uriel: “Uriel,” another quite puzzling poem, concerns many of the same issues. A narrative of a rebellious angel who is essentially a poet figure, this text represents a sort of indirectly autobiographical apologia for the poet. With rhetorical similarities both to “The Sphinx” and “The Problem,” it not only contains the imbedded voice of Uriel in a riddling quatrain, but also involves an argument between Uriel and the gods, speaks of Uriel as 'solving,' and closes with an emphasis on riddling and mystery.

The Concord Hymn: This is one of the best and most anthologised poems by Emerson. Robert Frost thinks but if Emerson had left us nothing else he would be remembered longer than the Washington Monument for the monument at Concord that he glorified with lines surpassing any other ever written about soldiers. The poem has these memorable lines,

By the rude bridge that arched the flood
Their flag to April breeze unfurled
Here once the embattled farmers stood
And fired the short heard round the world.⁴

2. MAY-DAY (1867): The second volume, *May-Day*, is generally considered a less groundbreaking work. Some of the important poems of the volume are “Brahma,” “Days,” “Voluntaries,”

and "Terminus," Of the 30-some poems, excluding translations, that Emerson published but did not collect in these two books, eight appear in the 1876 *Selected Poems* that he prepared with his daughter Ellen and his friend James Elliot Cabot, and 15 more are printed as epigraphs to his essays.

May-Day: It seems Emerson wrote the poem "May-Day" for several years and perhaps with different versions. His early poem simply entitled as "Days" begins thus,

Daughters of Time, the hypocritic days,
Muffled and dumb like barefoot dervishes,
And marching single in an endless file,
Bring diadems and fagots in their hands.
To each they offer gifts after his will.
Bread, kingdoms, stars, and sky that holds them all.
I, in my pleached garden, watched the pomp,
Forgot my morning wishes, hastily
Took a few herbs and apples, and the Day
Turned and departed silent, I, too late,
Under her solemn fillet saw the scorn.⁵

Brahma: Emerson, as well as the other Transcendentalists, had a great interest in the Easternlore like the Sufi poetry, Confucious and the ancient Hindu literature. Emerson studied a few texts of the Vedic literature in translations and took an immediate liking to it. So did Thoreau. Finally, two of the most famous poems in the second collection, "Brahma" and "Terminus," illustrate the evolution of Emerson's continuing concerns for mankind. Positioned at the threshold of its section, "Brahma" is the poem in Emerson's canon most often compared to "The Sphinx," in both sympathetic analyses and parodies. Fundamentally a riddle, with an implicit "What am I" as its undertone, the poem assumes the voice of what may loosely be identified as the soul or the oversoul. It begins:

If the red slayer think he slays,
Or if the slain think he is slain,
They know not well the subtle ways
I keep, and pass, and turn again

The 20th century American poet Robert Frost was heavily influenced by Emerson. He later received Emerson-Thoreau Gold Medal for his poetry and in that connection he observed:

I suppose I have always thought I'd like to name in verse some day my four greatest Americans: George Washington, the general and statesman; Thomas Jefferson, the political thinker; Abraham Lincoln, the martyr and savior; and fourth, Ralph Waldo Emerson, the poet, I take these names because they are going around the world. They are not just local. Emerson's name has gone as a poetic philosopher or as a philosophical poet, my favorite kind of both.⁶

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EMERSON'S REFORMATORY IDEALS WITH REFERENCE
TO HIS *ESSAYS FIRST SERIES*

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America got its independence in 1776. The Revolutionary writers like Thomas Paine, and Hector St John de Crevecoeur, statesmen like Benjamin Franklin, George Washington and others, the Knickerbockars and Hartford Wits had prepared a ground for America's material culture and civilization. Now the American literature was to attain its independence from the all pervading colonial hangover. The time had come for confirmation in freedom of the soul. Emerson of Concord became spokesman for heralding this intellectual independence in 1837 when he delivered the Phi Beta Kappa lecture "The American Scholar" at Harvard. He became the spokesman for his time and country.

America as a new country or as a new world all together needed a Shakespeare, a Dante, a Goethe, and it found him in Emerson though he was, to some extent, an apologist. Emerson carried the individual's revolt from authority which ushered in modernity and he struck a balance between the ideologies of Jonathan Edwards and the common sense of Franklin. This was a conflict and a balance which provided the creative tension in American life.

Emerson was a great writer, America ever had had. He was an essayist, poet and Transcendentalist. Emerson's most prose works show his poetic heart, and philosophical intellect. Emerson was also a society man.

The town of Concord was a larger home and the circle of friends that gathered in the Emerson drawing room was but an extended family. A very different group had formed the habit of gathering at one another's houses for an afternoon of serious conversation, whether in Boston or Concord, and so the "Transcendental Club" came into being without deliberate intention

In so stimulating an atmosphere, largely of his own making, Emerson expanded and matured, producing the Essays, First and Second Series in 1841 and 1844. His essays were new works, dependent no more on the lectures.

In this function *Nature* sustains much the same relationship to *Essays* (later called *Essays: First Series*) as Whitman's Preface in *Leaves of Grass* does to the "Song of Myself." Emerson's prose writings include his two books of essays published in 1841 and 1844. They are simply called the Essays First Series and the Second Series.

Sometimes, *Nature* is treated as a book. *Conduct of Life* (1860) is certainly a book. This collection has two essays 1) Wealth and 2) Culture, both being seminal. Emerson's next book is *Society and Solitude* (1870). In 1850 Emerson published *Representative Men* which contained his studies of Plato, Swedenborg, Napoleon and others, owing something to Carlyle's concept of the hero. In 1847 Emerson revisited England on a lecture tour and his *English Traits* (1865) is a perceptive study of the English national character.

The Dial founded in 1840 was edited by Emerson from 1842 to 1844 and published many of his works. Robert Spiller and others brought out a definitive edition of Emerson's *Collected Works* from Harvard in 1971. The same university brought out a sixteen-volume edition of Emerson's *Journals and Miscellaneous Notebooks* (1960-1982). So many universities, publishers and individuals have over the years and different places, all over the world have brought out new and different editions of Emerson's essays, and his other prose works.

Essays : First Series¹ (1841): This was Emerson's second book published in 1841 after the first

one *Nature* (1836). The book has eleven essays and of these, the essays, "Self-Reliance," "Friendship," "Compensation" and "The Over-Soul" are frequently anthologized in college and university curriculums.

The book was almost immediately issued in England with a preface by Carlyle. Most of the essays were composed from lectures that Emerson had been giving in various places during the preceding years. Emerson's essays of these volumes are History, Self-Reliance, Compensation, Spiritual Laws, Love, Friendship, Prudence, Heroism, The Over-soul, Circles, Intellect, and Art in all twelve essays. The following is a critical analysis of these essays with the aim to write about Emerson's reformatory ideals.

As the first essay "History" opens with Emerson's two verses. Emerson thinks that the God's creation is one and man is a relic of God. Everything is connected to everything. His essay begins with the line 'There is one mind common to all individual men.' This man is the universal man. He is Emerson's man-thinking. Thoreau, his contemporary, for example, was a specimen of this man.

This universal man is in what we call 'history,' where the human spirit goes forth from the beginning to embody every faculty and thought. The thoughts of history preexist in the mind as laws. A man is the encyclopedia of facts. The entire creation, say of human civilization, lies in the first man (say the primal man) as one seed creates an entire forest. It is simply a species. The theory is just an application. This human mind made history, and this man must read it. The Sphinx must solve her own riddle. If the whole of history is in one man, it is all to be explained from individual experience. Every revolution was first a thought in one man's mind. Take the case of any historical ideologies and events, clashes and revolutions, laziness and encounters all manifest in the universal man. This universal man was once Aristotle, Jesus, the Buddha and Karl Marx. Because history was always the tablet on which Emerson read the will of Providence, fashioning a new optimism meant first reorienting himself to the times. Emerson thinks, 'It is the universal nature which gives worth to particular men and things (His 124). According to Emerson, the entire historical ideas and happenings cohere and form a great and continuous chain of things. Happenings and facts and fictions all have been related to other things elsewhere and in other times and spaces. Emerson writes,

Emerson's essay "Self-Reliance" begins with an epithet, probably reinforcing his ideas. Sometimes, he quotes more than one poet or philosophers in support of his assertion. The present essay "Self-Reliance" begins with two such quotes, perhaps the second verse being his own.

Emerson speaks of the politics, education, business, and religion around us without ceremony or false deference." The new literature must be neither Classic nor Romantic. Emerson thinks of the universal man as a relic/ replica of the divine. He thinks that one's private thought is everyone's and that is genius. The inmost can be the outmost. One must speak of his mind and heart, but not of others' mind and heart.

Emerson thinks that all great men are honest and simple. Infancy conforms to nobody and youth have force. Young people do not hesitate to speak truth. Emerson writes,

There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. (SR 148)

Good and bad are but names we ascribe. We need not bother about names and brands and societies and institutions. Let's speak truth though rude and bitter.

Emerson thinks a true man belongs to no other time or place, but is the centre of things. Where he is, there is nature and life.

Man is a social being. He is a rational being. He is a thinking animal. He knows what is right and what is not right for himself and others. He has a history of his civilization. So let a man know his worth and keep things under his control.

Man is a relic of God. That is the Indian philosophy of advaita. Man's conscience is his god. Every man's mind is familiar to god.

Man needs to go on the right path. He needs to choose the right thing, and act upon it. He needs to be even responsible for his actions.

Man has a mind, a heart. He has a conscience. So he must act humanly and rationally. Let me think of his inward before he commits it to action. The phrase 'think and act' speak of this voluminously. Emerson throws light on the concept of intuition.

Emerson talks of man's goodwill, hard work, nobility and greater consciousness. He tells that man should not beg or get subdued unnecessarily. He should live like a man as they say. He should not pray God for fortune; and he should earn it himself. He should live heroically as Hemingway tells it. This is Emerson's reformatory zeal. Robert Spiller adds,

Many volumes have been written to prove that Emerson's final position was based on Neo-Platonism, German idealism, or Oriental mysticism; but a study of these sermons and of his early reading indicates that he never departed from his loyalty to the faith of his fathers, the Christian tradition as developed by Christ, Paul, Thomas Aquinas, and Calvin. Essentially romantic by disposition, he took his place with the rebels and seekers and, like Coleridge and Goethe, sought both confirmation and refreshment from all ages and quarters.²

If the first two essays consider the relation of the individual to the regime of spirit in word and deed, the next two "Compensation" and "Spiritual Laws" take up the nature of the regime itself. "Compensation" begins with a humorously satirical account of the misrepresentation of spirit by a dead (or spiritless) tradition embodied in an orthodox preacher, perhaps the same who is pilloried in "Self-Reliance." The good, says this preacher in Emerson's paraphrase, shall have the same sort of fun in the next world as sinners have in this. Heaven, that is to say, is a delayed recompense for the otherwise unrewarded and insupportable trials of earthly virtue. Emerson sees this popular view not only as a superstition, but (what is really the same thing) as a materialist's understanding of the workings of the spirit.

In the essay on "Love," Emerson is as cool and general as Jesus or Socrates on the same subject. Love is the basis of the universe. This world stands on the glue of it. The love of life is this life, and this world. Even people with material culture as their obsession cannot do without it. This love makes a revolution and unites the people. It pledges him to the domestic and civic relations, carries him with new sympathy and enhances the power of the senses and opens the imagination. Love establishes marriage and gives permanence to human society. Love is like a fire that sparks and revitalizes life. Poets and musicians have sung of love for ever.

Beauty comes next. There is beauty in the world. This beauty is as good as truth (virtue). The Hindus believe that God is both beauty and truth. The line is thus 'Satyam Shivam Sundaram.' Keats once made an aphorism to the effect: 'Beauty is truth, truth beauty' that is all/ Ye know on earth, and all ye need know.'³ Albert von Frank writes,

"Friendship," the next essay, finds its difference from the preceding not in gender or in temperature, but in the distinction between private and public. Friends are the public complement of the self, which makes them at once a high privilege and a problem. They are not for decoration or diversion, but belong instead to the main line of life this because, in their standing violation of one's privacy, friends promise an education (in the root sense of a "drawing out").⁴

Whatever else he or she may be, a friend is an ideal reader, an encourager of sincerity, and a recipient of letters (as he or she several times appears in the essays). Friendship is a great virtue, a great value. Friendship is sunshine in life.

He only is fit for the society who is magnanimous; who is sure that greatness and goodness are always economy; who is not swift to intermeddle with his fortunes. Friendship demands a religious treatment. We talk of choosing our friends, but friends are self-elected. Respect is a great part of it. Treat your friend as a spectacle. Of course he has merits that are not yours, and that you cannot honor if you must needs hold him close to your person. Jeffrey Steele observes,

But we must not forget that *Essays: First Series* contains both "Self-Reliance" and "Friendship." For all of his prophetic insistence upon "the infinitude of the private man" Emerson never relinquished the claims of friendship. Indeed, the two conceptions self-reliance and friendship despite their antithetical appearance are intimately connected in Emerson's thought.⁵

Emerson's essay "Prudence" speaks of practical wisdom in life. The next essay is "Heroism." Man loves heroism as he loves adventure. Life is a struggle for survival and identity. Life entails hard-work. Emerson's essay on heroism speaks of this realistically, without losing the author's marks of ideals wherever necessary. Emerson quotes Mohomet's line 'paradise is under the shadow of swords.' Heroism is a transcendental faculty as we can speak of heroic age. Heroism seems to be an aspect of history sometimes. We talk of the Greek age and Roman prize as much as the bloody Mangoleans and mighty Aryans or Anglo-Saxons. So we speak of their greatness, number, size, space and virtues. Emerson supports the Romantic idea that anybody can be a hero. The antislavery agitation of the 1840s and 50s needed heroes, prompt, fearless, and committed in their idealism. Emerson's commanding influence with the younger generation made him one of the most efficient manufacturers of precisely these combatants.

"God will not make himself manifest to cowards," says Emerson in the next essay "The Over-soul" (174). The statement is a typically effective use of tautology for emphasis: divine revelation is a process of hero not of intimidation; conversely, the way to close with God is to have no fear, but perfect faith. Emerson's essay "The Over-Soul" is one of the most well-known of his essays ever anthologized everywhere. It begins with a quotation from Henry More as follows.

In "Circles," Emerson proposes to show that there is no end in nature, that circulation, not arrival growth and onwardness, not perfection or stasis is the lord of life. We may (as we do and must) worship and adore what is above us, but life is never more than a movement toward. There is always more elevation, always more completion. "Our life is an apprenticeship to the truth that around every circle another can be drawn. Our lives, he says, are ever-expanding, self-propagated circles, large or small according to "the force or truth of the individual soul" (Ci 180).

"Intellect" considers the act of taking apart, as "Art" considers the putting together. Both are cast almost as formal scientific investigations into the structure of the mind. In the first, thought is described as the universal solvent. Certain natural substances, such as fire or water, dissolve certain other substances, such as wood or salt, but only thought resolves everything into itself.

Art is representation of life. It is an aesthetic mirror held to our realities. Art is like the pickle of our food. It is the salt of it. We cannot live or grow without it. In our fine arts which are five, not imitation but creation, is aimed at. Art is an illumination. The last essay "Art" provides a large definition that, unsurprisingly, subsumes *Essays*. It is the function of art to separate out various particularities (or topics) and so offer them to the attention of an audience as to affirm the fit and sacred relation of those trivial particularities to infinitude. Nothing makes this possible in the first place but the underlying unity of nature which must express (and so forever represents) all in each. The creative way of art is ideal and back again: "What is a man but nature's finer success in self-explication?" (209). Emerson thinks

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A STUDY OF MODE OF ADDRESS IN THE SELECTED POEMS IN *POISONED BREAD*

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Introduction

The book *Poisoned Bread* is edited by Arjun Dangle, the renowned politician and prominent writer in Marathi literature. This book consists of English translation of poems, essays, speeches, short stories and autobiography extracts from the writing of modern Marathi Dalit writers. In the poetry section there are forty seven poems which are written by forty seven poets. These poems are worthy to be called the finest sample collection in Marathi Dalit Poetry. Dalit literature is one of the offshoots of Marathi literature which has its origin in the struggle of shudras and its origin in the struggle of shurdas and Ati shudras led specifically for the social and economic change. Dalit literature, according to Arjun Dangle is “closely associated with the hopes for a freedom of a group of people who as untouchables are victims of social, economic and cultural inequality. This is characterized by a feeling of rebellion against the establishment, of negativism and scientificity.”¹ It is important to note that this literature is the outcome of existing social conditions so it should be studied through the sociological perspective.

The poems included in this book bring out the life of untouchable in Indian society. The writers themselves have undergone through the pangs of untouchability as they have lived and brought up in those settlements. After the independence Dalit poets start writing poems to awaken the people about the condition in which they were living and to protest against the injustices done on them. These poets seem to be rejecting the tradition and cultural values deeply set in the psyche of Indian society. These poems depict realistic picture of the life of untouchables and bring out the contrast as Marathi literature portrays the life of a handful of aristocratic class which is called elite class or paints. It paints a romantic picture. The thought expressed in these poems opposes exploitation, atrocities, exploiting system, dominance of upper class as theirs values aren't benevolent for the untouchable community.

Mode of Address in Poem

While dealing with the formal aspects of the poem the critic needs to interpret the elements which constitute the poem. These are the title, mode of address, phonological patterning, syntax, lexis etc. while arriving as the interpretation of the poem the knowledge of mode of address and the overall structure and organization is imperative. While highlighting the significance of knowing the mode of narration or address T. Sriraman writes, “The mode of narration in the poem is the discourse in the first person or the third person. The first person narrative technique in the poetry ensures greater intimacy in with the reader and also a higher degree of authenticity of the poet's experience.”² Generally first person discourses is appeared in subjective poetry. B. Prasad writes about the subjective and objective poetry in his book. A Background to the Study of English Literature, that the 'Poetry treats of two kinds of subject matter as deeds, events, and the thing we see around us and that which is supplied by the poet's own thoughts and feeling. The former gives rise to objective poetry, the latter to Subjective'³. So it is unto the poet to determine what to be expressed though verses either to comment on the external objects or to speak about his own life, experiences, philosophy, and the people whom he meets to the places which he sees or the experiences in the lives of those who surround him.

Selection of the Poems

There are forty seven poems the in the book, 'Poisoned Bread' out of those only ten poems are chosen for studying the mode of address. The discourse in most of these poems is in the first person. Except

a few exceptions most of these poems are subjective in nature. The mode of address expressed in these poems can be discussed as follows.

To be or not to be born

The poem is composed by L.S. Rokade. The title reminds us of the famous soliloquy in Shakespeare's well known play Hamlet. The poem starts in the first person. Poet's mother tells him about the prolonged labour while she was giving him birth. The baby seems to be reluctant to take birth in this land here in our country where caste discrimination is practiced at large. This is the strange country where people are supposed to be born through various organs like mouth, arm, navel and feet. The addressor is displeased to see such a gloomy picture of inequality so he is thinking seriously whether to be born here or not.

In Our Colony

This poem by Keshav Meshram starts in the first person plural number i.e. 'we'. The mode of address is not singular 'I' but plural 'we'. A group of people belonging to Dalit community and workers class speak about their condition. They live in slums. Their houses are overcrowded, dwarf and dingy places which are compared footprints of cattle in the mud. They are addicted to liquor. They are underfed and are seen addicted to liquor. They have to work hard to earn their breads. The government seems to be towards them apathetic to provide them basic infrastructure.

The Sky with its Eyes Closed

The poem composed by Prakash Kharat shows significant lack of the speaker or addressor. This deficiency with regard to the mode of address makes us categorize this poem as a piece of objective poetry. In this poem the poet describes the sky which isn't illuminating in the presence of bright coloured rainbow. The poet perceives it in a different way altogether. There is no rainbow, no eagle, no illuminating sun, no monsoon rains and no flaming thunderbolt. To him it is something static, shrinking, inert, and inanimate thing wrapped in the sheet of white clouds.

Song

Bhimsen Dhethe composed this poem in which the discourse is in the third person. The poet depicts his father's personality. In this small poem the poet speaks of the irony in his father's life that although he could sing a lavani (A traditional folk song a description of woman's beauty) pertaining to in a melodious voice but he couldn't sing the song of bread. In a song the moon, the sun, the flowers, a woman drunk with love. The poet thinks it all to be imaginary because father had to live in different atmosphere i.e. the poverty. The third person narration gives us the impression of objectivity.

In the Lush Green Jungle

The poem is composed by renowned tribal poet Vaharu Sonawane. While examining the mode of narration in this poem we notice that the poem starts in the third person. The poet depicts the lush green jungle the place where the tattered huts are all scattered naked tribes amidst the live teak leaves which are dry, fragile and are on the brink of decomposition. In such huts wild people live and subsist on root and bulbs. These days, the grim picture is that the jungle is sans bulbs and roots. It is because the human hunger for money results in making an end of vast natural resources, and the naked children are playing games of primitive communism and slavery.

This Country is Broken

The poem is composed by Bapurao Jagtap. In the first six lines the poem is the discourse in the third person. After that we find a sudden intrusion of the first person plural number 'we'. The poet speaks of disintegration that has taken place in this country. This country is shattered into many pieces and as per Eliot's term it looks like a heap of broken images. 'All seems to be broken and fragmented'. Then the poet uses pronoun 'we'. This means he speaks about his community people who disown the religion which they have been professing till now. The speaker convinces his fellow to leave this country for good because untouchability is not practiced in the foreign land. Perhaps they could find a roof above head and a few acres of land to lay their bodies in the grave.

Hunger

'Hunger' the poem composed by Namdev Dhasal. It has ode like qualities ode is the poem which is addressed directly to the object it treats of. It contains as an apostrophe that is characteristic of the whole treatment of the poem. The rhyme and rhythm of this poem isn't like that of English ode. This poem starts in the third person. The poet tells us various properties, characteristic feature of hunger. This menace called 'hunger' affect the poor people so the poet writes, "we salute you like defeated soldiers".

Amen

Prakashchandra Karandikar's Poem 'Amen' has a different structure. The verse structure employed in this poem can be correlated with a drama. The poem starts with the word 'cast' and hyphen is put before it. It creates impression as if we are reading a drama. Then, the sixth line begins with the word 'The set'. The fact is that in a drama such stage directions are given in the bracket. While mentioning the nature of stage directions B. Prasad writes "they are not even addressed to the audience. And they may be read in the text if the play is published in the book form"⁴. Stage directions are left entirely to the producer. Here the poet employs this device in this small poem which seems to be a slice of poetic drama. The poem starts in the third person as the poet seem to be giving instructions which are meant for the producer in the drama. Throughout the poem the poet seems convey his message through instructions. The cast includes the God and his wife Goddess. But the set is vast: as if the boundless world created by the God himself. The poet describes the mutable, perishable, momentary existence of the things on this earth. The poet seems to be giving a running commentary about the world affairs.

White Paper

Sharnakumar Limbale's poem 'White Paper' starts with the first person 'I'. The poet identifies himself with the thing or the story or the experience he wants to convey through the medium of a poem. The term 'white Paper' appears in the field of political science. A white paper is presented in the assembly when the opposition party seeks clarification from ruling parties about some contentious issues. In this poem the poet or the speaker is plainly telling us that he doesn't want the moon, the sun the piece of and etc. whatever he craves, most is the holy human rights. 'Which have not been conferred on the untouchables who are inseparable part in this country? The speaker realizes that it isn't so easy to expect the elite confer on the lower class people the human rights and treat them to be equal in status, as a noble human being. The speaker asks the question, 'May rights are rising like the sun will you deny this sunrise?'

A Poem

Umakant Randhir's poem titled 'A Poem' starts with the third person. This clearly indicates this is an example of objective poetry. The poet addresses ancient culture or traditions. He directly converses with this abstract idea. This makes us to say this is apostrophe. The poet thinks about ancient culture or traditions. They cling to our society like house lizard. Those traditions were once very powerful as like they were wearing 'the throne of unquestioned their hold or importance seem to be waning. The poet says, "Now they are burnt down to ashes in the funeral pyre of time". The poet watches carefully the crown which was worn by old traditions or culture now lying in the pulverized dust.

Conclusion

The poems included in the book *The Poisoned Bread* are typical Dalit poems. On the basis of the mode of address the poems can be classified into three groups: (1) The first person narration, (2) The second person narration, (3) The third person narration technique. The speaker in the poem is a revolutionary being as he or she has been undergoing oppressions of the elite class. And the poems seem to be the verbal outcome of the latent displeasure which has been enclosed in hearts of poets for ages.

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WILLIAM SHAKESPEARE'S *HAMLET*: A STUDY*Sugandha Verma, Department of English, University of Rajasthan, India*

William Shakespeare belongs to an age in which Drama evolved in its peak form i.e. the Elizabethan Age, characterized by the rule of Queen Elizabeth from 1558-1603. Shakespeare tried his hand in tragedy, comedy and played with both the kinds of tragicomedy- the pastoral and the double structure and came out with exceptional excellence. The source of his play 'Hamlet' lies in the Senecan tragedy which later developed into revenge tragedy.

Prince Hamlet is the protagonist of the tragedy 'Hamlet'. He comes to us in his different temperaments. At times he is angry, dejected, depressed, he toys with the question "to be or not to be"¹. At other times, he is manic, anxious to complete his revenge.

Hamlet is sensitive. He is intensely grief struck by his father's death and is unable to understand how his mother could be so indifferent to the loss they have suffered. The hasty second marriage of his mother comes as a painful shock to him. Words are important to him. The slight remark of his mother asking why the grief of the King's death 'seem' so particularly to affect him, offends him and makes him remark,

Seems madam? Nay it is, I know not seems.
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly. These indeed seem,
For they are actions that a man might play,
But I have that within which passes show-
These but the trappings and the suits of woe.²

His heart is full of sorrow and he constantly feels the need to break free from this stifling situation and speak his mind. But knowing that he is surrounded by insensitive people and enemies, he struggles with himself to stay quiet. His soliloquies reveal this inner turmoil. For instance, his first soliloquy ends with "But Break, my heart, for I must hold my tongue."³ At another instance he says, "Now I am alone"⁴ and wonders at the emotions, the theatre players are able to fake. He considers it monstrous, that he, who had actually felt such strong afflictions sat paralyzed.

Hamlet is overpowered, surrounded and stifled by the whole situation. His values clashes with those of Polonius and Claudius and thus he is bound to become a target. Polonius is blunt headed and can never understand subtleties. His honest love for Ophelia is considered trifling by Laertes and is surmised as the reason behind his craziness by Polonius. Rosencrantz and Guildenstern have grown up with Hamlet but they choose to be faithful to the King against him. The only person he could have turned to in such a situation was Ophelia but even her view of Hamlet is clouded by Laertes and Polonius opinions of him. Thus Ophelia too in her knived becomes instrumental in bringing about Hamlet's downfall. His virtues make him vulnerable. Henry Mackenzie has pointed out that Hamlet is a man "placed in a situation in which even the amiable qualities of his mind serve but to aggravate his distress and to perplex his

conduct.”⁵

Hamlet refuses to kill the King when he is at his prayers and suspends it for a time when he will be indulged in some activity “that has no relish of salvation in it.”⁶ It is for this reason that Hazlitt calls him “the prince of philosophical speculations, and because he cannot have his revenge perfect, according to the most refined ideas his wish can form, he declines it altogether”⁷

Although some critics have asserted that he is disqualified for action, there are times when he is most quick to act. He kills Polonius without giving any thought to who might be standing behind the tapestry and exchanges the letters bearing the stamp of his death which Rosencrantz and Guildenstern are taking with them to England.

It is noteworthy that Hamlet's sensibility does not desert him even at this critical juncture of life. Rosencrantz and Guildenstern do not have to tell Hamlet that they have been sent by the King and Queen to him. Hamlet knows it right away. Although his emotions and grief makes him vulnerable, he does not allow himself to be guided entirely by the words of the apparition. He is sensible enough to find better evidence against Claudius and sees the enactment of a play as the best way to uncover the truth.

It is after the death of Ophelia, that he raises himself to action and kills Laertes in the fencing match designed to kill Hamlet. He himself dies too but not before poisoning Claudius, thus avenging his father's death.

Hazlitt has identified himself with Hamlet and generalized this identification by saying :

It is we who are Hamlet... whoever has become thoughtful and melancholy through his own mishaps or those of others;... whoever has seen the golden lamp of day dimmed by envious mists rising in his own breasts, and could find in the world before him only a dull blank with nothing left remarkable in it... whoever has known 'the pangs of despised love, the insolence of office, or the spurns which patient merit of the unworthy takes,' he who has felt his mind sink within him and sadness cling to his heart like a malady, who has had his hopes blighted and his youth staggered by the apparitions of strange things; who cannot be well at ease, while he sees evil hovering near him like a specter; whose powers of action have been eaten up by thought, he to whom the universe seems infinite and himself nothing; whose bitterness of soul makes him careless of consequences, and who goes to a play as his best resource to shove off, to a second remove, the evils of life by a mock representation- this is the true Hamlet.”⁸

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BOOK REVIEW**A. A. MUTALIK-DESAI'S ALDOUS HUXLEY: NOVELIST AND THINKER
REVIEWERS REFLECT ON MUTALIK-DESAI'S STUDY***Kulwant Singh Gill, Professor, Ludhiana, Punjab**R. K. Bhushan, Professor, Ludhiana, Punjab**G. S. Gautam and Hilal Ahmad Wani, Professor, Bhopal, Madhya Pradesh***First contribution: Professor Kulwant Singh Gill, Ludhiana, Punjab**

Despite the rise of new critical theories like post-structuralism, post-colonialism, post-modernism and linguistic analysis towards which readers and critics since 1970 are more inclined, interest in Aldous Huxley has persisted for his sane and prophetic views on the human situation. England did not take a favourable view of his stay in the United States during the Second World War when all the expatriates were called back home, and he did not return. The English did not like it. Till this day his works do not form part of school and college curriculum in England.

Credit for the revival of Huxley studies goes to the Germans. Dr. Bernfried Nugel, with the active assistance of Professors Jerome Meckier and the late Peter Firchow from the United States, James Sexton from Canada and David Bradshaw from England arranged the Aldous Huxley Centenary Symposium in Munster, Germany, in 1994. The symposium evoked enthusiastic response from all over the world. With the break up of the U.S.S.R., Eastern Europe found an exposure to Huxley's works, and enjoyed it. India too has responded and contributed to a cause long overlooked.

Professor A. A. Mutalik-Desai is a fervent admirer of Huxley. He has always found something new in pursuing his canon. As a Smith-Mundt and Fulbright fellow, he has had American research experience of dealing with literature in a dispassionate and objective manner. The present work is a collection of his essays and lectures he wrote or gave at different forums during his long academic career. He concedes his debt: "My liberal and humanistic education would never have been the same without that early discovery" of Huxley's ideas which he found "stimulating, captivating and ensnaring."

In the chapter "Aldous Huxley and India" he explores how the English rulers were political hypocrites who tried to rule the subcontinent by means fair and foul. Huxley, however, sided with "swaraj." In the chapter "Awakening" he emphasizes that without political freedom spiritual freedom was harder to attain. In "*Crome Yellow* Revisited," he brings up Huxley's agnostic approach to the spirituality of India. Away from home, the young writer found many things altogether different. *Crome Yellow* mirrors the devalued Western civilization that suffered from spiritual malaise of isolation. In this novel are seen seeds of thought that brought forth a rich and rare harvest later in his career.

Mutalik-Desai agrees with Huxley that mankind needs no utopia. It should learn to walk on this earth rather than soar in the sky. A technological revolution is not going to solve every problem. It may aggravate our mental and moral ills which are cancerous, and they gnaw at the vitals of our being. Huxley was not given to mere abstraction. He stressed that ideas should be applied to life. He was against mere verbal education and advocated a more noble and virtuous nonverbal education. He rejects the modern abstract and quantifying approach to life.

In "Claims of Conscience" Mutalik-Desai is all praise for Dana Sawyer who underlines Huxley's role as an ecologist, and who believed, as did the American anthropologist Margaret Mead, that mankind was using up earth's resources with overweening insolence and that such spree could not go on for long. Environmental pollution, soil erosion, over-population, over consumption are diseases of modern life.

"Aldous Huxley Since 1974" is a mine of information for all. In his assessment of Huxley as a novelist this author discovers the novelist's distinct approach towards the craft of fiction. He rightly argues

that Huxley as a novelist of ideas has carved a niche for himself in the history of the English novel as he equipped the novel with a brain. For his keen and observant eye Mutalik-Desai deserves much praise.

Second contribution: Professor R. K. Bhushan, Ludhiana, Punjab

This study is the fruition of the author's years of keen scholarship devoted to the life and work of one of the greatest intellects in modern literature. His devotion has been sustained by his teachers in India and abroad. Although in this book Mutalik-Desai has compiled his own well-researched, well-written essays published in highly esteemed national and international journals and papers presented at seminars, he has reworked them and expanded them to suit the requirement of a book-length study. Thus it has become a fascinating resource for scholars and general readers of Huxley. Today when Indian literary scholars are fashionably engaged in promoting Indian Literature in English investing their diligence into the luxury of a smooth course, it is only a true industrious scholar like Mutalik-Desai who would dare undertake such a formidable task. The book not only informs but also awakens and enlightens the reader about Huxley's distinguished heredity, his love for the independence of India, the influence of Indian thought on him, the abundance of his knowledge, his travels and his rich writings suffused with the sensitive imagination of the artist and the objectivity of a scientist in the face of the oddities of life. He acquaints us with the perils of science and our need for culture and civilization. One needs to exercise one's sensibility to understand Huxley. Mutalik-Desai has shown us the way.

The author begins with a poignant introduction. Yes, I remember clearly even now John F. Kennedy's assassination which made stunning impact across national boundaries. But I didn't know that Huxley's tragic death coincided with the President's. However, the author goes on to introduce the greatness of Huxley reflecting on his envious heredity, influences on him, his prolific creativity, his moral and intellectual honesty and integrity which were indispensable to his pursuit of truth and to face the controversies which followed him. It is with these perspectives that Huxley's works are discussed. Huxley has never been out of fashion. He has always been a part of the syllabi at the undergraduate and postgraduate levels in a large number of universities all over the world. Huxley societies in many countries underline the relevance and excellence of this versatile genius.

The author discusses Huxley's anti-utopian vision and his conceptualization of the civilization of the brave new world. It brings out the educator, humanist, philosopher and prophet in this quintessential intellectual of the twentieth century. Finally, there is an international perspective and a retrospective. The chronology of Huxley's life, a genre-wise division of his major works supplemented with a select list of Huxley studies will help and encourage scholars, critics and students, especially in India.

Third contribution: Professor G. S. Gautam and Hilal Ahmad Wani, Bhopal, Madhya Pradesh

This book comprises the author's essays and notes on Huxley presented at invited lectures, seminars and conferences in India, Singapore, Latvia and the U.S.A. Through ten chapters, besides a concluding note, a portrait of Huxley emerges his life and literary career, his role as a thinker and educator, and most of all, as a great humanist. Furthermore, his views on philosophy, religion, history, governance, peace, war, art and culture have also received due attention. At the same time this study unhesitatingly records whatever it has perceived as too idealistic or impractical in Huxley's scheme of things.

Mutalik-Desai starts off with "Aldous Huxley and India" and "An Awakening" in which Huxley's open championship of India's right to be free from the British imperial domination assumes centre stage. This Englishman visiting India for the first time during October, 1925, at the youthful age of thirty-one became concerned with centuries of illiteracy, fossilized beliefs and customs in this land. But, at the same time, he was drawn to Indian spiritual legacy. His intellectual, moral and spiritual awakening that resulted from his sojourn in India, Burma, Malaysia, Singapore, Philippines, Japan and the USA is emphasized. On his way to the USA, he bemoans the misuse of science, a subject which preoccupied him throughout.

Then Mutalik-Desai analyzes Huxley's narrative art and his socio-political criticism. He was always taken up with his perennial search for peace and order, harmony and wholesomeness in the world which was then passing through crisis after crisis (economic, political, nationalistic, ideological and

militarist), as it is now. Over-population, the ever-increasing centralization and concentration of power and misuse of authority felt deeply then are even more acutely felt in the twenty-first century. As a satirist and a dystopian, Huxley goes on to prove that some of the applications of science and technology have resulted in the sacrifice of human values. But his optimism prevails as he hopes for a world which must be a creative blend of the West and the East.

Huxley's angst for the future of mankind was life-long and he continued to bemoan the role played by the USA. However, Mutalik-Desai does well to underline that escape from the civilization of the brave new world is possible only through a wise combination of decentralized economics, co-operative governance, wise and far-sighted use of science to serve mankind (and not the other way around) and religion guided by the thought of redemption and philosophy seeking the highest degree of happiness for the largest number on this planet.

Next, Mutalik-Desai introduces Huxley as an educator and speaks of his ideas on education from the elementary school to the reaches of the university. Huxley, we are reminded, does not ignore the vital claims of the teachers. He was opposed to mechanical ways of teaching and instead favoured the practical application of knowledge in day-to-day life. He anguished over the exploitation of education for political and ideological indoctrination, which was the norm in Europe during the 1920s and the 1930s (and it is not exactly unheard of at present in India).

The following four sections of this study look at the phenomenal revival of Huxley studies since 1963 to include an examination of: 1) *Now More Than Ever*, a collection of papers presented at the inaugural symposium on Huxley. *NMTE* comprises essays by internationally known scholars in the field. It is contended that his literary works have great significance for generations to come, although they have often been dismissed as merely didactic and wanting in aesthetic and formal qualities. It is convincingly argued here that his humane and perceptive attitude in the midst of the cacophony of the contemporary Europe with its moral and intellectual decadence is of relevance for always; 2) a look at the American scholar Dana Sawyer's biography of Huxley; 3) a review of Huxley studies from 1974 by Mutalik-Desai himself (which supplements the beginnings made by another American scholar, Jerome Meckier); and 4) a review-article, "International Perspectives," again showing a renewed interest in Huxley's art and message throughout the world.

In the concluding note, "In Retrospect," Mutalik-Desai pays a well-deserved tribute to this literary man, "the inheritor of enviable sophistication and refinement, culture and conscience from the finest families at the time, the Huxleys and the Arnolds." Not quite in passing, he usefully reminds us of the strains of anti-clericalism, empiricism and liberal humanism and enlightenment in him all through his life whether he lived in England or the USA.

Mutalik-Desai's study is written largely from an Indian perspective, and it will surely play an important role in re-establishing Huxley's place among India's scholars, critics and students as well. Fourth contribution: David Garrett Izzo, Durham, North Carolina, USA.

Huxley has been one of the most respected and beloved intellectuals in twentieth-century literature and philosophy. Mutalik-Desai has favoured us with this study at a time when the West needs the English writer's benevolent spirit as a humanist to gaze at the future and his critical eye as a satirist to remind us of the human failings and foibles as the muddled and dishonest twentieth-century finally crawled towards a none too glorious end. Mutalik-Desai, his admiration for and faith in Huxley never in doubt, reappraises this man of our times. When still in his thirties Huxley depicted the world around, obsessed as it was with political and ideological extremism, proneness to violence whether on the right or the left. In his dystopian novel *Brave New World* the reader sees a mindless civilization. In it is a society pacified by easily available drugs and obsessed with sex without passion, so preoccupied with vicarious gratification that here is a way of life without any human values...values which mankind has cherished for millennia. For the two chapters Mutalik-Desai has devoted to *BNW* and for much else readers and students of Huxley's oeuvre must thank him for his sympathetic and balanced appraisal.

**PERCEPTION OF A WOMAN WITH SPECIAL REFERENCE TO
JUDITH WRIGHT'S 'WOMAN TO MAN' AND 'CLOCK AND HEART'**

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'All the world is a stage
And all the men and women merely players,
They have their exits and their entrances'. (As You Like It act2 sec7)

According to Oxford Advanced Learner's Dictionary the term feminism is defined as the 'same rights and aim that women should have the same rights and opportunities as men'. Feminist criticism is not a uniquely twentieth century development. It has antecedents going all the way to ancient Greece, in the works of Sappho and arguable in Aristophanes' play *Lysistrata*, which depicts woman as taking over the treasury in the Acropolis, a female chorus as physically and intellectually superior to the male chorus, and the use of sexuality as a weapon in an endeavor to put an end to the distinctly masculine project of the Peloponnesian War. Feminism also surfaces in Chaucer's *wife of Bath*, who blatantly values 'experience' over authority and was more than a match for each of her five husbands. In the Middle Ages, Christine de Pisan had the courage to enter into a debate with the predominant male critics of her day. During the Renaissance a number of women poets such as Catherine Des Roches emerged in France and England. In the seventeenth century, writers such as Aphra Behn and Anne Bradstreet were pioneers in gaining access to the literary profession. After the French Revolution, Mary Wollstonecraft argued that the ideals of the Revolution and enlightenment should be extended to women, through access to education. And the nineteenth century witnessed the flowering of numerous major female literary figures in both Europe and America, ranging from Mme. De Stael, the Brontes, Jane Austen, George Eliot, and Elizabeth Barrett Browning to Margaret Fuller and Emily Dickinson. Modernist female writers included Hilda Doolittle, Gertrude Stein, Katherine Mansfield and Virginia Woolf.

For most of this long history, women were not only deprived of education and financial independence, they also had to struggle against a male ideology condemning them to virtual silence and obedience, as well as a male literary establishment that poured scorn on their literary endeavors. Indeed, the depiction of women in male literature- as angels, goddesses, whores, obedient wives, and mother figure- was an integral means of perpetuating these ideologies of gender. It was only with women's struggles in the twentieth century for political rights that feminist criticism has grown to encompass a vast series of concerns; rewriting of literary history so as to include the contributions of women; tracing of female literary tradition, theories of sexual difference, drawing on psychoanalysis, Marxism and social science, the representation of women in male literature ; the role of gender in both literary criticism ; the connection between gender and various aspects of literary form, such as genre and meter. Above all, feminist critics have displayed a persistent concern with both experience of language; is there a specifically female experience that has been communicated by women writers? And how do women confront the task of being historically coerced into using a language dominated by male concepts and values? etc., Some feminist have urged the need for female language, while others have advocated appropriating and modifying the inherited language of male oppressor.

This paper seeks to investigate the psychology of women who lack freedom and their thirst for rights to get the same. Usually one side of feminism pinpoints the shortcomings of male society. But the

other side of feminism is the psychological state of female society. Judith Wright's poems '*Woman to Man*' and '*Clock and Heart*' are the representations for the psychological state of female society. As Shakespeare says we are all players. As a woman, she will play a lot of roles in her life time - as daughter, sister, wife, mother and grandmother. The poem *Woman to Man* tries to explore the representation of woman as mother and her expectations. The following poetic lines portray woman as a mother during her pregnancy.

The eyeless labourer in the night
 The selfless, shapeless seed I hold,
 Builds for its resurrection day
 Silent and swift and deep from sight
 Foresees the unimagined light. (Judith Wright)

The pregnant woman pictures her child in the womb as an eyeless labourer labouring in the dark womb. The foetus is in an undeveloped state. Even its eyes are not fully formed as yet. Its self or character and its size and shape are not yet determined. It is just a seed. Through eyeless, selfless and shapeless, the foetus is labouring hard to grow up. The mother describes and foresees the day when the child enters into the outside world as the child's resurrection day. The reason is, the present undeveloped state of the foetus is like death. Just as Christ resurrected or came back alive three days after his death, the fully grown up baby will also emerge from the womb ten months after the conception. 'This is our hunter and our chase', this line can be interpreted in different ways. The mother looks upon the foetus in her womb as a hunter and a chase. In the modern age, parents pressurize the child as it grows up. The grown up child is not given any freedom by them. It is like a master who tries to control an animal that is on the run. Sometimes, the grown-ups ill treat their parents. It is like a hunter trying to tame the animal. In both the cases, the relationship between parents and children becomes too unfriendly.

Another dimension of interpretation is that if the child is a male, and after growing up, he may start running after girls as a hunter runs after weak animals. On the other hand, if the child is female, it will become submissive and will be chased by men.

The line 'Oh hold me, for I am afraid' shows the psychology of a mother. Here the mother thinks about the future of her child. She visualizes all kinds of roles that the child, after growing up, may play. The child may blossom forth as a revolutionary leader, making a new society. Or the child may grow into a passive citizen, swayed by crafty, power-mad politicians. Suddenly the mother is gripped by the fear as she thinks that the child may grow up into a merciless killer. Gripped with fear she asks her man to embrace her to dispel her uneasiness.

On the whole, this poem pictures motherly love in the broadest sense. As a mother she always thinks about the child which is yet to be born. She plans and works for the unborn child. If it is necessary, she will even sacrifice her life for the child yet to be born.

The second poem '*Clock and Heart*', shows another role of a woman, as a professional. The poem is cast in the form of a metaphysical poem. A clock is a mechanical contrivance which stands up for time. Heart symbolizes Humanity, which is controlled by time.

The trap of time surprised my heart
 Its hidden teeth of circumstance
 That draws the child into the clock
 Upon the cogs of tick and tock.
 No logic, artifice nor chance
 Could silence my protesting heart. (ibid)

Here the protagonist feels that she was never left free. Right from the beginning, she was controlled by time and society. They never allowed her to lead a normal life. So she resorted to poetry. With the help of poetry she has got a chance to enter into another fancy world. As a poet, she has no personal interest. If she lose her face nobody could recognize her. Her poetic preoccupation has transformed her life. As a poet, her

eyes were always searching for wisdom. They were searching for inner truth. She has no eyes to look at and rest content with externals and appearances. The pursuit of poetry has isolated her from others. She has looked upon the world with poetic imagination. She did not and could not think of realistic life. The poet gets fed up with her poetic career. To her, it has imposed a secluded life on her and resulted in the loss of female attributes. Now she wants to experience the aches and ecstasies of ordinary human love.

Set free at last in human time

That long rejected tyranny

I found in ordinary love

The solitudes of poetry.(ibid)

Both the lyric 'Woman to Man' and 'Clock and Heart' shows two different dimensions of female society. But the common thing is that, both long and earn for love.

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FEMINISM IN INDIAN LITERARY MILIEU WITH SPECIAL REFERENCE TO NAYANTARA SAHGAL 'S “THE DAY IN SHADOW”

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The term “feminism” has a history in English, linked with women's activism, from the late 19th century to the time present. It is useful to distinguish feminist ideas or beliefs from feminist political movements, for, even in periods where there has been no significant political activism around women's subordination, individuals have been concerned with and theorized about justice for women.

However, in terms of its theory, 'Feminism' may be categorized into three general groups:

- theories having an essentialist focus, including psychoanalytic and French feminism.
- theories aimed at defining or establishing a feminist literary canon or theories seeking to re-interpret and re-vision literature and culture and history and so forth from a less patriarchal slant including gynocriticism, liberal feminism and
- theories focusing on sexual difference and sexual politics including gender studies, lesbian studies, cultural feminism, radical feminism, and socialist/ materialist feminism.

Early projects in feminist theory included resurrecting women's literature that, in many cases, had never been considered seriously or had been erased over time. Since the 1960s the writings of many women have been rediscovered, reconsidered, and collected in large anthologies such as The Norton Anthology of Literature by Women. Indian English literature originated as a necessary outcome of the introduction of English education in India under the colonial rule. The new literature, however, is characterized by Indian themes, Indian reality, and above all, by a new language, that is, a new English, adequately suitable for the communication of Indian experience.

Indian English literature is today, a fast growing discipline at the levels of creativity and criticism. The earlier shackles, skepticism and cynicism, with which the new literature was born, have vanished with the passage of time. Today this literature, which was born on Indian soil in the hands of Indians, is widely acclaimed even outside the land of its birth. Obviously, international attention to these Indian writers is due to their Indianess, conveyed through their work in more ways than one, including themes, images, myths, symbols and linguistic nuances. Typical Indian themes are said to be the caste system, social attitudes, social and religious taboos, superstitions, notions of superiority and inferiority. Even more important issues pertain to socio-cultural ethos and philosophical heritage

In the middle of the 20th century, many Indian Women writers emerged out due to the social changes like mass education, the Civil Rights Movement, Increasing urbanization and growing liberalization of sexual mores. The literary forms expose frankly about the traditional practice of male-dominant society. They have created a space for themselves and it is crystal clear from the distinguished awards in recent times and by the way in which their names figure in any anthology on fiction. Great Indian women novelists are R.P.Jhabvala, Nayantara Sahgal, Kamala Markandaya, Anita Desai, Shashi Deshapandi, Arundati Roy, Shoba De, Bharati Mukherjee, Jhumpa Lahiri, and Gita Mehta.

Nayantara Sahgal, an outstanding political women has been rightly acknowledged as a feminist writer. Sahgal shows the sufferings of women in marital life and their decision to come out of the suffocating bondage by preferring divorce. She depicts her women deciding to prefer for divorce rather than live a stifling life of injustice and agony. Her women characters leave their husbands or break the marriage which does not allow them to be free and to live life in their own way. She represents that through

divorce they will be free from the suffering and agony of an unhappy or unjust relationship but it does not solve the problems and women have to struggle and suffer on various levels — economic, emotional and psychological.

The Day in Shadow marks the emergence of the new type of woman who can present her own terms on which compatible and dignified family life will be possible. Simrit is an independent woman who can make choices. She marries Som, solely attracted by his colour, life and action disregarding opposition from her parents and the dislike of her friends. Very soon, she realizes her folly when she is forbidden in his house to have a say even in routine matters like choosing servants or a cook, selecting curtains or sofa covers. Disappointed at Som's attempts to restrict her individuality and the humiliating treatment meted out to her, Simrit resolves to dissolve her seventeen-year-old marriage. Even as a divorcee, she asserts her individuality.

In the sight against the outworn traditions, she chooses to start a new life with Raj, a liberal thinker. Simrit finds herself shut out of Som's world. He never consults her in any matter. Unable to withstand his ambitious nature, she longs to isolate herself from his world of commerce. All her attempts to change him go awry. Som becomes furious at her protest and asks her either to be a docile wife or to break off their marital relationship. Simrit plumps, though reluctantly, for the second alternative. Ready to Leave She is prepared to forsake him and all the riches and comforts rather than lead the abject life of a sex-satisfying companion. To live with self-respect is her primary right and for that, she risks the unknown future with courage and confidence. She demonstrates that individual freedom is so precious that it should not be compromised or allowed to be suppressed. For her, emotional involvement is far more important than the sexual relationship and it is an individual that she seeks fulfilment and expression, not as possession. Simrit, a sensitive being in her own right, longs for communication and understanding which she is unable to find in Som's world of ambition and money. Som expects her to conform to his ideal of subdued womanhood and considers the inequality of their relations to be the right order of things. Simrit finds this denial of freedom a suffocating experience. Her life with Som lacks continuity and warmth. She feels isolated within her skin and even the physical relationship is not involving or kind enough. It is an act with beginning and an end with nothing in-between or even afterwards. Simrit feels completely alienated from Som that the physical act can no longer transport her unresisting to a comfortable place.

Som regards simrit as Servile creature Som expects her to live under his control. Simrit is an educated woman who yearns for a free communication of ideas with her husband but feels detached and ignored like a piece of furniture used only for physical comfort whenever needed by Som. She wants freedom, love, warmth, affection and understanding but Som never bothers about her feelings. Som never understands that money can't give her what she wants. Simrit is fed up with this life and takes divorce from her husband. It is a very common factor that an Indian woman has to struggle a lot to walk out of her husband's life because they are bond to the traditional social set-up. So they need extra courage to break the traditional bondage i.e. marriage. It is with such indomitable courage and strength of conviction that Simrit comes out of Som's life.

While Som live in luxury, Simrit lives in penury. She is not even sure how long her flat would be affordable, its rent being too expensive for her. In spite of all these problems, the courage with which she tries to adjust herself to the aftermath of the divorce is admirable. Simrit possess extraordinary will-power. As a single parent of her children, even in the most trying situations, she does not loose courage. She continues to be assertive and if the situation demands, even becomes aggressive. Her husband, too, is aware of her strength.

Simrit finds her life disrupted and herself in the midst of a peculiar financial problem. The heavy tax payments are an attempt to enslave her in every way, and divorce instead of being a new beginning is a confrontation with the age old orthodox views regarding the status of women. All her attempts to make others see the divorce settlement from her point of view fail because people do not see her as a person

seeking freedom and fulfilment. As long as it provides for the future of their son, it seems to others to be a fair settlement. The divorce settlement is a continuation of their marriage, it pins her down to the role of a victim and attempts to crush her desire to be free in a positive way. The first step she has to take is to face the situation squarely and it is the courage of this stand which frees her from the bonds of the marriage as well as the divorce settlement.

Out of this struggle to be free is born a new Simrit—a person who makes choices, takes decisions and becomes aware of herself as a person. First the mind, then the body open up to new responses and life affirms itself in a new sense of fulfilment in her relationship with Raj which is an involving and an equal one. Simrit's divorce does not imply that marriage has failed as a social institution or that it has outlived its utility. On the other hand it clearly demonstrates the need for reciprocal relationships in marriage. Man-woman relationship whether within or outside marriage, needs to be liberated from conventional approaches to it in order to become a satisfying and fulfilling one. Marriage is neither a system of slavery nor an escape route. It is not even a contract - for it is wrong to approach it in that spirit. It is partnership based on respect and consideration and requiring involvement from both.

Marriage has a permanence and stability about it and does not become a superfluity even when divorce has become a social reality. What concerns the novelist most is the need for a mature approach to marriage, the need to nurture it with love and care and candor. She wants communication not perfection, for men and women have their own limitations. Though she is fully aware that men can be as unhappy as women when the relationship is not satisfactory one, she stresses the point that ordinarily it is the women who suffer more and are denied right to self-expression.

After a long struggle Simrit also turns out to be a woman who can make choices, take decisions and makes up her mind to start life anew with Raj from whom she can get what she longs for and expects from her husband—love, warmth, affection and understanding. Her acceptance of Raj is based on his endearing qualities of tenderness, honesty and equality which she has vainly searched for in Som. Raj's 'rich warm concern' appeals to her. He helps her regain her emotional and intellectual equilibrium. Raj is a mature person, takes personal interests in her and loves her. The fact that she is a middle-aged woman with several children does not deter him. He has great respect for her and intends foolery, "No handholding games with her. No games of any sort. With her it had to be on a long, strong basis." (Sahgal, *The Day in Shadow*: 157) His interest mainly springs from his passion for crusading against oppressions of any kind. Mind Over Body Raj-Simrit relationship begins with the mind and not the body. They seek fulfilment not as possessions but as individuals. Listening to Raj, Simrit feels that she is lifted out and soothed. She thinks: "After all attraction had to start somewhere and what better starting point than the mind?" (Sahgal, *The Day in Shadow*: 160) Simrit is aware that in marrying Raj, there is every possibility that her physical as well as psychological needs are met without losing her dignity and sense of equality and that she can live a truer life without any pretence. Simrit's futile cry for equality in her relationship with Som materializes now in the relationship with Raj. Not legislation but understanding, love and respect can bring equality in a relationship and both of them have these qualities in abundance. Along with Raj, she builds up a world on the foundations of justice, equality and humanity. Thus Simrit emerges out as a new woman who can present her own terms on which harmonious and dignified family life is possible now and in future.

In the process of emancipation, it has become necessary for Simrit to get rid of her fears and inhibitions. She has to overcome social opinion and orthodoxy on one hand and personal hesitation and reluctance on the other. She continues to think, despite divorce, that her connection with Som is continued through her children and hence is besieged by feelings of guilt at her association with Raj. When Simrit meets Som to discuss the Consent Terms, Som's meanness comes before her in full proportions and perhaps this is the reason of her sudden feeling of being liberated from guilty feeling. She announces to Raj: "I'd got rid of my guilt. It was gone without a trace and in its place there was a strong, positive feeling." (Sahgal, *The Day in Shadow*: 208) Simrit considers the new possibility that life has held before her

... she felt free at last to choose what her life would be. She was filled with the sheer rightness of being alive and healthy at this particular time. Part of it was physical well-being....The rest was balanced in a deeper calmer rejoining. (Sahgal, *The Day in Shadow*: 236)

Raj and Simrit bask in the sunshine of freedom in the day-break and exchange with each other "the good tidings of great joy" of life, rooted in faith.

Feminism is no doubt pro-woman but it need not be anti-man. The novelist does not advocate 'female enclaves' and is not anti-male. She believes that a woman can fulfil herself wholly in the loving and harmonious relationship with a man. Sahgal is very sagacious in creating women character in her novels. She shrewdly makes her women characters to come out from the conventional male dominated society. She basically urges the modern women to expose the freedom both in man- woman relationship as well as self-identity. Having strong willpower and becoming independent prove to be the challenging life in Indian society.

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HUMAN CONCERNS IN GRAHAM GREEN'S *THE HEART OF THE MATTER*

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Abstract:

The present paper intends to focus on the Human concerns in the Graham Green's 'The Heart of the Matter'. Henry Graham Green was born on 2nd October, 1904, at Berkshamsred. He is a versatile novelist of postmodern era. He is not only a novelist but also journalist, travel writer, short story writer, dramatist, and film script writer. His work offers many possibilities for interpretation of the themes: pity, fear, love, despair, man's search for salvation, mystery, sin, human relationship, grace, good and evil etc. These are human concerns which depict the human nature. In 'The Heart of the Matter' he presents gloomy vision of the world. He has written many fiction: *The Man Within* (1929), *The Name of Action* (1930), *Rumour at Nightfall* (1931), *It's a Battle Field* (1934), *England Made Me* (1935), *Brighton Rock* (1938), *The Power and the Glory* (1940), *The Heart of the Matter* (1948), *The End of the Affair* (1951), *The Quiet American* (1955), *A Burnt out Case* (1961), *The Comedians* (1966), *The Honorary Consul* (1973), *The Human Factor* (1978) etc. Graham Greene has dealt with numerous themes in his novel 'The Heart of the Matter'. The novel 'The Heart of the Matter' deals with many human aspects like love, pity, hate, jealousy, conflict, evil, fear, sin which expose real human nature.

Keywords: novelist, deception, evil, human concern Graham Greene etc.

Graham Green is a master story teller of the conventional type. His novel deals with the sordid reality of the world, and present characters that are evil and depraved. *The Heart of the Matter* is a Catholic novel. It is a story of virtuous man, Major Scobie. He is a protagonist of the novel. He is an assistant commissioner of the police in Freetown. Freetown is the capital of the British colony of Sierra Leone in West Africa. He undertook work for the Foreign office and was sent out to Sierra Leone in 1941-43. His boss, the commissioner of the police is going to retire. The Commissioner favours Scobie to be his successor to the post, but promotion is given to another person instead of Scobie. His name is Baker who is from Gambia. Louise is Scobie's wife who is sensitive by nature. She is bored and depressed by the atmosphere of West Africa. Her husband Scobie is deprived by the promotion. By listening that news, Scobie's wife, Louise becomes disappointed. The conversation between Scobie and his wife in which Louise says:

'Ticki, I can't bear it any longer here'.

'I'll have to figure it out, darling'.

'Ethel Maybury's in South Africa and the Collinses. We've got friend in South Africa'.

'Prices are high'.

'You could drop some of your silly old life insurances, Ticki, and, Ticki; you could economize here without me. You could have your meals at the mess and do without the cook'.

'He doesn't cost much'.

'Every little helps, Ticki' (H.M:1948, 43).

The narrative indicates that Louise feels bored and depressed in the West Africa. The death of her

only daughter Catherine made her too sad. She wants to go to South Africa where she could meet to her friends. Scobie can't send his wife to South Africa, as an expenditure of sending to South Africa is 200 pounds. His bank manager refuses to give him loan. There was a time when Louise was beautiful for Scobie, but now she is unattractive for him. The physical unattractiveness of Louise becomes unbearable for Scobie. In order to make wife happy, he takes money from Yusef who is a shrewd, cunning and cruel by nature though looks soft spoken man. He is a Syrian trader in the colony. He is an active in all criminal and illegal activities such as smuggling, blackmailing and murder. He speaks very friendly with Scobie. He lends money to people and even offers bribes to officers. He pretends to be a well wisher of Scobie and gives a proof of his friendship by burning all his loan related documents in Scobie's presence. He is a representative of evil, corruption, spying, betrayal, murder. If we call Scobie as Adam, the Yusef may be called as a Satan who shows Scobie a fruit of loan and brings his fall from position. Scobie took the loan but forget to inform his chief about loan. The acceptance of loan is first step toward his fall. The author tries to present conflict between the rights and wrong, throws his present novel. After the arrangement of money his wife, Louise leaves for South Africa. Scobie lives with his servant Ali.

Wilson, who is working as a clerk, is another important character in the novel. He is actually a spy from London to keep watch on Scobie's activities. Once, Scobie received the news that some victims of a torpedoed boat have been rescued by French. Scobie went there for investigation where he meets Mrs. Helen Rolt. She is a young girl of nineteen; her husband has been recently died. Helen is not very attractive or beautiful; but Scobie falls in the love with her. 'Helen comes in the monotonous and boring life of Scobie like something providing comfort and emotional relief' (Arora: 2004, 169). He was thirty years older than Helen. The love affair between Helen and Scobie plays important role in downfall of Scobie from his position of personal dignity. She is waiting for the arrival of ship, to go back to America. She falls in love with Scobie. They are very careful about their affair. Scobie writes an emotional letter to Helen telling her that he loves her more than anyone, even more than God. Unfortunately, the letter falls in Yusef's hand and he blackmail Scobie. He hands over a packet containing diamonds in order to deliver to the captain of the ship. By this act, he gets involved in the activity of smuggling. This is his second stage of fall. Though it happens, the love affair between Helen and Scobie continues. Suddenly, Louise returns from the South Africa, and he comes in dilemma. Being Catholic, extra marital affair is against the rule. It is adultery. It was not easy for Scobie to take divorce from Louise. Scobie cannot openly confess his sin of adultery. He says: '*O God, if instead I should abandon you, punish me but let the others get some happiness*' (H.M, 220).

With this treacherous and adulterous affair, Scobie feels that he has offended God, Louise and Helen. Though Helen loves Scobie; being a nonCatholic, she cannot appreciate his problems and difficulties which are posed by his Catholic belief. He cannot leave Helen. Being Catholic, he could not take divorce. He is called to Father Rank. He confesses in front of him about his adultery. It is his last confession. Scobie confesses:

*'I have committed adultery'.
 'How many times'?'
 'I don't know, Father, many times'.
 'Are you married?'
 'Yes' (H. M, 257).*

The confession indicates that Scobie is aware of his sin and it also shows the human nature. Even he confessed his sin in front of Father Rank. It was a warning for Scobie that he should not see Helen again. It was difficult for Scobie but he agreed for it. Actually, he deceives the God as other people promise to God and again do the same thing. In order to escape from this condition, he decides to put an end of his life. He

says:

O God, I am the only guilty one because I've known the answers all the time. I've preferred to give you pain rather than give pain to Helen or My wife because I can't observe your suffering. I can only imagine it. But there are limits to what I can do to you or them. I can't desert either of them while I'm alive, but I can die and remove myself from their blood stream. They are ill with me and I can cure them. And you too, God-you are ill with me. I can't go on, month after month, insulting you. I can't face coming up to the altar at Christmas your birthday feast-and taking your body and blood for the sake of a lie (H.M, 258).

The narrative indicates that Scobie feels guilty about his deed and wants to commit suicide. He knows that he is responsible for his own condition. He says: '*A sick man's death is means to them a short suffering-everybody has to die. We are all of us resigned to death*' (H.M.259). He commits suicide by having an overdose of Evipan tablets. The bitterness felt by Louise is lessened when Father Rank tells her that Scobie really loves the God, he deserves his mercy. Scobie is the tragic hero of the novel. Like Shakespeare's tragic heroes, he possesses several noble qualities. He is ultimately led to commit suicide and thus, meets a tragic end.

The novel *The Heart of the Matter* deals with sense of pity. Scobie feels pity about his wife Louise. Though he did not love his wife, he borrows money from Yusef for her. He also feels pity for Helen Rolt who misses her boat. Scobie tries to help her by going out up way. He goes against the Catholic principle and caused fall from position. Referring to Helen, he asks himself:

'Can I really love her more than Louise? Do I, in my heart of hearts, love either of them, or it is only this automatic terrible pity goes out to any human need-and makes its worse. Any victim demands allegiance' (H.M:1948, 198).

It reflects the duel condition of Scobie as whether he really loves to Louise or Helen. He thinks that whether it is out of sense of feeling of pity about Helen and Louise. He gets confused because Scobie's economical condition is not good as he could arrange money for his wife in order to send wife to South Africa. Though he does not love his wife, he feels pity and a sense of responsibility for her. It is because of his pity for Louise that he pretends still to love her and he borrows money from the Syrian trader Yusef, for her.

Fear plays an important role in *The Heart of the Matter*. It is of two kinds; first is physical and second is spiritual. He fears his servant Ali who will tell to his wife about his affair with Helen. Scobie also fears God whom he doesn't want to hurt. Love is central theme of novel. It affects to the life of Scobie. He does not love his wife. Love for his wife is replaced by pity. The failure in married life leads to betrayal. Adulterous relationship develops suspicious jealousy which creates uncertainties in Scobie's life. Scobie's love for Helen is romantic. There is also romantic love of Wilson for Louise, but Louise lost her faith on love. Louise says:

'I don't believe in anybody who says love, love, love. It means self-self, self' and further, with reference to Scobie, she says: 'Don't let's talk about love any more. It was his favourite lie' (H.M, 259).

It reflects that Louise doesn't have faith on concept of love. The love, pity and fear are also important aspects of human nature. They played very important role in *The Heart of the Matter*. The other human concern is search of man for salvation. Usually, salvation is possible through good deeds and religious faith. According to Mundhra: '*It is Greene's fullest sketch of a Catholic sinner whose sin is so tied up with humility*' (Mundra: 2005, 165).

The novel also deals with the theme of human relationship. It is between Scobie and Louise, in

which there is lack of love. The other relationship is between Helen and Scobie, and relationship between Wilson and Louise is one side love relationship, in which Louise doesn't love to Wilson. Wilson is fond of poetry. He is a man of romantic nature. He is a secret agent sent from London to investigate the smuggling of diamonds. He keeps watch on Louise. Though he loves Louise, he doesn't get adequate response from her. For Kettle:

'The case against 'The Heart of the Matter' is not that it fails to create a coherent impression or to involve much penetrating observation; the important criticism of it that it reduces life by pressing it into a narrow mould. Graham Greene talks about Wilson in the brothel being reduced to human nature. It is the way in which human nature in this novel is indeed reduced that constitutes its ultimate failure.' (Kettle:1967, 159).

Graham Greene shows a great skill in the art of characterization. He concerns with the psychological study of character. His hero is hunted man who is victim of betrayal and pursuit; he tries to escape from his pursuer. It is seen that Greene has presented, through his novel, both the dark and bright aspects of life and marriage. Green's treatment of marriage reveals his deep social concern. In nutshell, the novel *The Heart of the Matter* is undoubtedly Greene's best work. He made us aware of the bitterness of the life. He wants to focus on the suffering and ugliness of the life. He is equally aware of love of God. He tries to focus the attention of the people toward moral problem of man, in relation to God. Greene has been especially critical on the social policies of the Catholic Church. He believes in a good and merciful God who has created this world. He has successfully depicted human concern through his present novel *The Heart of the Matter*. He has not only tried to entertain his readers, but has also made an effort to enlighten them. He has realistically depicted aspects of human nature like love, sex, emotions, anger, jealousy, envy, hypocrisy, immorality, morality, pathos, hatred, revenge etc. He has expressed his critical views openly through his work. Besides, he has conveyed his views on various social, political, moral and religious issues.

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